

ICONOGRAPHIC DATA IN THE *KŪRMA PURĀṆA*

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The *Kūrma Purāṇa* (KP) is one of the eighteen Mahāpurāṇas and stands at the serial number fifteen in the list according to the information in the KP itself (KP, pūr. 1.15, p. 2). The Purāṇa, as its name implies, comes from Kūrma or Tortoise, the second incarnation of Viṣṇu and has subsequently been narrated by Sūta Lomahaṛṣaṇa, the celebrated disciple of Vyāsa to the great congregation of sages at Naimiṣāraṇya, that is Nimsar in U.P. This Purāṇa with seventeen thousand verses (*ślokas*) in the original was divided in four Saṁhitās (parts) namely Brāhmī, Bhāgavatī, Saurī and Vaiṣṇavī Saṁhitā. As per Nārada Purāṇa these four Saṁhitās had six, four, two and five thousand *ślokas* respectively, and the total number of verses in the KP was seventeen thousand. Full text of the KP is not available and what we have is only the first Saṁhitā, namely the Brāhmī Saṁhitā, the other three seem to have been lost. The Brāhmī Saṁhitā, as published by Mansukh Rai Mor from Calcutta 1962 is based on the Vangavasi Press Edition and the Asiatic Society Edition. The Saṁhitā, or **Kūrma Purāṇa** as it is now called, is divided in two parts namely *Pūrvārdha* (*pūrvā*) with 53 *adhyāyas* containing 525 *ślokas* and *Uttarārdha* (*uttarā.*) with 46 *adhyāyas* and 423 verses. The total number of *ślokas* comes to 6036 which is very much near to the number cited in the text. It is therefore clear that our present study regarding iconographic material remains confined only to Brāhmī Saṁhitā, which is numerically speaking, just little more than 1/3rd of the original **Kūrma Purāṇa**.

A large variety of topics have been touched either in brief or in details in both the parts like creation, dynastic tables, marriage episode of Śiva and allied events, description of a few sacred places (*tīrthas*), geographical data (*bhuvana kośa*), the two Gitā texts, namely Īsvara-gītā and Vyāsa-gītā and several miscellaneous subjects. Some of the Purāṇas like Matsya, Agni etc. have special *adhyāyas* devoted for making of icons, their installation and specific features of various gods, goddesses, demi-gods, godlings etc. These chapters--*lakṣaṇādhyāyas*, as we call them--are directly related with iconography. Not a single *adhyāya* of this type exists in the available text of the **Kūrma Purāṇa**. As the direct evidence is absent ^{from} for our study we have to fall back on the circumstantial evidence. This is to be collected from the following:

- (a) description of deities like Śiva, Viṣṇu, Sūrya, Śakti, etc. in different forms appearing before their devotees to impart desired boons;
- (b) detailed narration of events;
- (c) descriptions of festivals and specific rituals wherein the images of clay or metals like copper, gold and silver are required to be made, worshipped and in the end to be given as gift (*dāna*) to a brāhmaṇa or immersed in water,

- (d) gift or *dāna* of images for warding off the evil effects of planets or even of diseases;
- (e) forms (*dhyāna*) of different deities for meditation;
- (f) short or long prayers sung by the devotees;
- (g) lists of synonyms of respective deities in various numbers, like eight, ten, twelve, hundred or even thousand. In the **Kūrma Purāṇa** we have a fine *Devī-sahasranāma* (KP., pūrvā., *adhyāya* 12, pp. 44).

The scattered information thus collected and studied with help of other literary sources often throws welcome light for proper understanding and interpretation of a number of sculptural representations. Sometimes it renders useful help for fixing the date of the passage or passages under reference. Apart from this, we can collect some technical terms for correct description of a number of iconographical features.

In short the KP has no *lakṣaṇādhyāya* as such but some scattered informations of iconographic importance are there. This is also interesting to note that a good deal of information useful for our purpose comes from the earlier part, that is *pūrvārḍha* of this Purāṇa. With this brief introduction we shall proceed with respective deities.

Śiva -

Mutual realtions of Śiva and Viṣṇu :

Viṣṇu often appears as a female counterpart of Śiva. He is said to have assumed the form of a woman (*strī-veṣa*) and have followed Śiva, when the latter, entered Dāruvana (KP, *uttarā.*, 38.9, p. 325). Śiva described Viṣṇu as or 'generating cause' or 'womb' of the universe (*jagatāmyoniḥ*) present by his side (*pārśvastha*) (KP, *uttarā.*, 38.27, p. 32).

Subsequently, Brahmā too testifying this fact (*Ibid.* 38.71, p. 328) made it clear to the sages, who had approached him, that the person who had been called as wife of Śiva standing by his side was actually none else but god Nārāyaṇa. This statement of the KP has been corroborated by other texts such as the **Harivamśa** (Hari., Viṣṇu., 125.20, p. 722), **Liṅga Purāṇa** (Liṅga., 19.2-3, p. 46), **Vāyu Purāṇa** (Vāyu., upodghāta., 24.67, p. 97) etc. This fact is well noticed in the Hari-Hara images right from the early centuries of Christian era, wherein the following features deserve mention:

- (A) Viṣṇu has always been shown on the left of Śiva, a place usually allotted to the wife being Vāmā or Vāmāṅginī.
- (B) Śiva being *bījī* that is carrier of the seed and also *Tatpuruṣa* appears with his male organ erect (*ūrdhva-liṅga*). In an image from Vidisha, which is now in the

National Museum (Acc. No. 672), Śiva on the right half is *ūrdhva-liṅga* and has single testicle, just by its side the female organ (*yoni*) of Viṣṇu is also visible.

Śiva, Viṣṇu and Brahmā :

Śiva at one place (KP. pūrvā., 26.89, p. 124) remarks that on his right remains Brahmā and Viṣṇu on his left. At another place (KP., pūrvā., 10.77-80, p. 39) Śiva is said to have divided himself in three forms namely Brahmā, Viṣṇu and Śiva responsible for creation (*sarga*), protection (*rakṣā*) and destruction (*laya*) of the Universe. In sculptures we have a number of panels or even the door lintels showing the three deities standing in a line. In panels (e.g. SML.G.57, RMJ.380, 397, 410, etc.) Brahmā appears on the right of Śiva and Viṣṇu on his left, which agrees with the KP.; but in case of door lintels sometimes placing of the three undergoes a change. In some cases (e.g. RMJ.367, 383) Viṣṇu occupies the central position, but for this the reason could be the main deity in the sanctum and whose effigy appears as central figure on the door lintel. In South India of course, the three deities seem to interchange their position as per requirements.

Ardhanārīśvara -

According to the KP (KP. pūrvā, 11.71-77, p. 40) at the initial stage of creation from the very face of Brahmā came forth terrific Rudra in the combined form of male and female, that is *Ardhanārīśvara*. Subsequently, as instructed by Brahmā Rudra got himself divided in two separate parts: the male and female, who carried on further the process of creation. In the field of sculptures too, strangely enough in early sculptures no other god is seen with his spouse except Śiva, who appears both in combined (*Ardhanārīśvara*) and separate forms, (Śiva and Pārvatī) standing side by side (*Ardhanārīśvara*. GMM.; Śiva-Pārvatī. GMM. G.52).

Caturvyūha Śiva

In the *caturvyūha* Viṣṇu, the four figures represent Vāsudeva, Saṅkarṣaṇa, Pradyumna and Aniruddha. The KP makes a mention of *caturvyūha* Śiva (KP., pūrvā., 12.12-13, p. 41) and refers to his four qualities namely *sānti*, *vidyā*, *pratiṣṭhā*, and *nivṛtti*, that is the quality of being peaceful and calm, possessing supreme knowledge, commanding all honour and respect and lastly the quality of being free from all bonds. These are all abstract things and could hardly be termed as *vyūhas*. The same Purāṇa at other place (KP., *uttarā*., 38.67-68, p. 328) refers to forms of Śiva in the four respective *yugas* namely *yogī* in Kṛta yuga, *yajña* in Tretā, *kāla* in Dvāpara and *dharmaketu* in Kaliyuga, but refrains from calling them *vyūhas*.

The sculptural evidence goes to show that the *caturvyūha* concept of Śiva was not unknown even in the 1-2nd century A.D. A unique figure of *ūrdhva-liṅga* Śiva

seated on high seat in *caturvyūha* form with a lion below has been reported from Musanagar in Kanpur district of Uttar Pradesh. This image can be well be compared with that of *caturvyūha* Viṣṇu from the same school and almost of the same period (GMM. 14.392-95).

Dancing Hari-Hara:

The KP describes Śiva's constant dance and observes that one who knows or realises this dance possesses real knowledge of *yoga* (KP., utta., 5\4.33, p. 274). In the following *adhyāya* we get some terms, which can well be marked in some of the Naṭarāja images such as (*Candrārdha-kṛta-śekhara*), bearing the crescent on head, wearing the tiger skin (*vasanam carma vaiyāghram*), creating fire flames and burning the universe (*srjantam analajvālam, dahantam akhilam jagat*) (KP.utta., 5.9-11, p.205).

What is most interesting is that this dancing Śiva is said to have appeared in Hari-Hara form दृष्ट्वाऽथ रुद्रं जगदीशितारं तं पद्मनाभाश्रित वामभागम् KP. utta., 5.19. p.206). An image of dancing Hari-Hara datable to the 18th century from Madhya Pradesh, now housed in the National Museum (Acc No. NM 68.137) has been reported by late B.N. Sharma.

Eight Forms of Śiva (aṣṭamūrti):

Śiva's eight forms namely Bhava, Sarva, Īśāna, Paśupati, Bhīma, Ugra, Mahādeva and Rudra along with their respective wives, sons and visible symbols (*mūrta-pratīka*) have been described in the KP (KP., *pūrvā.*, 10.26-30, p. 36) and (corroborated by the **Liṅga Purāṇa**, *purvā.*, 41.29-34, pp. 112) with some variations.

In sculptures the concept of *aṣṭamūrti* can easily be marked in some of the *liṅgas* such as:

- (A) A plain *liṅga* (*niṣkala liṅga*) of Kuṣāṇa period from Mathura (GMM. 40.2885) bears an eight petalled lotus on it. This stands near to the term '*kusumāṣṭ adharāya*' for Śiva appearing in the **Mahābhārata** (MBH., Anuśāsana., 14.303., p. 5499).
- (B) The Paśupatiśvara *liṅga* from Mandasore in Madhya Pradesh, which is under worship is very interesting from this point of view. This *liṅga* assigned to the Gupta period is about 2 mtr in height and 3.5 mtr. in circumference. The middle part of this *liṅga* has four faces and just about half metre below them there are additional four faces (Purātana. VI. 1989, Bhopal, plate facing p. 148).
- (C) The Burdwan Museum in West Bengal (American Ins. Ind. Studies, Negative nos. 226.40-41) also houses an अष्टमुख *liṅga*.

Śiva as Sūrya, and Brahmā

The KP (KP. pūrvā, 42.26-27, p. 165) in course of describing Āditya vyūha calls Sūrya as Nīlagrīva-maheśvara that is Śiva and also as Parameṣṭhī Prajāpati that is Brahmā. According to this reference we know of images showing Śiva with Sūrya and Śiva with Brahmā in combined form.

The **Skanda Purāṇa** (Revā., 16.15, p. 993) refers to an image of Śiva with Sūrya and calls it as Āditya-Śaṅkara. We have an image of this type in the Los Angeles country Museum (L. Davidson, 1961, *Art of Indian Subcontinent*, UCLA, Fig. 48) and some others in the Central Museum, Indore (M.P.).

The **Viśvakarmā-śāstra** refers to the combined form of Sūrya-Brahmā as Dhātṛ-Sūrya. Actual images of this type can be seen in the Citragupta Temple at Khajuraho (M.P.) (Devangana Desai, 1996, *Religious Imagery of Khajuraho*, p. 69).

Andhakāsura-Gajāsura episode

Subjugation of the demons Andhaka and Gaja has been described by the KP (Andhaka, KP., pūrvā, adhyāya 16.174-210, pp. 78; Gajāsura, KP., pūrvā, 32.16-18, p. 140). The themes had been popular with the sculptors also both of North and South, the only difference being that in North India often the two events have been shown in one and the same image. Demon Andhaka in adoration (*namaskāra mudrā*) is shown tucked up on the tip of Śiva's trident (*śūlaprota* or *śūlāgrevinasta*, as KP calls it (KP pūrvā. 16.190-191, p.80) and the god himself dancing in ecstasy (*prananarta* - *Ibid*). At the same time in two of his upraised extra hands he carries huge elephant hide used by him as his garment hence the name *kṛttivāsa* (e.g. SML.H17). Independent images showing Śiva carrying the elephant hide are also known from North. For example the Gujari Mahal Museum, Gwalior Acc.no. 78 - assignable to c. 7-8th cent A.D. - has sixteen handed dancing Śiva of this type. Below his left raised foot appears seated Pārvatī with Gaṇeśa and the bull Nandī.

Brahmā

Some of the iconographic features of Brahmā have been well mentioned at one place in KP (KP., uttarā., 38.45-48, p. 327), Four faced Brahmā and Sāvitrī have been described as seated with four Vedas in human form (*caturvedaiḥ mūrtimadbhiḥ*). We are in know of a number of medieval images of Brahmā and Sāvitrī in seated posture but what is rare in his appearance with four Vedas in human form. This we see in a 7th century bronze figure from Kashmir, which is now in the Berlin Museum (Acc No. MIK. I.25). In this case as subordinate figures of Brahmā appear the four Vedas, amongst whom the one bearing the head of a horse is Sāmaveda. The other three evince no specific iconographic features.

Viṣṇu - Caturvyūha:

The KP, though not specifically naming as *caturvyūha*, does refer to the four forms (KP., pūrvā., 51.39-43, p. 189) of Viṣṇu namely *guṇātīta* Vāsudeva, *tāmasī kāla* (other sources name him as Saṅkraṣaṇa), *sattvodrikta* Pradyumna and *rājasa* Brahmā or Aniruddha. We know of a unique *caturvyūha* image of the Kuṣāṇa period from Mathura (GMM.14.392-95). In the Gupta period the *caturvyūha* aspect has been represented by the Vaikuṅṭha form of Viṣṇu with human face in centre flanked by that of a lion and boar. In Kashmir art a demonic face, as the fourth one, appears on the back side.

Kṛṣṇa practising penance :

Kṛṣṇa, in his four armed form carrying *śaṅkha*, *cakra* and *gadā*, is said to have practised penance somewhere in the *āśrama* premises of the sage Upamanyu with an intention to have a son (KP., pūrvā., 25.3, 14, p. 114). He intended to please Śiva and obtain the desired boon. From Mathura, the most important seat of Kṛṣṇa cult we have two beautiful images datable to c.10th century A.D. which show the god seated cross-legged in meditation pose (GMM D.37; 14.379). This form has been called as *Yoganārāyaṇa* and several other representations of this are known to us.

Vāmana and Trivikrama

The story of Vāmanāvatāra, that is the fifth incarnation of Viṣṇu appears in the KP (pūrvā., adhyāya 17, pp. 83), *Caturbhuja* Vāmana (KP., pūrvā. 17.42, p. 85). Describing Vāmana as *brahmacārī* or *baṭu* the Purāṇa makes a mention of the skin of black deer associated with sacred thread (*kṛṣṇājīnopavitāṅga*) and *āṣāḍha* that is the staff of *palāśa* wood used by an ascetic. Both these things can be noticed in a sculpture carved on one of the sides of a column base from Kutari, Allahabad district (U.P) now in the Allahabad Museum (Acc.No. 942). The sculpture assigned to c 5th century A.D. shows short statured Vāmana of heavy body built carrying a rosary and water vase in right hand and a crooked staff in the left. A deer skin is draped over his left shoulder. The four armed form of Vāmana as Viṣṇu also finds mention in the KP (KP., pūrvā., 17.42, p. 80) and sculptures.

While talking about the three strides of Trivikrama, the Purāṇa observes that measuring the three worlds (*lokas*) Viṣṇu's left foot reached the abode of Brahmā (*Brahmaloka*) and breaking the skull of the egg went further (भित्त्वा तदण्डस्य कपालमूर्द्ध (ध्वं) जगाम दिव्याभरणोऽथभूयः KP., pūrvā., 17.55, p. 86). This is what has been stated by the **Mahābhārata** also (MBH., South Indian version, Sabhā. 38, p. 790) but that text makes no mention of Brahmā. In the sculptural field Trivikrama's upraised foot colliding with *Kapāla* of the *aṅḍa*, represented as a huge demonic face in the upper left corner starts right from the Gupta period in Central India (e.g. GMM I.19). In

subsequent periods this demonic face sometimes comes down so much as to touch the ground level (e.g. Rani Mahal, Jhansi 128, Govt. Mu. Jhansi 81.195).

Sūrya

Describing the *Āditya vyūha*, the KP gives details about the twelve *Ādityas*, their respective months and other associates including attendants, sages, demons, etc. (KP, pūrvā., adhyāya 42, 43, pp. 164). Images of all the twelve *ādityās* in group have been reported from Hīngalajagaḍha, M.P. (Central Mu., Indore).

Lokapālas

In course of giving details about *Bhuvana vinyāsa*, the KP talks about the *Lokapālas* that is *Dikpālas*, their respective cities and people living therein (KP. pūrvā. 46.10-27, p. 173) but does not mention iconographic features of the *Lokapālas*. However, the sculptures in panels showing them all in group or even their independent depictions are well known.

Devī

The KP has a fine list of 1000 names of *Devī* called *devī-sahasranāma*, a prayer by Himavān sung in praise of the Supreme Female Energy pervading the entire universe (KP, pūrvā., 12.62-199, pp. 44). The goddess had incarnated herself as the daughter of Menā and Himavān or Himālaya and came to be called Pārvatī, Gaurī, Girijā etc. Immediately after birth she appeared in her divine form. Giving her iconographic details the Purāṇa calls her (KP. pūrvā., 12.43-44, p. 43) four faced and three eyed with knotted locks of hair over head (*kapardinī*). Effulgent like young Sun and bedecked with ornaments she had broad eyes (*viśālākṣī*) and eight hands. Her attributes have not been mentioned in continuation, but later on *gadā*, *śaṅkha*, *cakra*, *triśūla* have been referred to (KP. pūrvā., 12.54, p. 44).

The **Sahasranāma Stotra**, which opens with the names Śiva and Umā, gives further a number of names, which are significant for study of Śakti iconography. We briefly discuss some of them.

Liṅgadhāriṇī (pūrvā., 12.169, p. 50) -

One who carries Śiva-liṅga in hand or on head. This aspect is always present in case of the images of *tapasvini* Pārvatī, that is Pārvatī practising penance. In many of the cases Pārvatī carries a *liṅga* and Gaṇapati in her upraised extra hands. In the Mahalakṣmī form the goddess bears a *liṅga* on her head.

Īsvarārdhāsanagatā (*Ibid.*, 12.90, p. 45)

Occupying half of the seat of *Īsvara* that is Śiva. This feature is very evident in case of all the Umā-Maheśvara images, both in embracing attitude or sitting separately but on the same seat.

Śaṅkarārdhaśarīriṇi -

Occupying half of Śiva's body, in the figures of *ardhanārīśvara* left half of the image represents Pārvatī or Umā and the right half is Śiva.

Mahendropendrabhagini (KP., pūrvā., 12.10, p. 47)

Sister of Mahendra that is Indra and Upendra that is Kṛṣṇa. This is Ekānaṁsā, the daughter of Yaśodā, who was brought in exchange of newly born Kṛṣṇa by Vasudeva from Gokula, hence sister Kṛṣṇa of. According to the **Bhāgavata** after being escaped from the cruel hands of Kaṁsa, the ruler of Mathura, she assumed the form of Durgā and settled on the mount Vindhya. Kṛṣṇa had called himself as younger brother of Indra, and therefore the sister of Kṛṣṇa became his sister also. In sculptures both of her forms are seen. As Vindhyaśinī she is full-fledged Durgā, but as sister of Kṛṣṇa she is called Ekānaṁsā standing between Kṛṣṇa and Balarāma. In sculptures we have the images of Ekānaṁsā right from the Kuṣāṇa period. At Badami in South both the forms that is Ekānaṁsā and Durgā have been carved together (R.D. Banerji, *Bas Reliefs of Badami* ASI, Memoirs No. 25, pl. xl b).

Śarvāṇī (Ibid., 12.87, p.45)

Wife of Śarva that is Śiva. The Purāṇa mentions the name only but from Eastern Art we have images of Śarvāṇī. One in the Indian Museum, Calcutta (IMCA 25122) bearing the name inscribed on the pedestal is seen seated on lion carrying a drinking bowl, lotus bud, fish (?) and body of a human being head-down held by his feet. *Khaṭvāṅga* is also there. Another image, again with name in the inscription has been reported from Deul bāḍī, district Komilla in Bangladesh (Gautam Sengupta, *Deulbadi Śarvāṇī*, Ratna Candrikā, 1989, pp. 269). In this case the eight handed goddess stands on the back of a couchant lion carrying discus, sword, arrow, conch, shield, bow, trident and bell.

Pārvatī and Mahālakṣmī

Amongst the names of Pārvatī cited in the *devī-sahasranāma*, Mahālakṣmī (KP., pūrvā., 12.88, 92, p.45) Lakṣmī, Kamalā, Śrī, Anantorasisthitā and Śridharārdhaśarīriṇī (*Ibid.*, 12.185, p. 50) directly equate her with Lakṣmī, the consort of Viṣṇu. This is supported partly by some other texts also. For example, the Padma Purāṇa (Padma., Pātāla. 105.131-132, p. 471) refers to Lakṣmī as bearing a Śiva-*liṅga* on her head. The **Viśvakarmā-śāstra** in its Vratākhaṇḍa-vibhāga (Hemādri, Caturvarga Cintāmaṇi, cited by Sarojini Babar, *Kuladaivata*, p. 684) describing Mahālakṣmī observes that she should be four armed carrying a bowl, mace, shield,

and coconut fruit (*śrīphala*) in her hands. Over her head she should have a Śiva-liṅga (बिभृती मस्तके लिंगं पूजनीया विभूतये). In sculptures too we do come across such images, specially from South (e.g. R. Sengupta, Sūrya, Viṣṇu and Mahālakṣmī from Haveri, *Journal of the Oriental Research*, Madras XXVIII 1958-59, pl. 3, p. 21--Haveri district Dharwad Karnataka). Metal figures of this type meant to be used for domestic worship are also known (e.g. SML. 54.7). It is also interesting to note that the presiding goddess of Kolhapur (Maharashtra) is known both as Mahālakṣmī and Ambā.

Śridharārdha-śarīriṇī is another interesting term used for Pārvatī. Modelled after Ardhanārīśvara images of Śiva, some of the Vaiṣṇava devotees thought of having Ardhanārī-Viṣṇu. For example the Gaya Śitalā Temple Inscription of Yakṣapāla (c. 1075-85 A.D.) from Bihar refers to a temple on the bank of the river Phalgu in which images of Sūrya, Śiva and Kamalārdhāṅgī Nārāyaṇa were enshrined. The form finds mention in the **Śāradātilaka**, **Tantrasāra**, **Śilparatna**, etc. under various names like Vaikuṅṭha-kamalajā, Lakṣmī-Keśava, Lakṣmī -Vāsudeva, Ardhalakṣmī-Hari etc. Actual examples of this form in sculptures are also known though in a limited number from India and Nepal (e.g. P. Lal, 1963, "Composite Form of Vāsudeva and Lakṣmī," *Journal of the Asiatic Society*, V. 3-4, pp. 75; B.N. Sharma, *Iconographic Parallels.*, H.R. Sherwani Felicitation Volume, Hyderabad, pp. 555).

Caitra dhvajā

A very interesting name of the goddess Pārvatī appearing in the *devī-sahasranāma* is *Caitra samvatsarārūdhā dhvajā*, that is the standard raised on the first day of Caitra, the opening month of the year (चैत्रसंवत्सरारूढा जगत्संपूर्णीध्वजा KP. pūrvā.12.150., p. 49). The first *tithi*, that is *pratipadā* of *Caitra śukla pakṣa*, that is the New year's day of Indian calendar, is regarded as one of the three and half auspicious days of the year. On this day raising of a standard and its due worship has been prescribed as a ritual, the details of which can be seen in the story of Uparicara Vasu, of the ruler of Cedi in the **Mahābhārata** (MBH., Ādi., 63. 5-28, pp. 172). Accordingly, the standard under reference has been called a bamboo stick (*vaiṇavī yaṣṭi*) given by Indra to Vasu. King Vasu after one full year fixed it in the ground for worshipping Indra. 'The practice', says the Mahābhārata, 'still continues. On the next day, that is the first day of the new year, people raise this stick high duly decorated with sandalwood paste, floral wreaths, caskets (*piṭaka*) etc. It is worshipped in honour of Indra and thus people get wealth, victory and every kind of prosperity in return'. The **Kūrma Purāṇa** makes no mention of Indra, but associates this with Pārvatī probably because from this very day starts the *Vāsantika navarātra* festival of Gaurī.

The Gṛha trees (KP, pūrvā., 29. 21-25, p. 129) -

The KP mentions *Gṛha* trees producing garments, ornaments, honey etc. in *Tretā yuga*. A tree, well guarded by railing serving as a pillar capital, datable to c. 2nd century B.C. is known from the sculptural field. Even such creepers (*Kalpavallī*) have been carved in Bharhut art.

Thus, the KP though not directly speaking about 'Iconography' as such, throws welcome light on some of the allied features.

