

They are portraits, Half-portraits and corrupted portraits. The whole of the figure will be made in (portraits) citras. In half-citras only the front view will be completed. Corrupted Citras are images done on the wall or rock.

3) *Main images.* Main images are mostly Śaivite or Vaiṣṇavite. There will be one or two other images. Worship of Devī (Goddess) is one of them. The Śaivites will worship Pārvatī also after Śiva and the Vaiṣṇavites Mahālakṣmī also after Viṣṇu. In South India the worshippers are Śaivites and Vaiṣṇavites.

4) *Śaivites.* In India a large number of people worship Śiva. There is not much difference in the mode of worship of these various people. There are worships which are in accordance with the Vedas and which are not. Forms of worship which are Sāttvika (of goodness) and which are not, could be seen. The Śaiva worship called Paraśupada is very ancient. The phallus at Guḍimalla is considered to be as old as B.C. 2nd century. From this it could be inferred how old, the Śaivite worship is in India.

5) *The Śaivite images.* Of the emblems denoting Śiva, the most important is the Phallus, which is of two kinds, movable and immovable. Risen by itself and/or erected and set firm and consecrated inside temples are immovable; that which is made of earth, metal, jewel, wood or stone, is movable. There are Phalluses made for the time being. They are fixed on platforms or pedestals. They are of different sizes and shapes. The Phallus is made of male stone and the pedestal of female stone.

6) *The portions of Śiva.* There are various kinds of images meant to reveal various attributes of Śiva. Liṅgodbhava (originated from Phallus), Candraśekhara, Raudra, Umāsāhita (with Umā) etc. are some of them. Kāmāntaka (killing Kāma or Cupid), Gajāri (enemy of Gaja), Kālāri (Enemy of Yama) and Tripuradāhaka (burning Tripura) are figures of extermination. Śiva has the figures of blessing Caṇḍeśa, Viṣṇu, Nandiśvara, Vighneśa and Arjuna also. There are a large number of images in various dancing poses.

There are four other figures of Dakṣiṇāmūrti, such as the explanation, knowledge, yoga (or meditation, contemplation and other ways of union with the Universal Soul) and Viṇādhara (carrying a lute). A few other forms are Bhikṣāṭaka (begging alms), Kapāladhārī (wearing skulls), Gaṅgādhara (bearing the Gaṅges), Ardhanārīśvara (God half of whom is a woman), Vṛṣabhavāhana (seated on a bull), Viṣabhakṣaka (eating poison) etc. The figures of Sadāśiva, Maheśa, Ekādaśarudras (eleven Rudras), Vidyeśvara and Mūrtyaṣṭaka are seen occasionally here and there. There are scriptures describing these figures.

7) *The Devas (gods) connected with Śiva.* Among the gods connected with Śiva, first place is given to Gaṇapati. Worship of Gaṇapati was in vogue from 6th or 7th century B.C. Perhaps the images that we see today were made after this period.

In South India temples dedicated to Gaṇapati are not scarce. The position of Gaṇapati is at the entrance of villages and fortresses, at the foot of banyan trees, at the entrance of temples and at the south-west corner of Śaivite temples.

There are images of Gaṇapati in the postures of standing and dancing. Main images are those with the trunk

turned to the right and to the left. The trunk is turned to the right in some and to the left in others.

8) *Subrahmaṇya.* Subrahmaṇya is worshipped only in South India. Subrahmaṇya is known by various names such as Kumāra, Muruka, Kārttikeya, Skanda, Ārumukha, Guha, and so on. Temples dedicated to Subrahmaṇya are seen in plenty in Tamil Nadu. They are all situated on the tops of hills.

There is sufficient proof in the poetic works of the Saṅgha period, to the fact that Subrahmaṇya-worship was prevalent in South India. On excavation at the place Nāgārjunakoṇḍa in the District of Guntur, images of Subrahmaṇya were found under the earth. They were as old as 3rd century B.C.

Images of Subrahmaṇya are seen in various postures and shapes such as sitting, with six faces, with one face, with two hands, with four hands, sometimes with wife, in the state of having finished investiture with the Brahma-string etc. There are figures sitting on the peacock also.

9) *Other images.* Images of Śakti, Lakṣmī, Earth-goddess, Sarasvatī, Saptamātr̥s (Seven Mothers), Jyeṣṭhā, Viṣṇu, the ten incarnations, the planets such as the sun etc. the deities of the weapon like the thunderbolt, Śakti (lance), Nandikeśvara, Caṇḍeśvara, Śāstā, Kṣetrapāla, Brahmā, Guardians of the zones, Aśvinīdevas, half gods, etc. are also dedicated and worshipped in temples.

VIHAṄGA. A serpent (nāga) born in the race of the Nāga Airāvata. It is mentioned in Mahābhārata, Ādi Parva, Chapter 57, Stanza 12, that this serpent fell in the sacrificial fire of the serpent-sacrifice performed by Janamejaya and was burnt to death.

VIHAṄGAMA. A soldier of the giant Khara. This Khara who confronted Rāma and Lakṣmaṇa in Daṇḍakāraṇya (forest Daṇḍaka) had twelve army captains under him, including Vihāṅgama, (Vālmiki Rāmāyaṇa, Araṇya Kāṇḍa, Sarga 26).

VIHAVYA. The son of Varcas who was born in the dynasty of Ḡṛtsamada. Vitatyā was the son of this Vihavya. (M.B. Anuśāsana Parva, Chapter 30, Stanza 61).

VIHUNḌA. An asura. This asura was the son of the mighty and great Asura Huṇḍa. At the time of the fierce battle between the devas and the asuras, this mighty asura Huṇḍa and Nahuṣa confronted each other and Huṇḍa was killed. After this Vihunḍa, the son of Huṇḍa fought with Nahuṣa. In the earlier part of the battle Vihunḍa and his army suffered defeat. Vihunḍa began to do penance in order to defeat the Devas who got terrified at this and went to Mahāviṣṇu and prayed for protection. Viṣṇu consoled them saying that he would take necessary steps. When the Devas were gone, Viṣṇu took the form of a beautiful woman and went in search of Vihunḍa. They met each other in the garden Nandana. Vihunḍa fell in love with her. He wanted to marry her. She said, "Oh, Handsome Vihunḍa, I have no objection to be your wife. But there is a condition, you, must gather seven crores of Kāmōda flowers and offer them as oblation to Śiva, and then make a garland of Kāmōda flowers and put it on my neck. From that day onwards I am yours."

Vihunḍa agreed to it. He went for the flowers. He wandered over forests and mountains. Nobody had any idea of such a tree or flower. Thinking that this condition, laid by the damsel, was a deceit played upon him,