

THE MYTHIC SOCIETY

(Founded in 1909)

Chairman :

K. Balasubramanyam, I.A.S. (Retd.)

Secretary :

Jaithirth Rajpurohit

Editor :

Prof. S. K. Ramachandra Rao

The Society promotes the study of Archaeology, Anthropology, Art, Architecture, Ethnology, Folklore, History, Mythology, Religion and other allied subjects more particularly those that relate to Mysore and Karnataka and stimulates research in the above subjects.

The activities of the Society are:

(a) To publish *The Quarterly Journal of the Mythic Society* containing original research articles on subjects connected with the objects of the Society, (b) to arrange for lectures from eminent scholars, and (c) to maintain a Library and a Free Reading Room.

Contributions are accepted from scholars on subjects connected with the objects of the Society. They may be type-written on one side of the paper only.

Journal Subscription : Rs. 10-00 or £ 1.50 or \$ 6-00 annually

Single Copy : Rs. 2-50 or 5 Sh. or \$ 1-50

Some back numbers of The Quarterly Journal of the Mythic Society are available for sale.

Further details can be had from :

The Secretary :

THE MYTHIC SOCIETY

Daly Memorial Hall, Nrupatunga Road

BANGALORE-560 002 (INDIA)

VOL. LXVII.

NOS. 1-4

THE QUARTERLY JOURNAL OF THE MYTHIC SOCIETY

JAN. — DECEMBER 1976



PUBLISHED BY THE MYTHIC SOCIETY
THE DALY MEMORIAL HALL, NRUPATUNGA ROAD, BANGALORE-2

America \$ 6-00

India Rs. 10-00

Other Countries £ 1.50

CONTENTS

Vol. LXVII. Nos. 1-4	Pages
Gaṇḍabheruṇḍa— <i>Dr. Valentina Stache-Rosen</i>	1—24
Sculptures in Aralitirtha, Badami — <i>Shrinivas V. Padigar</i>	25—30
Uddalaka Aruni on 'Physiology of a Dying Person' —Chandogya Upanishad VI — <i>Dr. (Miss) T. K. Wadhvani</i>	31—39
A Doubtful Coin-series of Haidar Ali — <i>Sohantlal Sisodiya</i>	40—43

Edited by Dr. M. S. Nagaraja Rao, Editor, The Quarterly Journal of the Mythic Society. Printed by Sri D. S. Krishnachar, Proprietor, Prabha Printing House, 22-A, Dr. D. V. Gundappa Road, Bangalore-4, and Published by Sri Jaithirth Rajpurohit, Secretary, The Mythic Society, at the Mythic Society, Daly Memorial Hall, Nrupatunga Road, Bangalore-2, in May 1978.

THE QUARTERLY JOURNAL OF THE MYTHIC SOCIETY

Vol. LXVII] Jan.—Dec. 1976 [Nos. 1-4

GAṆḌABHERUṆḌA

(On the tradition of the double-headed bird in South India)

By

DR. VALENTINA STACHE-ROSEN

The double-headed bird is the crest of Karnataka State. In Bangalore and Mysore, one may find this emblem on government offices and on palaces, on buses and even on autorikshaws.

In Europe too, the double headed bird was often used on crests. It was the emblem of the Hanseatic League, of the Habsburg dynasty of Austria and of the Tsars of Russia.¹ In Europe, the double-headed bird is shown only with outspread wings, whereas in South India the bird is shown also from the side, from the back or swooping down on its prey. Under the Hoysala and Vijayanagar kings the double-headed bird was often shown as a human being with two birds' heads, just as Garuḍa, Viṣṇu's *vāhana*, is shown as a man with a bird's beak.² In Europe, the double-headed bird is an eagle. In India his nature is not fixed. The double-headed bird or the man with two-birds' heads occasionally has traits of a bird of prey, but he may have heads of parrots or peacocks. Mostly the heads are those of a *hamsa*. It is therefore better to speak of double-headed birds and not of double-headed eagles.

The oldest double-headed bird on the Indian subcontinent is found at Taxila.³ On the base of a *stūpa* there are reliefs with *toranas* on which birds perch. One of these birds has two heads; it is shown in profile with one head looking ahead and one

turned back. It has often been pointed out that this "double-headed eagle" is of Scythian and Near Eastern origin.⁴ The Hittite double-headed eagles of Alaça Hüyük and Yasilikaya, which have been mentioned in this context, are shown in front view. In Alaça Hüyük the eagle holds a hare in each of its talons. A vase from Boghazkoy, however, has the shape of a duck with two necks and two heads, both looking ahead.⁵ H. Frankfort traces the double headed-eagle with hares in its talons to Mesopotamia, where this motif appears in the third dynasty of Ur.⁶

Another double-headed bird is found on a *stūpa* railing at Bodh-Gayā.⁷ This bird is decidedly not an eagle but a *hamsa*. In his study on the origin, diffusion and significance of the double-headed eagle, J. de Souza says the *hamsa* is invariably depicted in profile, for it is only in this pose that this bird can be shown to the greatest advantage.⁸ That is probably why the double-headed bird came to be represented "passant" in Indian art. De Souza also thinks it possible that the double-headed bird "passant" came ready-made to India. He refers to a Minoan fresco from the caravanserai near the palace of Knossos, which shows birds. "In this hoopoe frieze we see more than one pair of birds "passant" to left. Although their legs are distinctly seen, the body of the one is partly concealed by the body of the other, and the head of the one is turned back so as to face in a direction opposite to that of the other bird. A representation of this kind could well be the prototype of the Taxila bird."⁹

It is however also possible that the double-headed birds from Taxila and Bodh-Gayā have been derived from literary or oral sources.¹⁰ A Buddhist legend mentions a bird with two heads.¹¹ One of these heads was called Garuḍa and the other Upagaruḍa. They used to take turns in waking and sleeping. One day when Upagaruḍa was sleeping, Garuḍa ate a delicious flower without informing Upagaruḍa. When the latter woke up and noticed what had happened, he got angry and decided to take revenge. He ate a poisonous flower, so that they both died. A similar story is told in the *Vinaya* of the *Mūlasarvāstivādins*.¹² The two heads of the bird are called Ta-mo and A-ta-mo in this

version, *Dharma* and *Adharma*, and the bird is a *Jivamjiva*, a partridge.¹³ The Tibetan version of this story is found in Kanjur, Vol. IV, 223-233.¹⁴ In the *Pañcatantra*, the same story is told about the *Bharaṇḍa* birds. The verse at the end of the story says :

ekodarāḥ prthaggrīvā anyonyaphalabhakṣiṇaḥ |
asaṃhatā vinaśyaśyanti bhāraṇḍa iva pakṣiṇaḥ ||

(The disunited will perish just like the *Bharaṇḍa* birds, who have one stomach and two necks and took food one for the other.)¹⁵

In one of the *Pañcatantra* manuscripts these birds are called *Bheraṇḍa*. T. Benfey assumed that the real name was *Bheruṇḍa*, and this is actually the name of the double-headed bird in South India.¹⁶

In the *Mahābhārata*, *Bhāruṇḍas* are mentioned. They have strong beaks and bodies and bury the *Uttarakurus* in caves.¹⁷ *Bharaṇḍas*, whom E. W. Hopkins takes to be the same as *Bharaṇḍas* appear on the battlefield together with spirits and demons.¹⁸ Further, the *Mahābhārata* refers to *Bhāruṇḍa* birds which have human faces and sing with a beautiful voice.¹⁹ In the *Viṣṇusmṛti*, certain hymns are called *Bhāruṇḍa*.²⁰ In the *Satruṅjaya Mahātmyam*, *Bhāruṇḍas* are called *khilapakṣiṇaḥ*, which A. Weber translates by "birds of the desert" (*Wüstenvögel*).²¹

In the *Kalpasūtra* it is said that the Venerable Mahāvīra was always watchful like the fabulous bird *Bhāruṇḍa*.²² In another Jaina text, the faithful are admonished : "Though others sleep, be thou awake ! Like a wise man trust nobody, but be always on the alert, for dangerous is the time and weak the body. Be always watchful like a *Bhāruṇḍa* bird."²³

Jaina narrative literature also refers to *Bhāruṇḍa* birds. The *Kathākośa* mentions Nāgadatta, who climbed up a banyan tree and struck a gong. The noise startled the giant *Bhāruṇḍa* birds, who set a stranded ship afloat by the flapping of their wings.²⁴ In another story, a blind prince happens to hear a conversation between two *Bhāruṇḍa* birds and thus learns about a remedy for his affliction.²⁵

In the *Śivapurāṇa*, *Bheruṇḍas* belong to the retinue of *Śiva*.²⁶ According to the *Matsyapurāṇa*, the sons of *Jaṭāyu*, one of whom is called *Bheruṇḍa*, are the ancestors of all birds.²⁷ In the *Yasastilakacampū*, *Bheruṇḍas* are mentioned with other birds.²⁸ In the *Parāśarasmṛti* it is said that a person who has killed *Bheruṇḍas* or other birds should fast for a day in order to atone for that sin.²⁹

In the *Brahmapurāṇa* there is a long conversation between a king and the double-headed king of the birds, the *Bheruṇḍa*, whose name is *Ciccika*.³⁰ *Ciccika* did penance at *Ciccikaūrtha* and told the king about the evil deeds he had committed.

According to the *Brahmāṇḍapurāṇa*, the *Bheruṇḍas* are the vehicle of the goddess *Mahāvajreśvarī*. In another passage we read that the lord of demons, expecting a terrible battle, is riding on a *Bheruṇḍa* bird.³¹ On the occasion of temple festivals, the deities are taken in procession on different vehicles, both common and special, the latter being such as the *kalpavṛkṣa*, the wish giving celestial tree, or the *kāmadhenu*, the wish giving celestial cow, or the *Gaṇḍabheruṇḍa*.³² Plate 1 shows three deities riding on a double-headed bird, while *Kṛṣṇa* is about to cut *Karṇa* in half.³³

The *Śabdakalpadruma* quotes the *Kālikulasarvasva* in which a *Takṣiṇī Bheruṇḍā* is mentioned.³⁴ *Bheruṇḍā* is also the name of a *Śākta* deity.³⁵ The Sanskrit lexika *Anekārthasaṃgraha*³⁶ and *Viśvaprakāśa*³⁷ say that there is a difference between *Bheruṇḍa* deities and *Bheruṇḍa* birds. According to the *Dvīrūpakōśa* *Bheruṇḍa* and *Gaṇḍabheruṇḍa* are synonyms.³⁸

The fact that there are *Bheruṇḍa* deities and *Bheruṇḍa* birds may be the reason why the *Gaṇḍabheruṇḍa* is a man with two birds' heads as well as a double-headed bird in South India.

The oldest representation of a *Bheruṇḍa* in South India comes from the village Belgami, Shikaripur Taluk, Shimoga District in Karnataka. A *Gaṇḍabheruṇḍa* had been set up on a tall pillar in front of the Jagadekamalleśvara temple. The original figure was destroyed in the thirties, and in 1937 a new one was carved by a sculptor in Mysore.³⁹ Today this *Bheruṇḍa*

stands at the foot of the pillar. There are several descriptions of the figure which originally stood on top of the pillar. In the Mysore Gazetteer it is said that the human features and those of a bird of prey have been admirably combined.⁴⁰ According to the report of the Mysore Archaeological Department, the *Gaṇḍabheruṇḍa* is about to devour lions.⁴¹ H. Cousens mentions the pillar and says the figure holds something in his hands.⁴² He also refers to a tradition of the local farmers, that this pillar had been erected in order to keep wild elephants away from the sugarcane fields.

Plate 2 shows the pillar and plate 3 the *Gaṇḍabheruṇḍa* of the sculptor Siddhalingaswami of Mysore, whose knowledge of iconography was specially mentioned.⁴³ The *Gaṇḍabheruṇḍa* wears *rudrākṣas*, which show him to be a Śaiva deity. The head of a human being looks out of each of his beaks, and he holds a third one in his left hand. This is the only *Gaṇḍabheruṇḍa* the author has come across who fights human beings; all others either fight tigers or elephants. According to the sculptor, this figure represents Śiva, who had fought demons. These had been granted the boon that they would be invincible, so that when the *Gaṇḍabheruṇḍa* devoured them with one beak, they emerged from the other.⁴⁴

An inscription from Belgami of A.D. 1047 states that the governor of Banavāsi, Chāmuṇḍa Rāya, had the pillar erected in front of the god Jagadekamalleśvara, and that he made a gift of land for *Bheruṇḍeśvara*.⁴⁵ This land was measured with the *Bheruṇḍa* pole. The donor, who was a vassal of the Chalukya king Someśvara I Trailokyamalladeva had many titles, among which one was *Gaṇḍabheruṇḍa*. A verse in this inscription reads :

dharmena śauryaśatyaena tyāgena ca mahātale |
gaṇḍabheruṇḍasādrśyo na bhūto na bhaviṣyate ||

(No one on earth is equal or will be equal to the *Gaṇḍabheruṇḍa* in virtue, courage, truth and liberality).

This verse shows the high opinion the Chalukyas had of the *Gaṇḍabheruṇḍa* and may serve as an explanation why many of the later dynasties had the double-headed bird or the man with two

birds' heads as emblem and why they adopted the title *Gaṇḍabheruṇḍa*.

The *Gaṇḍabheruṇḍa* pillar is depicted on a memorial stone in Belgami. An inscription of 1060 A.D. states that a man from the Tulu country, Chandiga, first cut off one finger and then climbed up this pillar. He threw himself down onto a row of stakes set up at the foot of the pillar and reached the world of the gods.⁴⁶

This incident is depicted on a relief on Plate 4. On the top panel of the relief a man is seen kneeling in front of a liṅgam. On the lower panel a man is standing on top of a pillar; the *Gaṇḍabheruṇḍa*, however, is not shown. Two *Apsaras*, flying towards the man, stretch out their arms. To the left of the pillar there is a row of stakes, on which a man—Chandiga—is lying.⁴⁷

The *Bheruṇḍasvāmi* is mentioned in another inscription of A.D. 1294 or 1295, when the gift of the office of *heggadike* (management) was made to the temple in the reign of the Yādava king Rāmachandra.⁴⁸ Hindu, Buddhist and Jain monasteries are referred to in inscriptions in Belgami. Nothing remains of the latter institutions; a *Tārā* statue and several *Tirthaṃkaras* show that these monasteries must have been adorned with sculptures. Some of the Hindu temples, the names of which are known from epigraphical sources, are still extant.⁴⁹ On the base of the Tripurantakeśvara temple, which was founded in 1070, scenes from the epics as well as *Pañcatantra* fables are depicted. The *Bhāraṇḍa* birds are not among them, but there can be no doubt that their story was known in the 11th century. In the *Pañcatantra*, the *Bhāraṇḍa* birds were an example of the evil effects of disunity, but the *Bheruṇḍa* had become a symbol for virtue and courage, liberality and truth.

P. De Souza discusses the *Gaṇḍabheruṇḍa* from Belgami in his study of the double-headed eagle. He refers to a double-headed Horus and a winged being with a human body and two lions' heads from Kerkuk as possible prototypes.⁵⁰ On the other hand, he feels that the manner of representing the double-headed bird may have been suggested by the sculptures of *Garuḍa*, the giant

eagle of Indian mythology, which in post Ashōkan art is almost invariably represented as a man with certain bird features. If one takes into account that in one of the Buddhist legends the two heads were called *Garuḍa* and *Upagaruḍa*, the latter assumption may be right.

From the 11th century onwards, the *Gaṇḍabheruṇḍa* enjoyed great popularity in Karnataka. Many kings adopted the title *Gaṇḍabheruṇḍa*. *Bheruṇḍas* with a human body were depicted on memorial stones, and *Bheruṇḍas* were also mentioned in literature. In the *Jaimini Bhārata*, Lakṣmīsa relates that the demon Bhiṣaṇa attacked Arjuna (XVI, 37). The demon hurled weapons, which were turned into *Śarabhas*, *Beruṇḍas*, tigers, wolves, boars, and bulls. They advanced together with evil spirits in order to devour Arjuna's army.

In the *Rāmacandracaritrapurāṇa* of Abhinava Pampa it is said that king Sagara saw elephants fleeing from lions and *Śarabhas* being chased by *Bheruṇḍas* (X. 78). The Kannada dictionary *Abhinava Mangarāja Nigantū* (p. 48, verse 8) explains that the eight legged *Śarabha* is the enemy of lions and the *Gaṇḍabheruṇḍa* of the *Śarabha*. The enmity between *Śarabhas* and *Bheruṇḍas* is also expressed in the title *Kaviśarabhabheruṇḍa* of the poet Rāghavāṅka (12th century): he was considered to be a *Bheruṇḍa* to the other poets, who are *Śarabhas*.

An inscription stone in Hebbailu, Kalurkatte hobli, commemorates a donation of Virasantāradeva, the king of Santalige, a vassal of the Chalukyas, in the—11th Cent.⁵¹ The king had a number of epithets, among them the following: "...a sun to the Sāntaras, a lion to the great elephants the enemies, a *Bhairava* in the battle field, a Nārāyana in glory, great in heroism, a thunderbolt to the mountains, the families of the hostile *maṇḍalikas*,⁵² a *Bheruṇḍa* to the titled, a sun in the firmament the great *Ugra* family, possessed of great might and prowess, a beautiful young *Kalpa* creeper delighting the assemblage of bards, a flame to the moths the hostile *maṇḍalikas*, fulfiller of vows, great on account of the slaughter of enemies, and victory over opponents...".

Another king of Santalige, who was also called Virasantāra, is called *Gaṇḍabheruṇḍa* on a hero stone of 1191 in Harohittalu, Nagar taluk.⁵³

The Chola ruler of Nidugal, Irūṇigonadevacholamahārāja, is referred to in an inscription of 1259 as "a hero who cut off the heads of 66 *maṇḍalikas*, a *Gaṇḍabheruṇḍa*, a lord of warriors."⁵⁴

The Hoysalas had been vassals of the Chalukyas, they became independent in the 12th century. D. C. Derret assumes that the first leader of the Hoysalas already possessed the titles to which even the feeblest of his descendants clung tenaciously. These were awakened every morning by a recitation of their titles, which always included the following: *maleparol gaṇḍar*, *gaṇḍabheruṇḍar*—champions among the hill kings, male *bheruṇḍa*.⁵⁵

Inscription stones of the following Hoysala kings mention the title *Gaṇḍabheruṇḍa*: Viṣṇuvardhana (1106—41),⁵⁶ Vira Ballāla II (1173—1207),⁵⁷ Nārasimha II (1220—33),⁵⁸ Someśvara (1233—54),⁵⁹ Nārasimha III (1254—91)⁶⁰ and Vira Ballāla III (1291—1342).⁶¹ Under the Hoysalas, the *Gaṇḍabheruṇḍa* was generally depicted together with a tiger. A memorial stone from Tippur from the reign of Vira Ballāla II shows two devotees sitting to the right and left of a *Gaṇḍabheruṇḍa*, who puts his hands on their heads. A tiger approaches the group from the left, lifting his paw and his tail. Sun, moon and a triple umbrella have been sculptured on the top of the panel.⁶²

An inscription stone from Varahanāthakallahalli in Srirangapatna taluk dates from the reign of Vira Ballāla II (Plate 5). A human *Gaṇḍabheruṇḍa* approaches a tiger, who sits to the right of him lifting one paw. A big lamp and a vessel on a tripod are seen to the left of the *Gaṇḍabheruṇḍa*. Although the *Gaṇḍabheruṇḍa* is considered to be an enemy of tigers, their relationship seems to be quite friendly on this panel.

A Tamil inscription from Bannerghatta, Anekal taluk, shows that not only kings, but also their subjects, had the title *Gaṇḍabheruṇḍa*.⁶³ This inscription of 1278 A.D. records a gift made by the *danṇāyaka* of Vira Nārasimha III for the success of his king. The general is called a *Gaṇḍabheruṇḍa* to his enemies. The two sculptors, Dasoja and his son Chavaṇa, who worked on the Chennakeśava temple at Belur, were referred to as *Gaṇḍabheruṇḍas* to the rival sculptors, the tigers.⁶⁴



Fig. 1—Relief from the Chennakeśava temple, Belur, A.D. 1117



Fig. 2—Relief from the Bucheśvara temple, Koramaṅgala, A.D. 1173

Two unusual sculptures of the *Gaṇḍabheruṇḍa* are found on the Keśava temple at Belur (A.D. 1117)⁶⁵ (Fig. 1) and on the Bucheśvara temple at Koramaṅgala, Hassan taluk (1173 A.D.)⁶⁶ (Fig. 2). A *Bheruṇḍa* bird attacks a *Śarabha*, which attacks a lion, which in its turn attacks an elephant, the latter seizing with its trunk a huge serpent which is in the act of swallowing a smaller animal.⁶⁷

A tripod of bronze is being kept in the Chennakeśava temple at Belur. It was donated by a general of Vira Ballāla II (Plate 6).⁶⁸ This piece is one of the few Hoysala bronzes that have become

known and it shows that the art of casting bronze was as highly developed as the art of sculpture. A creeper winds round the lions and floral ornaments that make up the legs of the tripod. This creeper ends on the upper part of the tripod between the legs in the heads of two birds.

In Kanchipuram, strong Hoysala influence was felt in the years 1220-45.⁶⁹ An inscription of 1230 informs us that Nārasimha II stationed troops in the city.⁷⁰ These troops were called *Bheruṇḍas* and *Vīrabheruṇḍas*.

Among the numerous gateway towers of the Srirangam temple, the eight storeyed gopuram leading to the East *Cittirai* street is the most impressive. This tower has on each of the four jambs of its central passage a standing composite image of *Gaṇḍabheruṇḍa* having a human body surmounted by two eagles' heads facing opposite directions. Over this is found the label *Kāliyugarāman*, incised in *Grantha* characters of the 13th century.⁷¹ Hari Rao assumes that a Hoysala king, presumably Rāmanātha (1254-93) started to build this gopuram. The Pandya king Jaṭavarman Vira Pāṇḍya, whose title was *Kāliyugarāman*, had it finished or renovated.

Not only the Hoysalas had the title *Gaṇḍabheruṇḍa*. A Telugu inscription from Raichur of 1294 mentions a vassal of the Kākatiya king Pratāpa Rudra.⁷² This prince Gonnagannāyandivaru caused the fort at Raichur to be built. He had the title *Gaṇḍabheruṇḍa*.

The Kota rulers of Dhanyakataka, Guntur District, who ruled from the 12th to 13th century had a double-headed bird as their crest.⁷³ An inscription on a pillar in Amaravati praises the Kota ruler Ketarāja II as "a hero among heroes, a *Gaṇḍabheruṇḍa*, a hero praised by the world."⁷⁴

In the middle of the 14th century the last Hoysala king Ballāla was ousted from the throne. Harihara and Bukka founded the Vijayanagar empire, which comprised nearly the whole of South India.

Gaṇḍabheruṇḍas continued to be represented. During the Hoysala period, the *Gaṇḍabheruṇḍa* had been shown mostly as a

man with bird's heads together with tigers. In the Vijayanagar period the *Bheruṇḍa* man and the *Bheruṇḍa* bird are shown with elephants.

An inscription in Tekal, Malur taluk, Kolar district, dated 1431 A.D. records that a minister of Gopa Rāya brought a *Gaṇḍabheruṇḍa* from Pālanād and installed it in a *maṇḍapa* opposite the Varadarāja temple.⁷⁵ This temple is extant, but the *Gaṇḍabheruṇḍa* has disappeared.

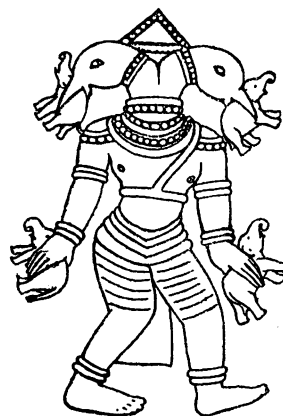


Fig. 3—Relief from a pillar in the Tirumalanātha temple, Alambagiri



Fig. 4—Richly adorned *Gaṇḍabheruṇḍa* from the Tirumalanātha temple, Alambagiri

Gaṇḍabheruṇḍas are found in three other temples in Kolar district. In the Tirumalanātha temple in Alambagiri, Chintamani taluk, four pillars show bird men carrying elephants⁷⁶ (Fig. 3 and 4).

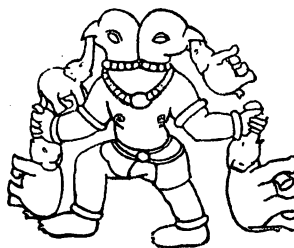


Fig. 5—*Gaṇḍabheruṇḍa* relief from the Bhimeśvara temple, Kaivara

In the Bhimeśvara temple in Kaivara in the same taluk, there are ceiling sculptures and inscriptions of the Hoysala period in the *navaraṅga*. A pillar has a relief of a *Bheruṇḍa* man carrying four elephants (Fig. 5). It has been suggested that a temple of the late Hoysala period was enlarged and provided

with new pillars, a porch and *mahādvāra* in Vijayanagar days.⁷⁷

On the cubical mouldings of one of the pillars of the *mukhamantapa* of the Markandeya temple, on the Markandeya hill, near Vakkaleri, Kolar taluk, *Gaṇḍabheruṇḍa* is represented in anthropoid form.⁷⁸

On the base of the Chandranātha temple at Mudabidri, South Kanara, a *Bheruṇḍa* bird is found in the company of a giraffe, a Chinese dragon and other creatures. The bird is shown in profile, carrying elephants in its beaks. Its heads are adorned with crests, it has long necks and a big tail⁷⁹ (Fig. 6).

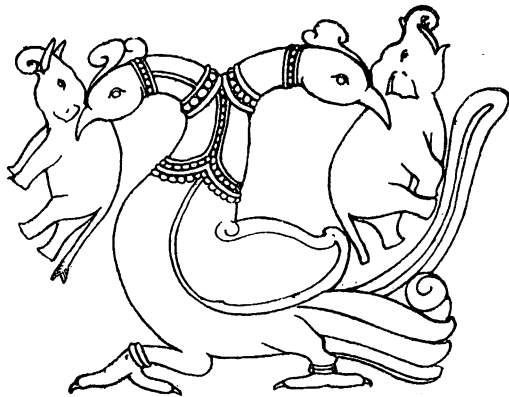


Fig. 6—Bheruṇḍapakṣi from the base of the Chandranātha temple, Mudabidri

King Achyuta Rāya (1530-42) of the Tuluva line seems to have been a particular devotee of the *Gaṇḍabheruṇḍa*. On a copperplate grant of A.D. 1535 this king is referred to as⁸⁰ ...*para-rāya bhayaṃkaraḥ Hiṃdurāya suratrāṇo duṣṭaśardūlamardana gajaughagaṇḍabheruṇḍa*.....fierce to other kings, Sultan of Hindu kings, destroyer of the tiger, the evil, a *Gaṇḍabheruṇḍa* to the flood of elephants.....⁸¹

The title *Gajaughagaṇḍabheruṇḍa* was used already by Deva-rāya II (1424-46) of the Saṅgama line on some of his coins. Copper coins of his reign show an elephant on the obverse and this title on the reverse in Nagari script.⁸² One specimen of a coin in the British Museum has on the obverse a man with a forked spear facing a tusker elephant with lifted tail and trunk.

On the reverse there is a Nagari legend reading *Rāya gajaga(n)ḍa-b(e)ru(n)ḍa*. The fourth line has a conch between sun and moon.⁸³ It has been suggested that Devarāya II was an elephant hunter in his youth and that he earned this title at a great personal risk, and that the scene depicted on the coin is a representation of what actually took place.⁸⁴



Fig. 7—Bheruṇḍa bird on a gold coin found at Nilavagilu, Alur taluk, Hassan district. Diameter 5 mm.



Fig. 8—Bheruṇḍa bird in profile on a gold coin found at Gowdoor, Shahpur tk., Gulbarga district. Diameter 5 mm.

Under Kṛṣṇadevarāya and Achyuta Rāya coins with a *Bheruṇḍa* bird were minted. The governors of the provinces had the right to mint coins, and a large number of coins were issued.⁸⁵ On the gold coins, the *Gaṇḍabheruṇḍa* is shown as a bird carrying elephants, either in front view, seen from the back (Fig. 7) or in profile. In the latter case, he usually carries two elephants instead of four.⁸⁶ However, among the coins recently discovered in Gowdoor, Shahpur taluk, Gulbarga district, there is a gold coin of 5 mm. diameter from the reign of Kṛṣṇadevarāya. It shows a *Gaṇḍbheruṇḍa* in profile carrying elephants in its beaks and talons⁸⁷ (Fig. 8).

Two sculptures dating from the reign of Achyuta Rāya resemble the *Gaṇḍabheruṇḍa* on coins. Near the Virabhadra temple at Lepakshi is a huge monolithic Nandi.⁸⁸ He is adorned with chains and bells. On a medallion we see a *Gaṇḍabheruṇḍa*

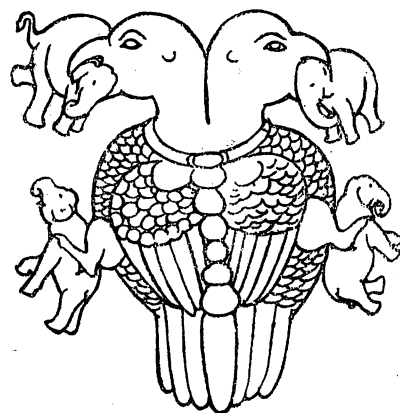


Fig. 9—Gaṇḍabheruṇḍa on the medallion on the big Nandi at Lepakshi

with its wings folded together, carrying elephants in beaks and talons (Fig. 9).

Keladi near Sagar, Shimoga district, was the capital of the Keladi Nayaks, vassals of the Vijayanagara kings in the 16th century. The Virabhadra temple at Keladi was built between 1530-40.⁸⁹ A ceiling in the maṇḍapa of this temple has a large relief representing the *Gaṇḍabheruṇḍa* in flight with tusker elephants in his two talons. Each of his two beaks hold by the snout a lion which is trampling on a trumpeting elephant⁹⁰ (Plate 7).

Other sculptures of this period cannot be dated exactly. A bird man on a relief from Kaveripakkam, North Arcot district, is now in the Government Museum, Madras. The *Gaṇḍabheruṇḍa* holds an elephant by its trunk with his left hand. The right hand, broken off, probably held another elephant. Feathers on the arms of this figure are a feature not found elsewhere.

The Vijayanagar empire was defeated by a confederation of Muslim rulers at Talikota in 1565. The seat of the government was transferred to Penukonda. As we may gather from an inscription of Tirumala I of A.D. 1572 the title “a Gaṇḍabheruṇḍa to the elephants, his enemies” was kept.

Many of the former vassals of the Vijayanagar empire became independent. Among these were the rulers of Mysore, who founded a kingdom of their own. They took over the emblem of the *Gaṇḍabheruṇḍa* from the Vijayanagara kings. The rulers of Nagar,⁹¹ Ikkeri,⁹² Tarikere,⁹³ and Madurai⁹⁴ had the same emblem. The Nayaks of Madurai minted coins with the *Gaṇḍabheruṇḍa*,⁹⁵ and the Nayaks of Ikkeri had it on their flag.⁹⁶ A *Bheruṇḍa* bird is carved on the walls of the fort of Chitradurga.

The title *Gaṇḍabheruṇḍa* was occasionally conferred for victories in athletic contests. This was the cause when King Kantiravanarasarāja of Mysore (1638-59) defeated the court wrestler of Tiruchirapalli.⁹⁷

The Manual of the Puḍukottai State records the visit of King Śrīraṅga Rāya of the Aravidu dynasty.⁹⁸ One of his elephants got out of control and caused great havoc. A certain Āvadai Rāghunātha Tondaiman succeeded in catching the elephant and bringing it back to the king. He was a member of the tribe of Kaḷḷars, who caught elephants and were often employed as mahouts. Śrīraṅga Rāya gave him land and conferred the title Rāya on him, and he was granted the privilege of having the *Gaṇḍabheruṇḍa* as emblem. Āvadai Rāghunātha Tondaiman (1686-1730) was the first of the Puḍukottai rulers.

Chikkadeva Rāja of Mysore (1673-1704) is said to have got the title *Gaṇḍabheruṇḍa* from Aurangzeb. Hanumantha Rao assumes that Aurangzeb only confirmed it.⁹⁹ On a copperplate grant from Tonnur of 1723 the “incomparable Kṛṣṇa Rāja” is called “a Gaṇḍabheruṇḍa to the elephants, the enemy kings.”¹⁰⁰ The titles and insignia of the Mysore kings are further referred to in a document of the Ahobala Mutt, Mysore of A.D. 1825,¹⁰¹ in an inscription from Śravana Belgola of A.D. 1830,¹⁰² and on a lotus-shaped copper document of A.D. 1860.¹⁰³ A pictorial representation of the insignia conch (*śaṅkha*), disc (*cakra*), elephant hook (*kuthāra*), crocodile (*makara*), fish (*matsya*), *Śarabha*, vulture (*śālva*), *Gaṇḍabheruṇḍa*, boar (*dharaṇīvarāha*), Hanuman, Garuḍa and lion is found in the Jaganmohan palace in Mysore.¹⁰⁴ The picture shows the procession on the occasion

of Vijayadaśami, when these insignia were carried before the Mahārāja.

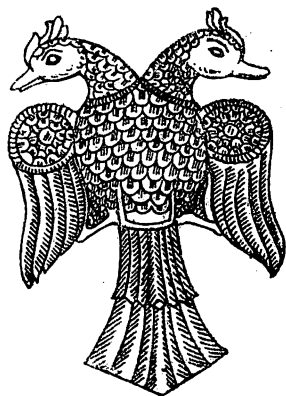


Fig. 10—Relief from the
Jaina Mutt,
Sravanabelagola



Fig. 11—Double-headed
bird in sheet metal on a
door of the Jaina Mutt,
Sravanabelagola

The heraldic emblem—a bird with two heads seen in front view—was the most common representation of the *Gaṇḍabheruṇḍa* at this period (Fig. 10 and 11). The *Bheruṇḍa* man did not, however, disappear entirely from the scene. A bronze in Dharwar Museum, ascribed to the 18th century, shows a man with two birds' heads within a circular frame which rests on a five headed nāga¹⁰⁵ (Plate 8). A seven hooded serpent towers above the frame. The *Gaṇḍabheruṇḍa* holds a vessel and a conch in his hands. A man kneeling in front of a liṅgam and a Nandi to the right of it can be seen above the bird man. The *Gaṇḍabheruṇḍa* does not belong to any particular god as Garuḍa or Nandi do. The oldest *Gaṇḍabheruṇḍa* from South India was standing in front of a Śiva temple in Belgami. Devotees of Viṣṇu like the later Vijayanagar kings adopted him as emblem. On this bronze, the *Gaṇḍabheruṇḍa* holds the Vaiṣṇava conch in his hands and a liṅgam and Nandi are part of the composition.

According to a folk tale told to the author by Miss Kamalakshi of Karnataka Chitrakala Parishat, Nārasimha was so violent

after having killed Hiranyakāśipu that Śiva had to fight him. After the fight, both gods united in the form of *Gaṇḍabheruṇḍa*. According to this story, the *Gaṇḍabheruṇḍa* has to be regarded as a kind of Harihara. In another version of this story, Viṣṇu alone became *Gaṇḍabheruṇḍa* after having fought Śiva.¹⁰⁶

In Santebennur there is a pond which belongs to a Rāma temple now in ruins.¹⁰⁷ One of the many pillars surrounding this pond shows a double-headed bird in profile talking to an ascetic (Plate 9). In Rāmadurga, Chellakere taluk, there is a cave dating from the 18th century. *Bheruṇḍa* birds are shown on the ceiling.¹⁰⁸

The shadow players of Karnataka have a figure of a *Gaṇḍabheruṇḍa* (Plate 10). It was considered the symbol of the Raghu family. Shadow figures generally show the *Gaṇḍabheruṇḍa* as a bird grasping lions and elephants. This figure may go back to Vijayanagar prototypes.

The double-headed bird was shown on gold and silver jewellery,¹⁰⁹ on embroideries and ivory carvings.



Fig. 12—Gaṇḍabheruṇḍa
in gold with rubies and
diamonds, decoration
conferred by the
Mahārāja of Mysore.

Fig. 12 shows a pendant with a *Gaṇḍabheruṇḍa*, which was given by Mahārāja Śrī Jaya Chāmarāja Wadiyar of Mysore to Mr. R. N. F. Mirza, when the title *Rājasevāprasakta* was conferred on him. There were three types of this decoration, all three alike, but with different chains. Rubies, set in gold make up the frame. Rows of diamonds and rubies alternate on the bird's body and wings, the eyes are made of rubies. On the top of the wings and on the end of the tail is an emerald.

One of the many gestures of classical South Indian dance is called *Bheruṇḍa*. Nandikeśvara says in his *Abhinayadarpaṇa* :
maṇibandhe kapitthābhyām bheruṇḍakara īsyate |
viniyogaḥ bheruṇḍe pakṣidampatyor bheruṇḍo yujyate karaḥ || 110



Fig. 13—Crest of Mysore State during the years 1950–1957.

In 1881 the *Gaṇḍabheruṇḍa* was officially adopted as the crest of Mysore State. A double headed bird in front view was flanked by two *Śarabhas* holding the crest, which was surmounted by a helmet. The motto of the Mysore kings was : *satyam-evoddharāmy-aham*—I uphold the truth. When India obtained independence in 1947 and Mysore was incorporated in the Indian Union, the *Gaṇḍabheruṇḍa* remained the crest. In 1950 the helmet above the crest was replaced by the lions of the Aśoka column (Fig. 13). In 1957 an order was passed that the motto should be *satyam-eva-jayate*. This is the crest of the State of the Indian Union, which has been called Karnataka since 1-11-1973.

Addendum

This paper is confined mainly to the former Mysore State. Double headed birds from Northern India, as well as from Afghanistan, Tibet and Śri Lanka, which have been derived from Indian prototypes, have not been mentioned. An unusual bronze from Tibet, however, shall be depicted here (Plate 11). This bronze represents a deity with two birds' heads embracing his *Śakti*. According to information received from a *Lama* of *Sera* monastery, Bylakuppe, Karnataka, there are five types of this *Bya Khyung*. The white one is an ordinary one, the yellow one is harmless, the black one is dangerous, the red one protects from enemies and the green one combines the qualities of all the others.

Acknowledgements

Dr. M. S. Nagaraja Rao, Director of Archaeology and Museums in Karnataka, has helped me in obtaining photos; all drawings have been made by the Archaeological Survey of Karnataka. Dr. Nagaraja Rao also assisted me in obtaining literature in Kannada. For all help given I am very grateful to him. I also wish to thank Miss Leela Bhat, Udupi; Dr. M. A. Mehendale, Poona; Prof. Pandurangi, Bangalore; and Prof. Dr. Schlingloff, Munich, for obtaining literature for me.

Illustrations

- Nos. 2-7, 9 Directorate of Archaeology and Museums in Karnataka, Mysore.
No. 8 Museum of Art and Archaeology, Kannada Research Institute, Dharwar.

References

Abbreviations

EC	Epigraphia Carnatica
EI	Epigraphia Indica
MAR	Annual Report of the Mysore Archaeological Department
QJMS	Quarterly Journal of the Mythic Society, Bangalore
SBE	Sacred Books of the East

1. Le Comte Goblet D'Alviella, *La migration des Symbols*, Paris 1891, p. 29, note 1, mentions some royal families in Europe, who took over this symbol in the 14th century after the crusades.
2. See Gruenwedel-Waldschmidt, *Buddhistische Kunst in Indien*, I. Teil, Berlin 1932, p. 113 on the development of the Garuda representations.
3. Marshall, J., *A Guide to Taxila*, Cambridge 1960, p. 73.
4. Haertel, H., Auboyer, J., *Indien und Suedasien*, Propylaen Kunstgeschichte, Vol. 16, p. 214; Jairazbhoy, R. A., *Oriental Influence in Western Art*, Bombay and London, 1965, p. 314; Cambay, G., *L'Inde et l'Orient Classique*, Vol. I, Paris 1927, p. 222.
5. Akurgal, E., *The Art of the Hittites*, London 1962, plate 48 and 49.

6. Frankfort, H., *The Art and Architecture of the Ancient Orient*, second impression 1958, p. 127. The history of the double-headed eagle in the Near East is discussed in: Korn, J.E., *Adler und Doppeladler, Ein Zeichen im Wandel der Geschichte*, Dissertation, Goettingen 1969.
7. De Souza, J., 'The Symbol of the double-headed Eagle, Its Origin, Diffusion and Significance', *Journal of the University of Bombay*, Vol. XXXVIII, No. 74, October 1969, p. 126.
8. *Ibid*, p. 126.
9. *Ibid*, p. 127, fig. 5.
10. Jairazbhoy, R. A., *Foreign Influences in Ancient India*, Bombay 1963, p. 137, points out that a number of fabulous animals were borrowed by Buddhists from classical sources purely for decorative purposes without attempting to explain them through a mythology of their own construction. This does not apply to the double-headed bird.
11. Taishō Daizōkyō, Vol. III, T 190 *Fo pen hsing chi ching*, translated by Beal, S., *The Romantic History of Śākya Buddha from the Chinese Sanskrit*, London 1875, p. 380.
12. Taishō Daizōkyō, Vol. XXIV, p. 69c, T 1448 *Ken pen shuo i chieh yu pu pi nai ye yao che*, translated by Chavannes, E., Chavannes, *Cinq cents contes et apologues extraits du Tripitaka chinois*, Paris 1962, Vol. III, p. 422. See also T 203 *Tsa pao tsang ching*, translated by Chavannes, E., *ibid*, Vol. II, p. 28.
13. According to Monier Williams, *Sanskrit English Dictionary*, Oxford 1959, a *jīvaṃjīva* bird is a partridge, a mythical bird with two heads.
14. Translated in: *Tibetan tales derived from Indian sources*, translated from the Tibetan Kah-gyur by F.A. von Schiefner, Done into English by W. R. S. Ralston, London 1882.
15. *Pañcatantra*, Book II, 2. Translated by Ryder, W., *Panchatantra*, Bombay 1973, p. 185.
16. Benfey, T., *Pantschatantra, Fuenf Buecher indischer Fabeln, Maerchen und Erzählungen*, Teil 1 und 2, Leipzig 1859, p. 360.
17. Bombay edition 6, 7, 12.
18. Hopkins, E.W., *Epic Mythology*, Grundriss der Indo-Arischen Philologie und Altertumskunde, III Band, 1 Heft B, reprint Delhi 1974, p. 20.
19. Weber, A., *Indische Studien* Vol. 3, Berlin 1855 in: Die neuesten Forschungen auf dem Gebiet des Buddhismus, p. 149.
20. *Viṣṇusmṛti* LVI, 3, translated in *SBE* VII, p. 185 note 13.
21. Weber, A., *Ueber das Catruñjaya Māhātmyam. Ein Beitrag zur Geschichte der Jaina*, Leipzig 1858, p. 31. (Abhandlungen fuer die Kunde des Morgenlandes I,4)

22. *SBE* Vol. XXII, p. 261.
23. *Ibid*, Vol. XLV, p. 19.
24. Tawney, C. H., *Somadeva's Kathāsaritsāgara*, ed. M. N. Penzer, Reprint Delhi 1968, Vol. II, p. 219, note 2.
25. *Ibid*, Vol. III, p. 61.
26. *Śivapurāṇa* 2.5.49.12.
27. *Matsyapurāṇa* 7.36.
28. *Yaśatīlakacampu* 1.144.4.
29. *Parāśarasmṛti*, Haridāsa Saṃskṛta Granthamālā, Varanasi 1968, 6.8.
30. *Brahmapurāṇa*, 164.3.
31. *Brahmāṇḍapurāṇa*, 3.4.19.4; 3.4.24.49.
32. Sastri, H. K., *South Indian Images of Gods and Goddesses*, Bharatiya Publishing House, New Delhi 1974, p. 4.
33. This picture belongs to a set of paintings illustrating a story of the fight between Karna and Arjuna. It belongs to Sakharam Mesge, a *chitrakathi* (picture story teller) in Pinguli, Kudal taluk, Ratnagiri district, Maharashtra. According to this story, Kṛṣṇa gives *mokṣa* to Karna by cutting him in half with a sword and creating a man and a woman from the two parts.
34. Devudu Narasimha Sastri, *Bheruṇḍesvara* (in Kannada), n.d., edited by the Mysore Insurance Company.
35. *Ibid*.
36. *Anekārthasaṃgraha* by Hemachandra, ed. Jagannatha Sastri Hoshing, Kashi Sanskrit Series 68, 1929, 3.188, p. 64: *bheruṇḍau bhūṣaṇakhagau bheruṇḍa devatā bhidi*.
37. *Viśvaparakāśa* by Maheśvara, ed. Silaskandha Sthavira, Chowkhamba Sanskrit Series 160 and 168, 1911, p. 45, Śloka 32: *Bheruṇḍo devatābhede pakṣiṇo bhidi ceṣyate*.
38. *Dvirūpakośa* by Śrīharṣa, ed. Ranganathaswami, Vizagapattam 1896, Śloka 151: *gaṇḍabheruṇḍa śravaṇaṃ śrāvaṇaṃ tathā*.
39. *MAR* 1937, p. 37.
40. *Mysore Gazetteer*, ed. Hayavadana Rao, C., Bangalore 1930, Vol. II, part 1, p. 170 ff.
41. *MAR* 1937, p. 73.
42. Cousens, H., *The Chālukyan Architecture of the Kanarese Districts*, Archaeological Survey of India, Vol. XLII, New Imperial Series, 1926, p. 146 ff.
43. *MAR*, 1937, p. 73.

44. Devudu Narasimha Sastri, *Bheruṇḍeśvara*.
45. *EC* VII, 1902, part 1, Skt 151.
46. *Ibid.*, VII, 1902, part 1, Skt 152.
47. The description of this memorial stone in the Mysore Gazetteer creates the impression that there are three panels. Actually, there are only two. The man on the pillar and the man on the stakes are shown in one panel.
48. *MAR*, 1929, p. 124 f.
49. The temples are described in *MAR*, 1931, pp. 58-62.
50. De Souza, J., *op. cit.*, p. 130.
51. *MAR*, 1931, p. 197.
52. A *maṇḍalika* was a vassal who ruled over a district, *maṇḍala*. Sircar, D. C., *Indian Epigraphical Dictionary*, Delhi, Varanasi, Patna, 1966.
53. *MAR*, 1931, p. 205 ff.
54. *Ibid.*, 1938, p. 218.
55. Duncan M., Derrett, *The Hoysalas, A Medieval Indian Royal Family*, Madras 1957, p. 15. According to D. C. Sircar, *Indian Epigraphical Glossary*, Delhi 1966, p. 110, *gaṇḍa* means a hero, probably from 'rhinoceros', cf. similar use of *vyāghra*, *siṃha* etc. *Ibid.*, p. 111 refers to Tamil *gaṇḍan*; p. 65 it says, *gaṇḍa* in Kannada means "the husband, lord, master," i.e. "one who can control or punish".
56. Inscription in Dadaga, Bindiganavale hobli, *MAR*, 1940, p. 156.
57. Inscription in the Kariyamma temple, Halebid, *MAR*, 1940, p. 151; Hulikal, Turuvekere taluk, *MAR*, 1941, p. 218; Tippur, Chikka-Arasinakere hobli, *MAR*, 1947-56, p. 88.
58. Inscription in Haltere, Madihalli hobli, *MAR* 1936.
59. Inscription in Gandagere, Gandagere hobli, *MAR*, 1947-56, p. 102.
60. Inscription in Dollipura, Chandakavādi hobli, *MAR* 1931, p. 146.
61. Chennakeśava temple, Hale Alur, *MAR* 1947-56, p. 42.
62. *MAR*, 1947-56, plate LXXII.
63. R. Narasimhachar, *Archaeology in Mysore*, Bangalore 1973, Vol. I, p. 45.
64. M. Hanumantha Rao, *Gaṇḍabheruṇḍa*, in *Savinenapu*, Commemoration Volume for Prof. T. S. Venkannayya, Mysore 1970, pp. 651-59.
65. R. Narasimhachar, *The Kesava Temple at Belur*, Mysore Archaeological Series, Architecture and Sculpture in Mysore, No. II, Bangalore 1919, p. 8.
66. This sculpture is described in *MAR*, 1920, p. 5.
67. In Belur, this animal is said to be a rat, in Koramaṅgala an antelope.
68. See *MAR* 1940, p. 61, for a detailed description of this tripod.
69. K. V. Raman, *Hoysalas in Kāñchi*, in: *The Hoysala Dynasty*, ed. Sheikh Ali, B., Mysore 1972, p. 109.
70. *EI*, XXX, part 2, p. 96.
71. Hari Rao, V. N., *Vestiges of Hoysala Rule in the Tamil Country*, in: *The Hoysala Dynasty*, ed. B. Sheikh Ali, Mysore 1972, p. 242.
72. Narasimhachar, R. *Archaeology in Mysore*, Vol. I, Bangalore 1973, p. 30.
73. Narasimhachar, R., 'The Mysore Royal Insignia', *QJMS*, X, 3, 1919/20, p. 273.
74. *EI*, VI, Calcutta 1900-01, p. 156.
75. *EC*, X, Bangalore 1905, p. XXXVI and p. 155.
76. This temple is described in *MAR*, 1930, p. 8.
77. This temple is described in *MAR*, 1935, p. 36.
78. This temple is described in *MAR*, 1941, p. 60.
79. This temple is described in Percy Brown, *Indian Architecture (Buddhist and Hindu)*, Bombay 1956, p. 161.
80. *MAR*, 1947-56, p. 163.
81. On the copper plates of Unamañjeri. Achyuta Rāya is also called Gaṇḍabheruṇḍa. *EI*, III.
82. *MAR*, 1932, p. 93.
83. *Ibid.*, 1932, p. 95.
84. *Ibid.*, 1932, p. 95.
85. *Ibid.*, 1929, p. 29. D. C. Sircar, *Indian Epigraphical Glossary*, Delhi 1966, p. 110 says: *gaṇḍa* in the monetary system of some areas of medieval and modern India is regarded as equal to four cowrie shells and 1/20 of a *paṇa*; also a small area of land, twenty of which make one *kāñi*.
86. *A Catalogue of Vijayanagar coins of the Andhra Pradesh Government Museum*, Andhra Pradesh Government Archaeological Series, No. 4, Hyderabad 1962.
87. *MAR*, 1930 p. 78. Plate XX, No. 13 shows a copper coin with a Gaṇḍabheruṇḍa in profile.

88. This temple is described in a monograph: Gopala Rao, A., *Lepakshi*. A Publication of the Andhra Pradesh Lalit Kala Academy, Hyderabad 1969. The Nandi is depicted on plate XIX.
89. *MAR*, 1932, p. 47.
90. *EI* XVI, 1921-22.
91. *MAR*, 1937, p. 61.
92. *Ibid.*, 1930, p. 78,
93. *Ibid.*, 1937, p. 61.
94. *Ibid.*, 1930, p. 78.
95. Hanumantha Rao, M., *op. cit.*
96. Devudu Nasasimha Sastri, *Bheruṇḍēvara*.
97. *Ibid.*
98. *A Manual of the Pudukottai State*, Vol. II, pt. 1, n.d., p. 757.
99. Hanumantha Rao, M., *op. cit.*
100. Rice, Lewis, *Mysore Inscriptions*, Bangalore 1879, p. 317.
101. *MAR*, 1930, p. 156.
102. *EC*, II, Bangalore 1923, p. 157.
103. *MAR*, 1935, p. 167.
104. *Ibid.*, 1938, p. 47.
105. *Catalogue of the Museum of Art and Archaeology, Kannada Research Institute, Dharwar*, n.d., p. 19.
106. This version is mentioned in Venkatesia, 'The Romance of the Mythical Eagle', *QJMS*, 1934-35, Vol. XXV, p. 201.
107. *MAR*, 1937, p. 60.
108. *Ibid.*, 1930, p. 32.
109. A Gaṇḍabheruṇḍa from the temple jewellery of the Minākṣī temple, Madurai, is shown on plate 31 in F. Brunel, *Jewellery of India, Five Thousand Years of Tradition*, New Delhi, 1972.
110. Nandikeśvara's *Abhinayadarpanam*, *A Manual of Gesture and Posture used in Hindu Dance and Drama*, English translation. Notes and text critically edited for the first time from the original manuscript by Manomohan Ghosh, Calcutta 1957. According to verses 121 and 122 the *Kapittha* hand is formed by putting the index finger over the thumb while the other fingers are bent towards the palm.



Plate 1—A painting from Pinguli showing gods riding on a double-headed bird watching Kṛṣṇa cut Karna into two with a saw



Plate 2—The Bheruṇḍa pillar from Belgami

Plate 3—Copy of the Gandabherunda from Belgami,
carved by a sculptor from Mysore

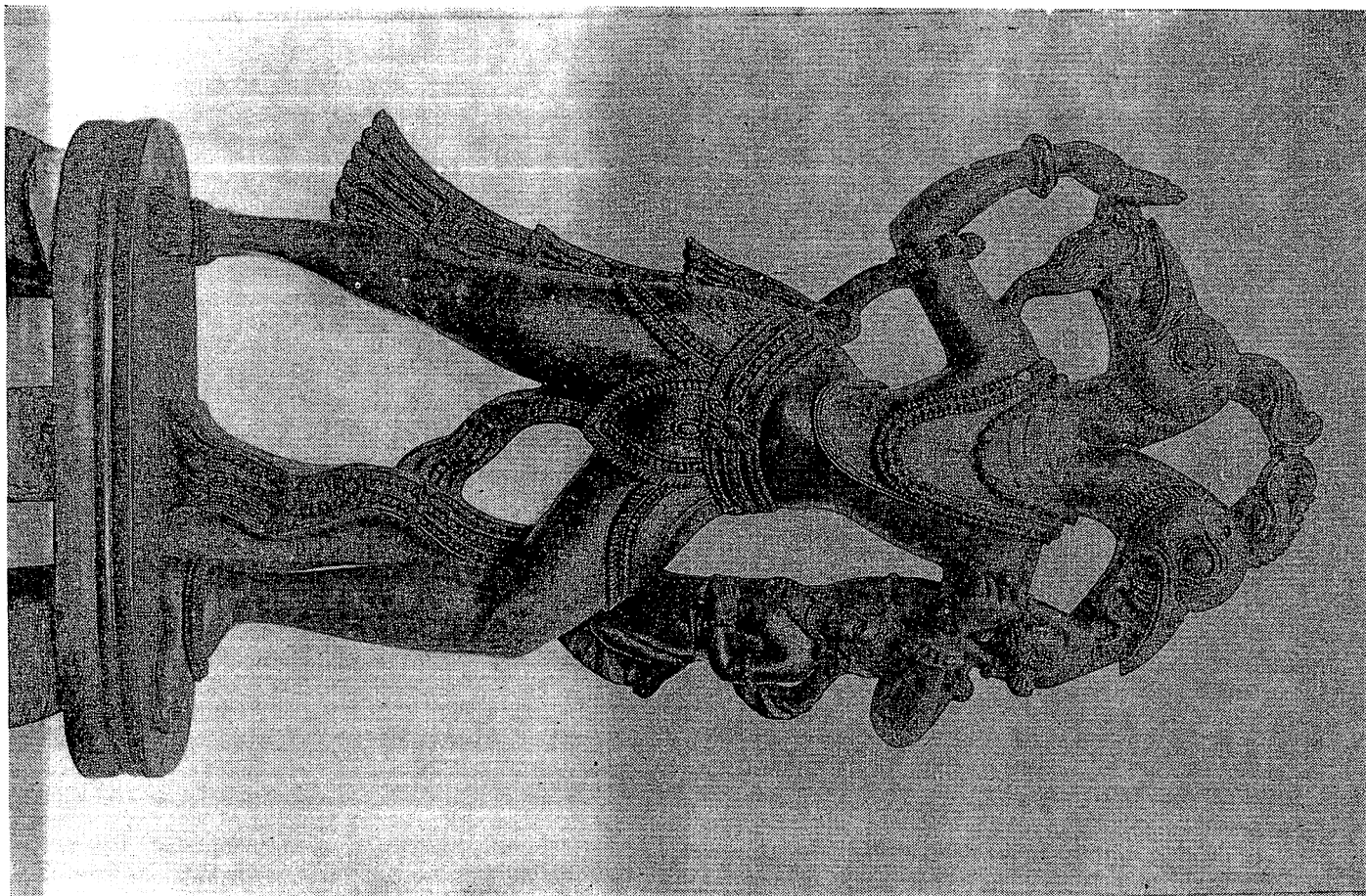


Plate 4—Memorial stone from Belgami showing
the Bheruṇḍa pillar



Plate 5—Inscription stone from Varahanāthakallahalli,
Srirangapatna Taluk

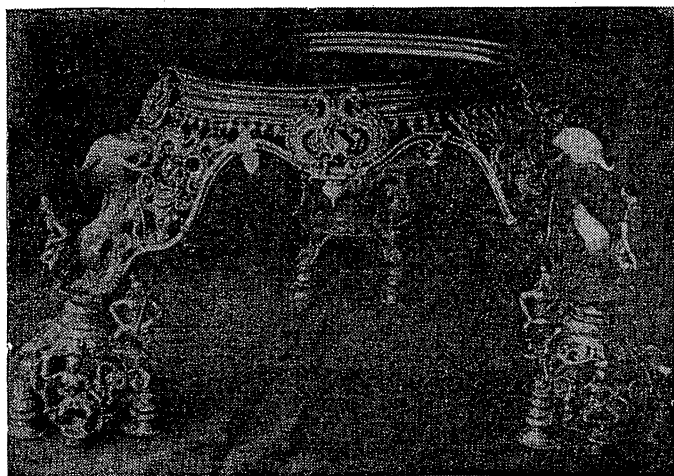


Plate 6—Bronze tripod from the Chennakesava Temple,
Belur



Plate 7—Ceiling in the Virabhadra Temple, Keladi



Plate 8—Bronze figure of a
Gaṇḍabheruṇḍa in the University
Museum, Dharwar

Plate 9—A pillar at Santebennur, Shimoga District

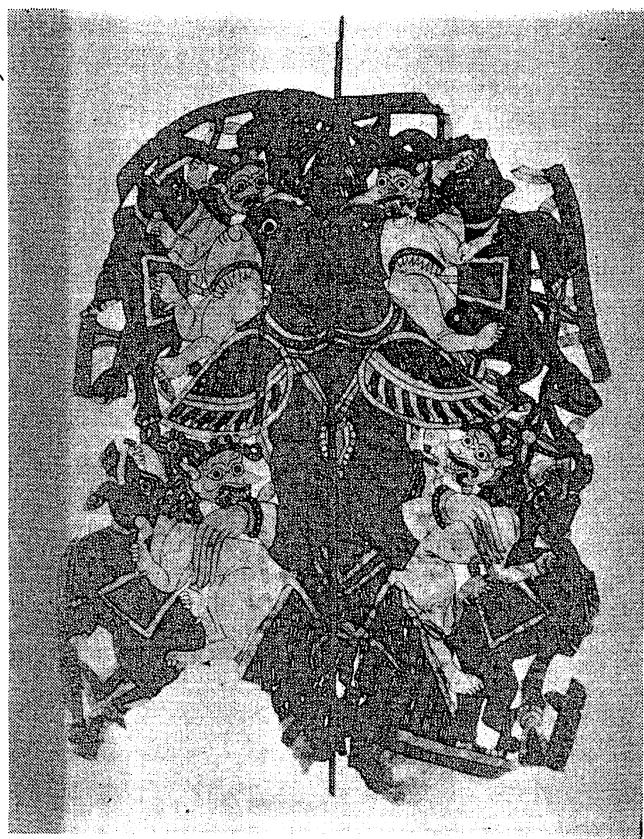
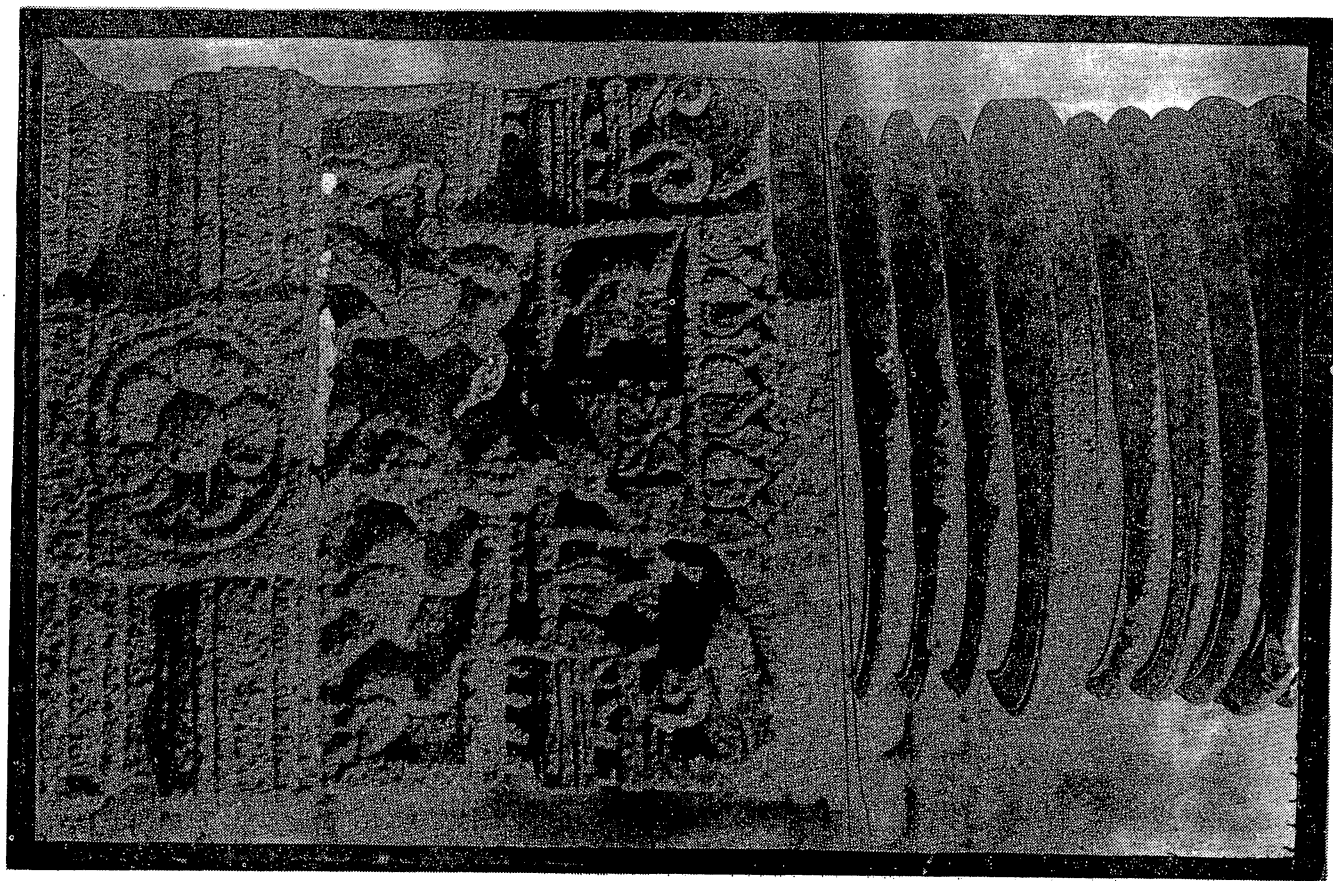


Plate 10—Leather shadow figure of a Bheruṇḍa



Plate 11—Tibetan bronze showing a Bya Khyung and his Sakti