

# Smile in Indian and Khmer Art

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The West does not know to smile, whereas smile is a natural privilege of the East. This is the first observation arising in a thorough or even short review of pieces of classical art in Europe and Asia. If the mysterious smile of Mona Lisa has attained the highest celebrity, it is partly due to its rarity. The canon of beauty in ancient Greek sculpture includes an impassible, motionless face. Rarely the holy theme of the Virgin and the Infant Jesus displays a smile. The Mother foresees the destiny of the son of God. Only in a few exceptional happy moments of history of western art smile has been a regular formula in the style of a short-lived, local school. It happened in ancient Greece. During a short period in the beginning of the 6<sup>th</sup> century B. C., in the archaic style, votive statues of young maidens were offered to a goddess. They were called *Corai* and represented attendants of a Goddess, Athena or many others. They were participating in processions. Serenity and mildness were their required quality. That was visualized in the form of a natural smile (figure 1). The theme of the *Corè* has had a long life, but her smile did not last more than a century. Similarly, in the north-east of France, in the 12<sup>th</sup> century A. D. there has been a formula of a smiling angel, his wide, serene smile in announcing the incarnation of God on the earth (figure 2). Then rare occurrences come, always from the hands of the greatest masters, such as Leonardo da Vinci. The sculptor Desiderio da Settignano, a great virtuoso of Florentine Renaissance, circa 1430-1464, has left to us a low relief in white marble representing Jesus and his cousin John the Baptist in their childhood (figure 3). Both of them have their lips slightly separated in a gentle smile of innocence and companionship in child play. The smile of John, on the right side, is pure and direct. The smile of Jesus, on the left, bears a shade of seriousness. The child Jesus knows who he is and knows his mission to redeem mankind. He is identified by the Cross carved in the halo behind his head. The most perfect smile of western art is a masterpiece of Il Bernino (1598-1680), his representation of the Transverberation of Saint Theresa (figure 4). The Saint receives the mystic wound in her heart. An angel supports her, with a beautiful smile expressing the joy of attending the Saint and the compassion towards the suffering of her ecstasy.

The contrast with Indian art is striking, as broad as the contrast between Christianity and Indian religions. Let us consider first the inspiration of Buddhism, with a Buddha sculpture of Mathura (figure 5)<sup>1</sup>. Only the head of a standing or sitting Buddha has survived. It is not possible to determine whether the full image was a meditating or preaching Buddha. The perfectly appeased face may correspond to both situations in the conventions of the style of that period and region, 5<sup>th</sup> century A. D. and Uttar Pradesh. The Buddha “the Enlightened” is in possession of the four *Āryasatya* “the Four Noble Truths”. He is *Samyaksambuddha* “Perfectly and Completely enlightened”. He is the *Jina* “the Victorious One” over desire. Enlightenment, certitude, self-control entail perfect appeasement and bliss. All this is masterly expressed in this face endowed with perfectly symmetrical features, totally relaxed muscles, half-closed eyes of elongated curves and the smile elegantly designed in the undulating line of

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<sup>1</sup> Catalogue of the exhibition “The Golden Age of Classical Indian Art, the Gupta Empire” held in Paris in 2007, RMN, Paris, 2007; pages 140-141.

junction of the lips. If one corner of the mouth is designed as a small circle at the level of the line, the other corner is thinner and slightly raised. This dissymmetry confers more sensitivity to the smile. Another head of Buddha from Sarnath, probably of later date (end of 5<sup>th</sup> or beginning of 6<sup>th</sup> century) displays the same features. It adds a wonderful polish and attains a higher level of perfection (figure 6)<sup>2</sup>. There cannot be a better treatment of the conventions. The same significance is expressed. Peace and bliss are equally there. But it lacks the sensitivity of the Mathura image.

We have to go to Cambodia and cross six or seven centuries to find a similar set of conventions with a really sensitive treatment. This is a probable portrait of the great king, Jayavarman VII, 1181-1218 (figure 7)<sup>3</sup>. This king gave the highest extension to the Khmer Empire, founded many new temples and instituted his personal faith, Mahāyāna Buddhism, as state religion. At the height of his power, he practiced his worship with utmost devotion. He immortalized his piety in this sculpture, showing himself with the aspect of a monk, similar to the Buddha in the bliss of contemplation. Keeping apart the differences between the ancient Gupta style and the much later Bayon style of another world, appeasement and spiritual joy are there, expressed in a similar smile. As a portrait, this sculpture is full of a delicate sensitivity. Life is instilled in the stone, being suggested by the finely sculpted, smooth contours.

After the smile of the Buddha, the smile of a Hindu god has to be closely considered. None appears as much appropriate to a representation of the divine, as a smile displayed on the lips of an image of Viṣṇu (figure 8). The processional image (*utsavamūrti*) called Nīlameghaśyāmasundara is a standing bronze statue nowadays worshipped in the temple of Śvetavarāhasvāmin in the precincts of the palace of Mysore. It is told that in fact it was brought from one of the Divyadeśams, the third one in the list of 108 holy Śrīvaiṣṇava places, Tañcai Māmaṇi Kōvil dedicated to Nīlamēka Perumāl. This is a very beautiful bronze (*pañcaloha*) statue of Cōḷa style, datable at the peak period of this school, 10-11<sup>th</sup> centuries A. D. There is in this style a stereotyped smile, a light one with joined lips. On the statue presently considered, it appears more sensuous than in any other image. It is a single curve, the arc of a circle, the centre of which would be at the top of the head, the mystic dvādaśānta point. It illuminates the whole face, swelling the cheeks, opening the eyes. Wide, frank, majestic, this is the beaming face of the all-powerful god, serenely welcoming worshippers, rejoicing at all the rites and services offered to him by devotees.

Sanskrit literature does not lag behind the fine arts in paying attention to the human faculty of smiling. It has the privilege of possessing a specific word to refer to smile: *smita*, whereas many other languages of the world derive the name of smile from the name of laugh: the French “sourire” means “low laugh” and it has no other word. Sanskrit has a much larger choice, a word derived from the verbal root (*dhātu*) *has-e (has) hasane* “laugh” with a qualifier as in *mandahāsa* “gentle laugh”. It has also the specific root *ṣmi-ñ (smi) īṣaddhasane īṣaddharṣe* “light laugh, light joy”. There are cognate words in the Indo-European family of languages, the Greek *meidaō*, the English *smile*. Pāṇini’s list of verbal roots, which we have

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<sup>2</sup> *Ibidem*, pages 189-190.

<sup>3</sup> Catalogue of the exhibition « Angkor and ten centuries of Khmer Art held in Paris and Washington in 1997, RMN, Paris, 1997; page 302.

quoted above, is accompanied with a meanings differentiating the root *has* as referring only to laugh, and *smi* referring to a moderate laugh and joy. That indicates the diverging semantic extensions of these roots. When prefixed with diverse *upasarga*-s, the root *has* takes the meaning of derision, ridicule, mockery as in *parihāsa*, *upahāsa* etc. With *upasarga*-s the root *smi* expresses ideas of amazement or wonder, as in *vismaya*. That reflects the ambiguity of smile. It is a light form of bodily phenomena caused by different mental states, attitude of appreciation and intention of mockery and scoff. Smile is at the starting point of these two diverging directions, clearly discriminated in the Sanskrit lexicon.

Pāṇini teaches a peculiar use of the verbal root *smi*, revealing the original nature of the smile. *Smi* is used with *ātmanepada* endings<sup>4</sup>: *smayate*. The shade of meaning introduced by this set of verbal endings is the idea that the result of the action goes to the agent. Smile expresses a joy causing a slight change in the facial features of the agent, widening of the lips, cheeks and even nostrils, opening of eyes. There is one more refinement in the use of the verb *smayate*. In the causative mode, there are two agents, one who smiles, and one who causes the former to smile. If only the causal agent is mentioned, there should be *ātmanepada* endings; for instance *muṇḍaḥ smāpayate* “a bald man causes a smile”. If the agent who smiles or the causal feature is separately mentioned, there are *parasmaipada* endings<sup>5</sup>; for example *muṇḍo rūpeṇainam smāyayati* “the **bald** man by his aspect causes **him** to smile”. In the first case the emphasis is on the cause of the smile. There is a direct relation between the effect and the cause. In the second case the emphasis comes on the agent of the smile, not on the cause. The result of the causal action goes to another than the causal agent. In the conjugation of *has* “to laugh” there is no such distinction.

The divergence between the derivatives of *smi* and *has* appears in the analysis of smile and laugh done by Bharata in his account of *hāsyarasa*, in *Nāṭyaśāstra* VI.49-61. The *hāsyā* is the emotional state of the person who laughs and the person who causes laugh. Bharata classifies *hāsyarasa* in three pairs of varieties according to the rank of the laughing characters, themselves classified in three grades highest, medium and lowest. In a usual interpretation six varieties are thus presented, displaying a progressive hierarchy from the serene smile of the noble people to the burst of laughter of the vulgar folk. Abhinavagupta rejects this interpretation and counts three states of *hāsyā*, saying that each pair is a type of laugh and its communicated form: *smiṭam hi yad uttamaprakṛtau tat saṁkrāntam hasiṭam saṁpadyate* “That which is *smiṭa* in the superior character, becomes *hasiṭa* when communicated”. The most noteworthy point in this interpretation is that Abhinavagupta underlines the natural communicability of laugh: *yathā ’mladāḍimādirasāsvādaḥ saṁkramaṇasvabhāvo ’nyatrāpi dantodakavikārānurūpasamkramadarśanād eva saṁkrāmati evaṁ hāsaḥ svabhāvataḥ saṁkramaśīlaḥ* “like the taste of acid substances, pomegranate etc. naturally transmissible is transferred to other substances, as we see a transmission through an alteration of teeth, water in conformity, in the same way laugh is prone to communication by nature”.

<sup>4</sup> The use of *ātmanepada* endings is indicated by the marker *ñ* in the *dhātupāṭha* according to “anudāttaṇita ātmanepadam” *Aṣṭādhyāyī* 1.3.12. See O. Böhtlingk, Leipzig, 1887, *Dhātupāṭha* I. 996; Sāyaṇācārya, *Mādhavīyadhātuvṛtti*, edited by Dwarikadas Shastri, Varanasi, 1964, I.669.

<sup>5</sup> According to “bhīṣmyor hetubhaye” *Aṣṭādhyāyī* 1.3.68.

Thus Bharata describes three states of *hāsya*. In the noble characters, gods, kings, heroes of noble and firm nature, called *dhīrodātta*, there is a mere smile in two forms, the original and the same communicated:

*īṣadvikasitair gaṇḍaiḥ kaṭākṣaiḥ sauṣṭhavānvitaiḥ |*  
*alakṣitadvijaṃ dhīram uttamānām smitaṃ bhavet || 54 ||*  
*utphullānananetraṃ yad gaṇḍair vikasitair atha |*  
*kiṃcillakṣitadantaṃ ca hasitaṃ tad vidhīyate || 55 ||*

“With cheeks slightly expanded, with glances of perfect qualities, not showing the teeth, stable, should be the smile (*smita*) of the highest characters.” 54

“That which blooms the mouth and the eyes, expands the cheeks, shows the teeth slightly, is prescribed as smile (*hasita*).” 55

We note an obvious gradation in the description. Therefore in the view of Abhivagupta, we have to consider that the transmitted form goes up by one grade, from the grade of the original. In theatrical performance, the actor representing a noble character has the described gentle smile, but in the course of transmission to the spectator a higher grade in the intensity of the same features is reached. This is a noteworthy observation of the phenomena of communication in theatre. It is in consonance with Abhinavagupta’s conception of the transcendence of *rasa* in the spectator. The spectator enters in communion with the represented hero, and by the power of this communion he enters in a felicitous experience which is not the represented worldly experience, but an out-worldly *alaukika* experience, compared in intensity to the mystic experience of the supreme *brahman*: *brahmāsvādam ivānubhāvayan alaukikacamatkārakārī śṛṅgārādiko rasaḥ* “the *rasa*, amorous or other, causing something like the experience of Brahman produces a state of appreciation beyond the world”.<sup>6</sup>

The gradation from the original smile to the communicated one is marked by Bharata by the use of the different words, *smita* and *hasita*. Even with *hasita* we keep a reference to smile. In such context we have to translate both words by “smile”, because the word “laugh” does not have the same flexibility as the word *hasita*. Laugh is the object of a separate description by Bharata. For the pairs of *hāsya* varieties of the medium and low characters, Bharata uses the word *hasita* prefixed with different pre-verbs adding shades of meaning corresponding to the grades of excess in the manifestation of joy, laugh with sound, shaking of the body, etc.: *vihasita* and *upahasita* for the medium characters, *apahasita*, *atihāsita* for the lowest.

Regarding smile, we are concerned only with the first category. Let us consider first the translation in stone of Bharata’s concept of *smita* in the smile of a supreme deity, namely Sadāśiva on a Liṅga bearing one face of the Five-headed god (figure 9). On an Ekamukhaliṅga, generally installed in a shrine open to the East, the unique face which is represented for Sadāśiva, indicates the frontal part of the Liṅga and the Face called Tatpuruṣa,

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<sup>6</sup> *Ratnāpaṇa* of Kumārasvāmin, commentary on the *Pratāparudrīya* of Vidyānātha, *rasaprakaraṇa*, introduction, page 156.

which is characterised by majesty. It represents Mahādeva the “Great Lord” of the world<sup>7</sup>. Serene and benign sovereignty is read on the beautiful face detached in high relief from the cylindrical part of the Liṅga. This is expressed mostly by a smile, well delineated with elongations of the ends of the line of joint lips, slightly swollen cheeks and enlarged nostril base. The almond-shaped eyes are almost on a level with the cheeks and brows, giving an impression of limpidity and tenderness. Their *saus̥thava* is here their serenity.

Bharata’s definition fits the majestic aspect of the superior characters which the great gods are. It fits also the lighter heroes of superior rank, such as the *dhīralalita nāyaka*. In the plays of gods, this character is sometimes manifested. In Aihole, in the cave bearing the modern name of Rāvalapahaḍi, tentatively dated in the 6<sup>th</sup> century, near the entrance a beautiful low relief shows the broad-shouldered sovereign Lord Śiva frankly smiling, probably at the joy of receiving the flow of Gaṅgā in his *jaṭā*-s (figure 10). He holds and lifts up his meshes in his rear hands. Above his head the Gaṅgā is represented by three feminine busts, because she is Tripathagā, joining in one flow directed to the top of the towering rolls of Śiva’s hair meshes. To the left of Śiva is Pārvaṭī. She does not look at the scene. She is not happy, seeing the joy of Śiva receiving one whom she suspects becoming a rival. She has a too noble rank and firmness to express her discontentment. She smiles, but her downcast eyes and prominent lower lip reveal her main feeling. Two versions of possible applications of Bharata’s definition are charged with sensitivity here.

Bharata’s vocabulary and these concepts apply to all domains of literature and fine arts in India, as well as in the “Greater India”. It is gratifying to study Kkmer sculpture and its relationship with the Indian realisations which inspired it. One and half century ago, an equally majestic smile was discovered by French adventurers in Cambodia, for instance in the site of Ta Som, a Buddhist complex of monuments imprisoned in a wild tropical forest, to the North of the Eastern Baray Lake (figure 11). The vast external compound is opened on the west and east through impressive towers bearing four faces, oriented towards the cardinal points. A bewildering smile was first seen through the roots of a gigantic tree. That was the west face of the west tower. There is no unanimity in identifying these figures. We propose to recognise here the face of a Lokapāla, the protector of the West direction. This is the image of a sovereign Lord, perfectly serene. The lips, whose design is well underlined below a thin moustache, remain joined; their ends are slightly stretched upwards. The cheeks are slightly swollen. The large, fully opened eyes display frankly that concept of *saus̥thava*. They give also an impression of mildness and good will. This is the perfection of protectiveness in a Lord of the world.

The architectural theme of towers made of four faces has become a specific feature of Khmer art, owing to its frequency in the period of the Bayon style in 12<sup>th</sup> century. The monumental Bayon itself is an elaborate composition of such towers. There, the smile is stereotyped (figure 12). The design is made of somewhat exaggerated outlines. The majesty of the sovereign is there, but there is less sensitivity, compared to Ta Som’s smile. More intense sensitivity appears in images of the guardian deities of the shrines in the Banteay Srei

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<sup>7</sup> *Viṣṇudharmottara-Purāṇa Third Khaṇḍa* edited by Priyabala Shah, GOS CXXX, Oriental Institute, Baroda, 1958: 48.4.

complex of the second half of 10<sup>th</sup> century. It was dedicated to the worship of a Liṅga installed on the 22<sup>nd</sup> of April 967 A. D. with the name Tribhuvanamaheśvara. The modern name, Banteay Srei, means “citadel of Śrī”. It is indeed a citadel of beauty, the peak of refinement and delicateness in architecture, decoration and sculpture. There the Cambodian smile is displayed with its maximum of sensitivity. The masculine and the feminine smile are well differentiated. There are three main shrines. Each one has full size images on the sides of doors or niches. They are called locally ‘Tevoda’ which in modern Khmer is a transposition of *devatā*. They are of divine rank, majestic, serene, benevolent guardians of the divine residence of their Lord. The male *devatā* stands holding a long pike, keeping his head straight and frankly smiling (figure 13). The contrast with the feminine *devatā* of the south shrine is striking (figures 14-15). This is a true image of Khmer femininity. Instead of a weapon, she holds flowers. The right hand holds the long stem of a lotus, passing over the shoulders. Her smile is delicate and reserved. It answers to Bharata’s definition, with an exception. The *kaṭākṣa*-s “side glances” do not display openly their beauty, they are as if held back by the bashful maiden, following the movement of her head inclined to her left side.

Another contrast is offered by images in low-relief of the innumerable *devatā*-s represented everywhere in Angkor Vat (figure 16). Here the deity rejoices in exhibiting her fantastic head-dress and jewellery, in a graceful pose of dance. Her smile is large, frank and brilliant. This is the stereotyped Khmer smile. The eyes are wide open and full of the prescribed *sausṭhava*, if we interpret it as brilliancy or even glamour. The *kaṭākṣa*-s are going straight to the approaching worshippers.

Coming back to India, we have to show the place of smile in literature as well as in fine arts. Sanskrit poets have a great debt to the feminine smile. They use preferably the derivatives of the root *smi* to connote the charm of the efficient tool of seduction which smile is. In the 7<sup>th</sup> century Amaru has produced a masterpiece of secular love poetry. He did not fail to extol the feminine smile:

*kiṃ bāle mugdhateyaṃ prakṛtir iyam raudratā kiṃ nu kopah  
kiṃ vā cāpalyam uccair vratam uta kimu te yauvanārambhadarpaḥ |  
yat keśālāpavaktrasmitalalitakucabhrūvilāsāvalagnaiḥ  
svastho lokas tvadīyair manasi vinihitair dahyate'mībhir āryaḥ ||*

“Young girl, is it innocence, is it your nature, violence or anger, is it fickleness or the pride to enter youth, which burns the sane world of good people, by your long hair, your speech, your face, your smile, your graceful breasts, your plays of eyebrows and your waist imprinted in their mind.”<sup>8</sup>

In the 17<sup>th</sup> century, remembering Amaru, Jagannātha in his *Bhāminīvilāsa* described the passage from childhood to youth:

*kaiśore vayasi krameṇa tanutām āyāti tanvyās tanāv  
āgāminy akhileśvare ratipatau tatkālam asyājñayā |*

<sup>8</sup> *Amaruśataka*, 3rd ed., Bombay, Nirnaya Sagar Press, 1954: 143.

*āsye pūrṇaśaśāṅkatā nayanayos tādātmyam ambhoruhām*

*kiṃ cāsīd amṛtasya bhedavigamaḥ sācismite tāttvikaḥ ||*

“The child age was on its wane in the body of the slim young girl, the Spouse of Pleasure, Lord of the world, was approaching. At that time, at his command, the beauty of the full moon on her face, identity with lotuses in her eyes, eviction of difference with ambrosia in her side smile, became realities.”<sup>9</sup>

Sometimes an enigmatic smile hides its significance. A poet, whose identity is unknown to us, of whom we know only one stanza quoted and commented by the ālaṃkārika Kuntaka (end of 10<sup>th</sup> century), theorist of the *vakrokti* “oblique speech”, described the alluring power of that mysterious smile:

*krīdāsu bālakusumāyudhasaṃgatāyā*

*yat tat smitaṃ na khalu tat smitamātram eva |*

*ālokyate smitapaṭāntaritaṃ mṛgākṣyās*

*tasyāḥ parisphurad ivāparam eva kiṃ cit ||*

“In her plays, the smile of the deer-eyed young girl, touched by the young Flower-arrowed god, is not a mere smile; one sees, as if appearing under the curtain of a smile, something else, indescribable.”<sup>10</sup>

In this stanza Kuntaka sees a superior way of expression, which he names *vaicitryavicchitti* literally “marvel distinction”. K. Krishnamoorthy translates “shade of beauty”. This shade of beauty is the oblique way of suggesting a reality.

The grace and mystery of the feminine smile is illustrated in Indian sculpture. The Guimet Museum of oriental art in Paris displays the bust of a *śālabhañjikā*, of a style close to the 10<sup>th</sup>-11<sup>th</sup> century style of Madhya Pradesh (figure 17). The downcast eyes of the damsel follow the graceful movement of the head. We can imagine they are directed towards her foot when she kicks the base of the tree, immediately blossoming, according to the well-known convention of Sanskrit poetry. The smile comes from Bharata’s definition of *smita*.

Bharata’s definition of *hasita* is perfectly illustrated in an ancient sculpture of Mathura style (figure 18). In the smile of a young woman the teeth are slightly visible. The eyes wide open and protruding look very active. It seems to be a moment of joy, when the girl is playing in a garden or a pond evoked by lotuses in the background. She touches her right breast with her left hand. This gesture is a convention to signify love. She may represent the young maid, touched by the god of love for the first time, whose playful smile is the curtain hiding “some indescribable” feeling. This is in stone a case of the *vaicitryavicchitti* postulated in poetry by Kuntaka. C. Sivaramamurti has given another interpretation of this image.<sup>11</sup> He identifies it as

<sup>9</sup> *Mahāsubhāṣitasamgraha*, edited by Ludwik Sternbach, Vishveshvaranand Vedic Research Institute, Hoshiarpur, 1987, strophe 11490, Victor Henry, *Trente stances du Bhāminī-Vilāsa*, Paris Maisonneuve, 1885: stance 4. The English translation of this stanza is ours.

<sup>10</sup> *Vakroktijīva of Kuntaka*, edited and translated by K. Krishnamoorthy, Karnata University, Dharwad, 1977: I.101, page 60. The English literal translation of this stanza is ours.

<sup>11</sup> See his monumental *L’art en Inde* published in French by L. Mazonod in Paris, 1974, page 130.

Lakṣmī standing on a flow of lotuses issuing from a full pitcher. He imagines her as Mother and River goddess feeding the world with *payas* in its double meaning of water and milk. The gesture of touching the breast would symbolise her as Nadīmātrkā. This interpretation raises a question often coming in interpreting Indian art. Should we see a transcendental meaning in a worldly scene? Here we have obviously a touching image, noteworthy for its natural sensitivity. It seems satisfactory to appreciate it at its worldly level, as we appreciate the stanza quoted by Kuntaka at its real value. It is true that a worldly image may be a channel to approach an upper concept of a deity. Does this image suggest a transcendental meaning? And if it does, is it Lakṣmī? For us the lotus background, the gesture, the smile, the childish joy emanating from all the features of the face suggest youth and love. These are not characters of Lakṣmī. Lakṣmī has mature beauty, noble feelings of the *dharmapatnī* of the Supreme Viṣṇu. Only Pārvatī shares such features in her relation to Śiva, as described by Kālidāsa in his *Kumārasambhava*. But we doubt that there could be an intention of the sculptor of this image to represent a goddess. He has been quite successful in creating a naturalistic representation of an artless, ingenuous maiden, a simple image of fresh youth and womanliness.

We prefer to search a transcendental significance in well-attested conventional representations. There is a privileged relation between smile and youth. Gods enjoy youth forever. For the artist this is one of the reasons of placing a smile on their face. Moreover, Viṣṇu takes the form of the child Kṛṣṇa in his most popular incarnation. Kṛṣṇa's smile is celebrated in literature as well as in art. In a Tanjore painting of the Bhonsle dynasty period, end of 18<sup>th</sup> century, showing all the conventions of that style skilfully delineated, the child god holds tightly a big pot of fresh butter under his left arm and a ball of butter in his right hand (figure 19). His joy of savouring the stolen delicacy is expressed in his smile and wide open eyes. This is the true smile of a small boy who is successfully playing pranks on his mother. And Yaśodā is on his side, threatening him with her *tarjanī* finger. On the opposite side another *gopī* raises the hand to catch him. They do not smile, but they have a tender look. They love the mischievous child. The conventions of this school of painting do not prevent at all the natural character of the scene. But there are other conventional features which bring additional significance to the painting. It shows more than childishness. A Mahrata king stands on the side with hands joined in adoration. He is there as a worshipper of the god who transcends the child. His presence signals that this is the incarnation of the Supreme Being. The large size of the child, compared to the size of the adult surrounding figures, the *prabhāvalī* ornamented "circle of splendour", the architectural decoration haloing the central figure, the angels dropping pots of flowers above him, his rich apparatus of jewels and flowers, all signal his divine nature. The childish smile is a transcendental smile.

The great medieval current of vaiṣṇava *bhakti* has found also intense expressions in Sanskrit literature and often resorted to the process of suggesting the divine nature of god through the exposition of worldly events and sentiments. In the *Mahābhārata*, the revelation of the omnipresence of the Supreme Viṣṇu is due to Kṛṣṇa, charioteer of Arjuna. The devout vaiṣṇava poet Līlāśuka describes how the small child did the same. He imagines Balarāma reporting the pranks of Kṛṣṇa to their mother:

*kṛṣṇenāmba gatena rantum adhunā mṛd bhakṣitā svecchayā*

*tathyam kṛṣṇa ka evam āha musalī mithyāmba paśyānanam |*

*vyādehīti vidārite śiśumukhe dṛṣṭvā samastam jagam*

*mātā yasya jagāma vismayapadam pāyāt sa nah keśavaḥ ||*

“—‘Mother, Kṛṣṇa has gone to play and, now, is eating mud at pleasure.’ –‘Is it true, Kṛṣṇa? –‘Who told it?’ –‘Balarāma.’ –‘It is wrong, Mother, look at my mouth.’ –‘Open it.’ When the child opened his mouth, the mother saw the entire universe and went to the world of bewilderment. May Keśava protect us.”<sup>12</sup>

Līlāśuka has used here the word *vismaya*. The mythic context, in which the learned poet uses derivatives of the root *smi*, shows well its semantic value. The significance of the childish prank in this religious context is the joy of elevation of the mind through devotion and surrender of the self in God. The prank gradually ascends to its opposite. It may cause a smile at first. The smile ascends gradually to bewilderment, and wonder. *Smita* becomes *vismaya*.

Poets and artists never forgot the greatness of the Supreme Being which they represented in the body of a child or an adolescent. A well-known myth is that Kṛṣṇa once caught by surprise a view of *gopī*-s taking bath in the river after leaving their garments on the bank. Getting hold of those garments, he climbed in a tree. Līlāśuka describes the confusion of the *gopī*-s:

*kṛṣṇe hrtvā sicayanicayam kūlakuñjādhirūḍhe*

*mugdāhā kācin muhur anunayaiḥ kiṃ nv iti vyāharantī |*

*sabhrūbhaṅgam sadarahasitam satrapam sānurāgam*

*chāyāśaureḥ karatalagatāny ambaraṇy ācakarṣa ||*

“Kṛṣṇa had taken the bundle of their garments and had climbed in a tree on the bank of the river. One of them, innocent, in her entreaties, repeatedly saying “What is this?”, with frowning and with a gentle smile, with bashfulness and with love, snatched her garments from the hands of Kṛṣṇa’s reflection in water.”<sup>13</sup>

Why are there such opposite feelings in the heart of this *gopī*, frowning and smile, i. e. anger and joy, shame and love at the same time? The *gopī* is a metaphor of the human soul aiming at union with God. This stanza is a description of an outbreak of mystic love. In a famous painting of the Himalayan Valley of Kangra, one sees Kṛṣṇa keeping the garments in a tree and no less than thirteen *gopī*-s in diverse attitudes (figure 20). It seems that the multiple feelings evoked by the poet in one of them have been represented one by one in each member of the group. One in shame hides behind the tree. One in love raises her arms towards the god. One in anger turns back her head. One, hands joined in prayer, looks up at Kṛṣṇa and has a gentle smile. Others express various grades of feeling, from indignation or bashfulness, from entreaty to confidence and surrender. One innocently tries to hide in water, or, as the poet says, she searches her garments in the reflection of the mischievous boy.

<sup>12</sup> Līlāśuka, *Kṛṣṇakarṇāmṛta* with English translation by M. K. Acharya, Ramaswamy Sastrulu & Sons, Madras, 1958: II.64, page 92. Here the translation is ours.

<sup>13</sup> Līlāśuka, *Kṛṣṇakarṇāmṛta*: II.8.

Worldly life, mythology and religion, all the three are intertwined with the same sensitivity in Sanskrit devotional poetry. An anonymous stanza magnifies feminine jealousy at a cosmic scale. Lakṣmī resides on the chest of Viṣṇu reclining on the mythic serpent Ananta. According to poetical conventions, on the thousand hoods of Ananta there are bright jewels. From her position Lakṣmī sees a thousand women in those jewels, dominating her and says:

*kiṃ yuktaṃ bata mām ananyamanasaṃ vakṣaḥsthalasthāyinīm*  
*bhaktām apy avadhūya kartum adhunā kāntāsahasraṃ tava |*  
*ity uktvā phaṇabhṛtphaṇāmaṇigatām svām eva matvā tanuṃ*  
*nidrāchedakaraṃ harer avatu vo lakṣmyā vilakṣahasitam ||*

“ ‘Is it proper that you reject me who has no thought for any other, who stays on your chest, in spite of my devotion and that now you take for you a thousand sweethearts?’; but after her protest, she understands that her own body is reflected in the jewels on the serpent hoods. Her annoyed laugh breaks the sleep of Hari; may it protect you.”<sup>14</sup>

The theme of Lakṣmī on the chest of Viṣṇu is very common in literature. It appears to be rare in arts. Reclining Viṣṇu on the serpent Ananta-Śeṣa is common, but Lakṣmī is not represented on the chest of the god, as in the beautiful relief from Aihole, now preserved in the Chatrapati Shivaji Museum in Mumbai (figure 21). In Śrīraṅgam in Tamilnāḍu, in the sanctum Raṅganātha bears a tiny medallion on the right side of his chest. Lakṣmī appears dimly inside it. The intense devotion of this sacred site prohibits any reproduction of this statue. A popular image displays a tiny figure of sitting Lakṣmī in a small circle (figure 22). The poet has done a kind of humorous play with the myth. But the reader should not stop his reflection at the play of the light aspect of the humanised deities. In fact, the mythological situation reflects a theological structure. In Vaiṣṇavism Viṣṇu is the Supreme Self, pure conscience, eternal, unique reality. Lakṣmī is the *prakṛti*, universal matrix, eternal and unique. Their eternity is represented by the serpent Ananta “Infinite” or Śeṣa “Rest”. They preside over the cycle of emission, life and absorption of the phenomenal world in the *prakṛti*. The period of absorption is represented by the sleep of reclining Viṣṇu, a sleep “which keeps awake in guarding the world”, as the poet Bhoja, king of Vidarbha, says.<sup>15</sup> The oversight of Lakṣmī imagined by the poet is a metaphor suggesting that to see a multiplicity of creatures is an illusion, whereas the only reality is the uniqueness of the supreme principle. The conjugal relation of the god who is the pure self and the goddess who is the universal matrix shows the inseparability leading to the concept of their non-duality, their fusion in one entity which is material and efficient cause of everything.

In fine arts, images of Viṣṇu, keeping apart the case of Kṛṣṇa, are generally hieratic, majestic and impassible. Compared to him Śiva has been the object of representations under many diverse aspects, terrific and benevolent. It is not possible to do a trustworthy statistics of smiling images. After a perusal of a limited number of pieces of art, we prudently venture to say that Śiva smiles more than Viṣṇu. Śiva has also a loud laugh which is proper to him. It is called *aṭṭahāsa*, a compound word of *hāsa* with the *aṭṭa* onomatopoeia. He indulges in such

<sup>14</sup> Stanza quoted without mention of the author’s name in Vallabhadeva’s anthology, *Subhāṣitāvali*: 41.

<sup>15</sup> *Campūrāmāyaṇa* I.14 : *nidrāmudrām nikhilajagatīrakṣaṇe jāgarūkām*.

outbreak of laughter at the joy of his victories over evil, when he crushes a demon. A hymn to Śīva described from his hair to his feet, ascribed to Śaṅkara glorifies it:

bhāsā yasya trilokī lasati parilasatphenabindvarṇavāntar-  
vyāmagnevātīgauras tulitasurasaridvāripūraprasārah |  
pīnātmā dantabhābhir bhṛṣam ahahahakārātibhīmaḥ sadeṣṭām  
puṣṭām tuṣṭim kṛṣīṣṭa sphuṭam iha bhavatām aṭṭahāso'ṣṭamūrteḥ ||

“May the loud laughter of the Eight-form-Śīva distinctly create for you, in this world, desired and full satisfaction forever, the laughter which is so terrifying by its *ahahaha*, whose essence is nourished by the rays of brightness of the teeth, which compares with the running flow of water of the river of gods, extremely white, by the lustre of which the three worlds shine, as if drown inside an ocean of drops of blazing foam.”<sup>16</sup>

Here the poet emphasizes the white colour of the laugh. The mouth is wide open, the bright teeth are visible and their whiteness is extended to the laughter through a metonymy. The white laugh of Śīva has become a standard of comparison for whiteness. Bāṇabhaṭṭa compares the fair complexion of Mahāśvetā to “the lustre of the laughter issuing from the southern mouth of Paśupati, as if having reached a standpoint after coming out”.<sup>17</sup> Paśupati “Lord of bound souls” is the five-headed Sadāśīva. The head called Aghora faces south. It is a visualisation of the terrifying aspect of the god and the *aṭṭahāsa* is one of its specific features. In this way the convention of referring to white colour through the image of Śīva’s laughter has become current. This convention is certainly related to the Pāśupata ritual of worship. Laugh in imitation of Śīva’s *aṭṭahāsa* is prescribed in the Pāśupatasūtra:

*hasitagītānṛttaḍuṃḍuṃkāranamaskārajapyopahāreṇopatiṣṭhet || 8 ||*  
*mahādevasya dakṣiṇāmūrteḥ || 9 ||*

“With laughter, singing, dance, bellowing, prostration, recitation, offering one should worship Mahādeva whose body faces south.”<sup>18</sup>

Kālidāsa has appropriately used this convention to instruct the cloud-messenger about the snow-clad peaks of Kailāsa:

*gatvā cordhvaṃ daśamukhabhujocchvāsitaḥprasthasaṃdheḥ*  
*kailāsasya tridaśavanitādarpaṇasyātithiḥ syāḥ |*  
*śṛṅgocchrāyāiḥ kumudaviśadair yo vitatya sthitaḥ kham*  
*rāśībhūtaḥ pratidinam iva tryambakasyāṭṭahāsaḥ ||*

“Rise up, you will be a guest of Kailāsa, whose joints of uplands were loosened by the [twenty] arms of the Ten-headed Rāvaṇa, which is a mirror for the ladies of the gods, which

<sup>16</sup> *Śivakeśādīpādāntavarṇanastotra* 12, in *Śaṅkaragrānthāvalī*, *saṃpuṭa* 11, Śrīraṅgam, 1972: page 58.

<sup>17</sup> *The Kādambarī of Bāṇabhaṭṭa with commentaries of Bhānucandra and Siddhacandra*, edited by Kashinath Pandurang Parab, 6<sup>th</sup> edition, Nirṇaya Sagar Press, Bombay, 1921: *Mahāśvetāvarṇana*, page 244.

<sup>18</sup> *Pasupata Sutras with Pancharthabhashya of Kaundinya*, edited by R. Ananthakrishna Sastri, Trivandrum Sanskrit Series No. CXLIII, Trivandrum, 1940: page 13-14.

stands up covering the sky with the tips of its peaks white like lotuses, as if it were the laughter of Tryambaka accumulated day by day.”<sup>19</sup>

There is a *kumuda* of white colour. *Kumudaviśadaiḥ* “white like lotuses” evokes a white lotus opened by moonlight. The laughter of Śiva suggests with great force the whiteness of perpetual snow on the high summits of Himālaya. The comparison is reinforced by a reference to snow suggested by the terms *rāśībhūtaḥ pratidinam*. In the Himālayan landscape, that which is accumulated day by day is snow. The reading *pratidinam* brings the appropriate image of snow and for this reason is preferable to *pratidiśam* “in every direction” which would not have the same power of suggestion.

The white *aṭṭahāsa* opens the way to the white smile. Kālidāsa has exemplified the source of its whiteness in Aja’s discourse at the *svayaṃvāra* of Indumatī:

*tāmrodareṣu patitaṃ tarupallaveṣu nirdhautahāragulikāviśadaṃ himāmbhaḥ |*  
*ābhāti labdhaparabhāgatayādharoṣṭhe līlāsmiṭaṃ sadaśanārcir iva tvadīyam ||*

“Fallen on the reddish heart of buds on the trees, white like the brightened pearls of a necklace, a dew drop looks like your playful smile with the glow of your teeth at their apex of beauty above your lower lip.”<sup>20</sup>

And smile has had a long career as a standard of comparison for whiteness. Kālidāsa himself has reversed the comparison to describe the beauty of Umā:

*puṣpaṃ pravālopaḥitaṃ yadi syān muktāphalaṃ vā sphuṭavidrumastham |*  
*tato ’nukuryād viśadasya tasyās tāmroṣṭhaparyastarucaḥ smitasya ||*

“If a [white] flower is placed on a bud, or a pearl on bright coral, then it vies with your white smile whose glow is cast around your reddish lips.”<sup>21</sup>

Colour has not been preserved on ancient sculptures, if they were painted. But the bright glow on the face of a joyful, loving couple of gods has been successfully suggested in an image of Śiva and Umā enjoying their union in the pleasure hill Gandhamādana, on a pillar of the north porch of Lokeśvara temple at Paṭṭadakal (figure 23). The face of Umā is damaged, but still her gentle smile is visible. The literary expression of the bright side of love in union is translated in stone in this attractive manner.

The *aṭṭahāsa* is a specific attribute of Śiva in his south-facing terrifying form. The goddess can be equally fierce, when she chastises a demon. But we do not know any instance of ascription of huge laughter to her. She smiles in her fierce attitudes. In that case the intention of the artist is to show the power of the goddess. Her smile shows that a feat like killing Mahiṣāsura the “demon-buffalo” is easy for her. She accomplished it, smiling, as shown on the face of the Mahiṣāsuramardani installed in a niche of the north gallery in the Durga temple

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<sup>19</sup> *Meghadūta*, *pūrvamegha* 58, edited by Revāprasād Dvivedī, Kāśī Hindū Viśvavidyālaya, Vārāṅsī, 1976: pages 34-35.

<sup>20</sup> *Raghuvamśa with Saṃjīvinī of Mallinātha*, edited by Narayan Ram Acharya, 11th edition, Nirṇaya Sagar Press, Bombay, 1948: 5.70, page 132.

<sup>21</sup> *Kumārasambhava with Saṃjīvinī of Mallinātha*, re-edited by Narayan Ram Acharya, 14th edition, Nirṇaya Sagar Press, Bombay, 1955: 1.44, page 20.

at Aihole (figures 24-25). She tramples the buffalo with one foot, pierces his chest with pike, and brandishes a sword and other weapons among her emblems in her eight arms. Her round face, perfectly womanly, remains totally relaxed. Her effort is nothing more than the effort of smiling. This image is contrasting with another one, installed in the Lokeśvara temple at Paṭṭadakal (figures 26-27). The theme is the same. The intention is also to show the supreme *śakti* of the goddess. But the artist has emphasized the intensity of the power. The face appears radiating with force and self confidence. We hesitate to recognise a smile. If a smile is there, its significance is that for the goddess the effort of killing the demon is nothing more than the effort of doing the slightest smile. This life-size image of Mahiṣāsuramardanī has been an object of worship for centuries in the north sub shrine, close to the Lokeśvara Liṅga. Regular worship is discontinued since long. Nowadays protection and conservation of this masterpiece of Indian sculpture, may be the highest one, are minimal.

As the consort of Śiva, the goddess is installed to his left side, in the north shrine, as the god faces east. She faces south, as the fierce deities generally do. Her very slight smile is contrasting with the *aṭṭahāsa* of Aghoraśiva installed in a niche of the external south wall. The relation of both images is obvious. Inside the temple the inner, supreme Śakti is evoked. Outside, the triumphant proclamation of the victory won over evil, thanks to her, is manifested in the form of the terrific laughter of the god (figures 28-29). All conventional signs of violence and inspiring fear have been concentrated on the face of the god and brought to their highest intensity: protruding canine teeth, bulging eyes, frowning brows with a high curve, loose meshes of hair spread all around the head. The corners of the lips are raised high and create a hollow in the cheeks. The god tramples a dwarf creature under his left foot, in a pose similar to the pose of the goddess trampling the buffalo demon. But he does not raise the head like her. He lowers his head and his shoulders. The inclination of the head indicates an attitude of benevolence, rather than a triumphant pose. It seems that he looks with commiseration to the small being vanquished by him. Moreover the small being is smiling. It is probably not Apsmārapuruṣa the demon of epilepsy and loss of memory, as it has none of the usual features of that demon. In fact he appears to experience liberation, after the eviction of evil in him. We remark also that the mouth of the god is half open; the tip of the tongue is just visible between the canine teeth. It seems to be the position of a smile rather than a burst of laughter, a case of *hasita* rather than *aṭṭahāsa*. Is there a *via media* between them? We propose to interpret this image on the basis of the name of the deity, i. e. Aghoraśiva, southern face of Sadāśiva. It is conceived as a terrific form of Śiva:

*dakṣiṇaṃ tu mukhaṃ raudraṃ bhairavaṃ tat prakīrtitam |*

“That south face is well-known as howling and terrifying”.<sup>22</sup>

And this terrific form is called Aghora “Non-terrific”. We can say that it is an apotropaic name, i. e. due to avert evil influence. In fact the concept signified by this name is that in this aspect Sadāśiva eradicates evil and gives his grace to his devotee at the same time. The artist who sculpted this life-size image has probably intended to add the benevolent attitude to the terrific features. We observe that the terrific elements in this image are quite conventional,

<sup>22</sup> *Viṣṇudharmottarapurāṇa, khaṇḍa III*, edited by Priyabala Shah, Oriental Institute, Baroda, 1958: *adhyāya* 48.5a, page 166.

whereas the graceful movement of the body, the clemency of the head's position are very natural. For this artist the nature of Śiva is basically serene and benevolent, to such a perfection that it overpowers all evil. This sculpture comes from the hand of a great artist. We are fortunate to know his name, a rare case in that period of Indian art, though not unique in Paṭṭadakal. An inscription on the pedestal says in Kannaḍa (figure 30):

*Śrī ceṅgamma ī pratimeya kuṭṭidon* "Ceṅgamma sculpted this image".

On both sides are other images of Śiva. Ceṅgamma's sculpture is in the main axial niche of the *vimāna*. There is an ornamented niche in a projection on both sides of it. In the recesses between the central projection and the side ones there is one more niche. All have a life-size image of smiling Śiva (figure 31). The five form definitely a group. We venture to say that the full group illustrates the concept of Aghoraśiva. On the immediate right of Ceṅgamma's Śiva, in the recess there is a fierce image of Andhakāsuravadha, Śiva killing the demon Andhaka. The next on the same right side is a very serene image (figure 32-33). Its face displays a smile which is mildness and compassion incarnate. On the left of Ceṅgamma's Śiva in the recess there is a sculpture dilapidated up to a point which does not permit to define the image as fierce or compassionate. We just recognise a slight smile on the face. The next sculpture in a projecting niche is a replica of the symmetric one on the right side, the only difference being in the lower quality of execution. In this manner the whole group illustrates perfectly the *ghora* and *aghora* concepts of Śiva.

Another aspect of the dual nature of the deity, i. e. Śiva and Śakti, is the concept of their union in one entity, Ardhanārīśvara. Addressing the Goddess, Nīlakaṅṭha Dīkṣita expresses in this figure a dual significance, fierceness against demon enemies and grace redeeming sins of devotees:

*ardhaṃ jītatripuram amba tava smitaṃ ced ardhāntareṇa ca tathā bhavitavyam eva |*  
*tac cintaye janani kāraṇasūkṣmarūpasthūlātmakatripuraśāntikṛte smitaṃ te ||*

"If one half of your smile, Mother, has conquered the Three Citadels, the other half can do the same; I meditate on your smile, Mother, praying that he destroys the three citadels which are my causal, subtle and gross bodies."<sup>23</sup>

Ardhanārīśvara is conceived also as the union of the serene aspects of the god and his consort. A fine stanza preserved in anthologies of *subhāṣita*-s playfully refers to the union of both smiles:

*āśleṣādharabimbacumbanasukhālāpasmitāny āsatām*  
*dūre tāvad idaṃ mitho na sulabhaṃ jātaṃ mukhālokanam |*  
*itthaṃ vyarthakṛtaikadehaghaṭanopanyāsayor āvayoh*  
*keyaṃ premaṇḍambanety avatu vaḥ smero 'rdhanārīśvaraḥ ||*

"Embrace, kissing the *bimba*-like lower lip, joyful chats, smiles, let them be far aside; even this, looking at each other's face, has become difficult; so, for both of us who have adopted a

<sup>23</sup> Nīlakaṅṭha Dīkṣita, *Ānandasāgarastava*, text and French translation, by P.-S. Filliozat, French Institute of Indology, Pondicherry, 1967, stanza 80, page 286-287.

union of our bodies out of purpose, what is this delusion of love. Thus smiling, may the Half-Woman Lord protect you.”<sup>24</sup>

In Paṭṭadakal, in the Lokeśvara temple, a great artist of 8<sup>th</sup> century A. D. has succeeded in representing a dual smile for Ardhanārīśvara (figure 34-35). The face is unfortunately damaged on the nose and the central part of the lips. However a smile is quite visible. On Śiva’s side it is slightly marked by a short extension of the line of the lips’ junction. The hollow of the junction is shallow. The eye has a similar smile marked by a slight rise of the brow. On the side of Umā the corner of the mouth is raised higher, the hollow between the lips is deeper. The eye is protruding and the brow is raised higher. The sculptor has obviously intended to differentiate two degrees of smiling, when he designed the lips and the eyes. The goddess’ smile is emphasised, the god’s smile is reserved. Several significances can be found for these two aspects. It can be simply the gender difference. This statue is installed on the north side of the temple. This is the direction faced by the Vāmadeva head of Sadāśiva. Vāmadeva is the “beautiful, feminine” aspect and “left” side of the five-headed deity. The spouse stands on the left side of the god. She is on the north, when he faces east. Her body is the left part of the god’s body. And since north is her direction, the artist has emphasised her presentation by bringing slightly forward the upper part of her body and enlarging her smile. The meaning of the dual design can be also the dual aspects expressed in the stanzas quoted above. We can see the dual smile of the united couple playing joyously on their situation. Remembering that a smile accompanies their victories over demons we can see their dual smile in their fierce aspects also. And the ultimate significance of the smile of gods would be to demonstrate their supreme power, by showing how easy their high feats are.

Relying on this meaning of the smile, a great thinker, Vācaspati Mīśra has thus extolled the Supreme *brahman*:

*niḥśvasitam asya vedāḥ vīkṣitam etasya pañca bhūtāni |*

*smitam etasya carācaram asya ca suptam mahāpralayaḥ ||*

“The Veda-s are his breathing; the five Elements are a look from him; the animate and inanimate beings are his smile; and the great dissolution is his sleep.”<sup>25</sup>

We have here a series of four metaphors: breathing and Veda-s to show the omniscience of *brahman*, look and the five Elements or evolutes of *avidyā* of which he is the locus, smile and the beings issued in the last stage of creation from *hiraṇyagarbha*, sleep and consciousness which is his nature. Breathing, having a look, smiling are the least efforts one can do. There is a gradation, smile representing the maximum effort of the three. The effort of the deity as locus of the evolution of the world is nothing more than that and it concludes with the deep sleep in which there is mere consciousness. Thus the phenomenal world is the mere smile of

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<sup>24</sup> Stanza ascribed to a poet named Śūravarman in Jahlaṇa, *Sūktimuktāvalī* edited by Embar krishnamācārya, GOS LXXXII, Baroda: 19.22.

<sup>25</sup> *The Brahmasūtra Śankara Bhāshya with the Commentaries Bhāmātī, Kalpataru and Parimala*, edited by Anantha Krishna Śastri and Vāsudev Laxman Shāstrī Pansīkar, Nirnaya Sagar Press, Bombay, 1917: *Bhāmātī*, page 4. Our comment follows Amalānanda Sarasvatī’s interpretation, *Kalpataru ibidem*.

God. The multifarious appearance of smile in literary descriptions and artistic visualisations express an optimistic conception of the relation between the supreme and the world.

Figure 1. Head of a Corè, Museum of the Acropolis of Athens, circa 530 B. C.

Figure 2. Angel of Annunciation, cathedral of Reims, France.

Figure 3. Desiderio da Settignano, Jesus (left) and Saint John the Baptist (right), circa 1455-1457.

Figure 4. Il Bernino, angel in the Transverberation of Saint Theresa, Santa Maria della Vittoria, Rome, 1645-1652.

Figure 5. Buddha, Chamunda Tila, Mathura, 5<sup>th</sup> century A. D.

Figure 6. Buddha, Sarnāth, 5<sup>th</sup>-6<sup>th</sup> century A. D.

Figure 7. Jayavarman VII in adoration of the Buddha, Bayon style, end of 12<sup>th</sup> century.

Figure 8. Nīlameghaśyāmasundaramūrti of Viṣṇu, temple of Śvetavarāhasvāmin, Mysore palace, 10-11<sup>th</sup> century A. D.

Figure 9. Śiva's head in relief on an Ekamukhaliṅga, Allahabad Museum, 5<sup>th</sup> century.

Figure 10. Śiva Gaṅgādhara with Pārvatī and Gaṅgā Tripathagā, Rāvalapahaḍi Cave, Aihole, 6<sup>th</sup> century.

Figure 11. West facing Lokapāla, west entrance pavilion, Ta Som temple, end of 12<sup>th</sup> century.

Figure 12. One of the four-faced towers, Bayon, around 1200 A.D.

Figure 13. Devatā, masculine, main shrine, Banteay Srei, 2<sup>nd</sup> half of 10<sup>th</sup> century.

Figure 14. Devatā, feminine, south shrine, Banteay Srei, 2<sup>nd</sup> half of 10<sup>th</sup> century.

Figure 15. Devatā, profile view of the same.

Figure 16. Devatā, feminine, Angkor Vat, upper terrace, gallery leading to the main sanctum, first half of 12<sup>th</sup> century.

Figure 17. Śālabhañjikā, Musée Guimet, Paris, 10<sup>th</sup>-11<sup>th</sup> century.

Figure 18. Maiden and lotuses, National Museum, Delhi, Mathura style, 1<sup>st</sup> century.

Figure 19. Kṛṣṇa and the pot of butter, Tanjore, end of 18<sup>th</sup> century.

Figure 20. Kṛṣṇa stealing the garments of gopī-s, Kangra, 18<sup>th</sup> century.

Figure 21. Raṅganātha, Aihole, Mumbai Museum, 7<sup>th</sup> century.

Figure 22. Lakṣmī on the chest of Raṅganātha at Śrīraṅgam, Tamilnāḍu, modern popular image.

Figure 23. Śiva and Umā, temple of Lokeśvara, Paṭṭadakal, north porch, 8<sup>th</sup> century.

Figure 24. Maḥiṣāsūramardanī, north gallery of Durga temple, Aihole, 7<sup>th</sup> century.

Figure 25. Maḥiṣāsūramardanī, detail.

Figure 26. Maḥiṣāsūramardanī, facing south, north sub shrine of Lokeśvara temple, Paṭṭadakal, 8<sup>th</sup> century.

Figure 27. Maḥiṣāsūramardanī, detail.

Figure 28. Aghoraśiva, central niche, external south wall, Lokeśvara temple, Paṭṭadakal, 8<sup>th</sup> century.

Figure 29. Aghoraśiva, detail.

Figure 30. Ceṅgamma inscription, pedestal of Aghoraśiva's image.

Figure 31. Vimāna south wall, temple of Lokeśvara, Paṭṭadakal.

Figure 32. Aghoraśiva smiling, south wall of vimāna to the right of Ceṅgamma's Śiva.

Figure 33. Aghoraśiva smiling, detail.

Figure 34. Ardhanārī, north wall, Lokeśvara temple, Paṭṭadakal.

Figure 35. Ardhanārī, detail.