

Chapter : VIII

: COMPOSITE IMAGES :

The origin and evolution of the composite images is well known phenomena in the history of the religion and iconography. The composite or syncretic icons aim at the reconciliation and approachment between the rival religious creeds. In the realm of Siva iconography Ardhanārīvara, Ardhanārī-Ganapati¹, Mārttanda-Bhairava², Kṛṣṇa-Karttikeya³, Harihara-Sūrya-Buddha⁴, Siva-Lokesvara⁵, Harihara, Hariharapitāmah and Hariharapitāmahāraka are such syncretistic icons that are discovered from various parts of India⁶.

⁷ The hermaphrodite figures in the Greek mythology and a hideous being of two-fold sex and two-fold lust in the phrygian mythology, also show similar trends.

"The sentiment of the cult syncretism beautifully expressed in the famous couplet of the Dirghatamas hymn (R.V.1, 164, 46) long before the evolution of the various cults never lost its force in subsequent times⁸". The R̄gvedic Ṛsi rightly emphasized that the sages call the one externally existing principle (in this context the Sun God); and the names denoting this principle may be different, such as Indra, Agni the celestial sun-bird, Garutmān, Mātarisvā etc.

The Brāhmaṇa commentaries of Veda indicate the prominence of Siva and Viṣṇu. They are also referred to in the Mahābhārata⁹. It also indicates the growth of syncretistic tendencies in which identification of various deities as aspects of supreme reality is well known. This led to the growth of composite images, Throughout the Indian religions literature, this tendency is seen. Besides syncretism of male gods, that of male God with his sakti is also seen. In this form often right half part of the God is combined with the left half of the Goddess. This idea develops another type of images. With these tendencies the following syncretistic forms are found:

(i) Syncretisation of prominent male deities viz. Brahmā, Viṣṇu, Siva, Sūrya, Kārttikeya¹⁰ and others.

(ii) Syncretisation of a Sakti with her male counterpart viz. Ardhanārisvara, Ardhanārī-Ganapati and Gopālasundarī.

These tendencies gave birth to various types of composite or syncretistic icons. Moreover, the mental attitude of the early Indians also contributed to the growth of syncretism. Thus, the images of various types of composite deities such as Harihara, Hariharapitāmaha; Hariharapitāmahāraka, Ardhanārisvara Marttanda-Bhairava and many others, began to be carved.

Further, persons belonging to an order of Brāhmaṇas known as Smartas (who followed the philosophy laid down in Smṛti works)

evolved a kind of worship described as Pāñcāyatana Puṣṭa¹¹.

A. Ardhanārīśvara :

One of the most graceful forms of Siva is that of Ardhanārīśvara. The images of the deity are shown as sub-divided into half male and half female form in which the right half is Siva and the left half is Sakti or Parvatī. It represents the hermaphrodite form of the God combining characteristics of both sexes. Such forms are also present in the Greek and the Phrygian mythologies¹². It has, perhaps, its beginning in the idea of the dual principle of production. It suggests that the male and female principles are involved in the origin, evolution and development of the universe.

The antiquity of Ardhanārīśvara form seems to be in Vedic symbolism. It is described there under several names of pairs of male and female which go together in the scheme of cosmogonic procreation¹³. This conception is also seen in the story of Yama and Yami in Rgveda¹⁴.

Bṛhadāraṇyaka Upanisad¹⁵ states that the Ātman, the original Purusa was bisexual and then divided himself into male and female parts and multiplied. Prajāpati is described in the Prasnopanista¹⁶ as assuming a bisexual form, for the purpose of creation.

~~Mātāḥ~~ Purāṇa¹⁷ says that Rudra and Viṣṇu are the creators of the universe. They form the Ardhanārīśvara aspect of creation. Here, the allusion is to the Haryārdha form of Siva in which the female generative principle is identified with Viṣṇu.

Siva Purāna¹⁸ narrates the legend of Ardhanārisvara form. Shri T.A.G. Rao¹⁹ has also quoted one such story without a textual reference. Numerous texts on iconography and religion describe the Ardhanārisvara image. The Brhatsaṁhitā²⁰ without giving details states only that the lord Siva may be represented as having Parvati for his left half. The Viṣṇudharmottara Purāna²¹ in addition describes that Siva should have four hands carrying a rosary and a trident in the right hands and a mirror and lotus in the left ones. The deity should have one face and two eyes and should be adorned with all usual ornaments. He is represented as Prakṛti (Nature) and Puruṣa (spirit) in union known as Gauriśvara. The Matsya Purāna²² describes the deity in a similar manner with slight changes in the attributes. According to it, Siva should carry a trisūla and bowl in the right hands and a mirror and lotus in the left. The Brhad-Nāradīya Purāna²³ conceives of the Ardhanārisvara (2.73.49) form as a deity of half black and half yellow form, nude on one side and clothed on the other, wearing skulls and a garland of lotuses in the two halves respectively, showing the male features on the right hand and the female characteristics on the left. According to the Linga-Purāna²⁴ the Ardhanārisvara form is the composite aspect of Liṅga and Yoni. Thus, the Purānic writers have conceived the deity in a more wider sense by giving it a metaphysical exposition as well as an iconographic formulation.

Various iconographic texts such as the Aparājitatpracchā²⁵, the Silparatna²⁶, Abhilasitārthacintāmani²⁷ give almost the same description of the Ardhanārīvara image. A more detailed account of the image is however, found in the Āgamas²⁸. According to the Āgamas, the Ardhanārīvara form should represent the right half as Siva and the left half as Pārvatī. The Siva half should have jatāmukuta on the head adorned with a crescent moon, sarpa or an ordinary kundala in the right ear, the lower garment covered with Vṛaghra-carma (Tiger-skin), a nāga-yajñopavīta (holy-thread). The right half of the forehead should have an eye carved. Whereas Pārvatī-half should wear Karanda-mukuta or a beautiful chignon of well-combed hair, a half-tilak mark on the forehead, valika-kundala (ear-ring) in the left ear necklace armlets and anklets. This half of the Devī should be draped with coloured silken cloth covering the body down to the ankle. On the left, there should be the bosom of a woman with round, well developed breast. The image of Ardhanārīvara should have two, three or four-arms. In the case of two hands, the right should be shown in the varada-mudrā or may hold a bowl and the left one may be hanging down or holding a mirror, a parrot or a flower. If there are three arms, there should be only one on the left side carrying either a flower, a mirror or a parrot. If there are four arms, one of the right hands should be shown in the abhaya position and other as carrying a battle-axe or else in the varada position with a trisūla or a tanka (chisel-like weapon). One of

the left hands may be resting on Nandī and the other kept in the Kataka position, holding a blue lotus.

The earliest images of Ardhanārīśvara known so far could be traced back as early as the Kuṣāṇa period. A fine seal, discovered by Spooner, depicts the Ardhanārīśvara aspect of Siva²⁹. The seal miniature relief of the Kuṣāṇa art depicting the same theme.

The Ardhanārīśvara in the Gupta period is more slender and delicate. The two heads from the Mathurā Museum³¹ (nos. 362 and 722) are among the best products of the classical tradition of the Gupta age. Besides these, few more specimens of this deity belonging to the Gupta period are described by V.S. Agrawala. A beautiful head of this God from Rājghāṭ³² (c. 5th cent. A.D.) shows the matted locks of Siva on the right side and curled hair of Parvati on the left. From the ancient site of Vārāṇasī, (now deposited in the Bharata Kalā Bhavan.) several other clay statuettes of this theme of Siva's iconography have been found, showing its popularity in the Gupta age³³. K.D. Bajpai³⁴ has brought to light a very graceful sculpture of Ardhanārīśvara of Gupta art. Here, this deity is shown Īrdhvareta. One of the beautiful sculptures of this God, dated the 6th cent. A.D. is preserved in the Zālāvada Museum (Rājasthāna)³⁵. On the left side of the mandapa of the Parasurāmēśvara temple (c. 7th cent, A.D.) at Bhubanesvara³⁶, there is an eight-armed Ardhanārīśvara figure in dancing pose.

Shri T.A.G. Rao³⁷ has illustrated seven images of this deity in which a standing Caturbhūja Ardhanārīśvara, manipulating Vīṇā with the lower arms is a noteworthy specimen from the Cave I at Badāmī. This is also ascribed to the c. 7th cent. A.D. A colossal standing image carved in the Siva temple at Elephanta³⁸ (c. 8th cent. A.D.) is a four-armed figure. He has placed his lower right arm on the head of Nandi and another holding abow. Pārvatī is holding a mirror in one of her hands, the other being broken.

Similar early specimens of Ardhanārīśvara from Sangamesvara Temple, Mahākūta, (Mysore) and Durgā temple, Aihole are illustrated by R.S. Gupte³⁹. Besides these, a bronze figure also comes Govt. Museum, Madras⁴⁰. C. Sivaramamurti⁴¹ has published three mediaeval sculptures of this deity from South India. J.N. Banerjea⁴² has reproduced two South Indian reliefs to depict this theme. Of the two, the Ardhanārīśvara shown in Dārāsuram relief has many novel features without Nandī behind him.

In the mediaeval period the Ardhanārīśvara images from Northern India show an evolution in accordance with the canons. The National Museum, New Delhi preserves a beautiful image presenting the same theme⁴³. It is dated to the c. 8th/9th cent. A.D.

The most graceful sculpture among the Northern Indian Sculptures is the early mediaeval specimen of Ardhanārīśvara from Abānerī⁴⁴ (c. 9th cent. A.D., Rājasthān). A beautiful image of Ardhanārīśvara belonging to the c. 11th cent. A.D. seated in

Ardhaparyāṅkāsana comes from Budhi Chanderī⁴⁵ (Dist : Guna, M.P.). The deity shows varada, trisūla, mirror and kamandalu in the four arms. Similar image belonging to the c. 11th cent. A.D. is also found from Khajurāho⁴⁶.

An eleventh century carving of dancing Ardhanārīśvara from the Chandela region, now in the National Museum⁴⁷ shows monstache covering one half of the face leaving the other smooth and the breast indicating the feminine left half. A terracotta figure⁴⁸ of the 13th cent. A.D. representing Ardhanārīśvara dancing with one foot on the bull and other on the lion, comes from Rani Pokri, Kathamandu, Nepal.

An excellent mediaeval sculpture of Ardhanārīśvara has been discovered from Purapāda⁴⁹ (in East Bengal). The mutilated image appears to have had only two arms. Both the arms are broken. The deity is shown urdhvaretas.

Six specimens depicting this theme have been found from Gujarat. The earliest among these (figure VIII -1) comes from Tarasāṅg (Ta: Shaherā, Dist : Pāñcamahāls). It is carved from dark blue tale serpentine chlorite schist, and measures about 90 cms. x 45 cms. In this Śiva as Ardhanārīśvara, endowed with four arms, stands in a graceful sublime posture, by the side his vāhana Nandī. The right half of the figure revealing Śiva holds a trisūla in his upper hand with a sarpa entwining its shaft while the lower hand of this side is broken from the elbow. The

feminine left half shows Pārvatī. Of her two arms, the upper hand and the attribute held by it are mutilated and lost while the lower one which is drooping down holds an indistinct object.

Nicely piled up matted locks of Siva shown on the right side of the head are adorned with a crescent moon on it. On the other side, the hair of Pārvatī is artistically done up into a big chignon which is also decorated with the pearl-string running across it. There is a sarpa-kundala in the ear of the right side whereas the ear on the left side is adorned with an ornate kundala of a big size and another thin ring of pearl-string on the upper part of her ear. The simple ekāvalī of rudrākṣa emphasises Siva while Pārvatī's long necklace with pendant is shown only on the left side of the body. The bājubañḍha of a sarpa and that of the pearl-string are distinctly seen on the right and to the left hand respectively. Pārvatī wears profuse bangles on her lower hand while a simple armlet is worn by Siva. The Uttariya of Pārvatī is artistically shown flowing down from her lower hand. Their transparent drapery, the dhōṭī of Siva and the Sārī of Pārvatī, are naturally treated. The folds of Pārvatī's Sārī are noteworthy. There is a beautiful katimekhala encircling the waist of the deity. The most distinct feature of this figure, the bosom of a woman with round and well-developed breast is well marked on the left chest.

Nandī is seen standing behind the god and appears to be

engaged in eating from the vessel which is carried by a Siva-Gana. This image seems to be an Upāsyamūrti. The image shows stylistic resemblance to the Gupta sculptures found from Śāmalājī and hence could be ascribed to c. 7th cent. A.D.

Similar beautiful early figure dated to the c. 8th cent. A.D. is noted from the door-jamb of the temple III at Röda⁵⁰ (Figure VIII-2). Here too, the deity stands in a graceful tribhanga with Nandī in the background. The Siva-half carries a trisūla in the upper hand and shows varada mudrā with the lower one, whereas the other half depicting the Goddess Pārvatī holds a mirror in the upper hand and keeps a Kamandalu in the lower hand. Unfortunately the figure is worn out. Though worn out, the features of Ardhanārisvara are well visible. The breast of the Goddess is also clearly seen. The accentuated curves at her hip looks beautiful. A Gana or an attendant sits on the left side in namaskāra pose.

A beautiful bust of an early Ardhanārisvara image (schist; size : h. 35 x w. 32 cms.) is recently acquired from Ahmedabad District. Unfortunately, its portion below waist is missing (Figure VIII - 3). This graceful image shows a beautiful smiling countenance, half-closed eyes and nicely arranged hair locks over its head. The right half of the image representing Siva shows jatā over the head, vertical trinetra in the forehead and a broken Trisūla with a sarpa entwined around it; whereas the left half depicting Goddess is emphasized by the bulging breast - her distinct feature. She wears an ekāvalī, bājubandha and an ornate kundala.

The chaste modelling and the ornaments show stylistic nearness to the Ardhanārīśvara image from Abānerī, Rājasthān. But this specimen is a bit earlier and hence could be ascribe to c. 8th cent. A.D.

The northern jangha of the so-called ^Lakulīśa temple (Pāvāgadha) contains an image (Figure VIII - 4) of this form in samabhanga posture (size : h. 68 cms. x 38 cms.). Unfortunately the figure is spoiled by fungi and lichen. Hence, the details of the carvings are blurred. The breast, the most distinct feature of the Ardhanārīśvara image is also damaged. But a mirror held in the left upper hand reveals the aspect of Pārvatī and enables one to identify the image. Siva revealing the right half as usual holds a trisūla, whereas the lower arms are mutilated. The deity is flanked by two female chaurī-bearers.

More elegant in these images is the dancing Ardhanārīśvara from Modherā (Figure VIII - 5). Here the deity dances in an artistic lalita mode with trisūla held by the right half comprising the Siva half and mirror held by the left forming the feminine part of Pārvatī. The objects held by the lower hands are not clear. Nandī watching the dance is seen in the background. The image is assigned to the c. 11th cent. A.D.

A mediaeval specimen (Figure VIII - 6) of this deity is preserved in the Baroda Museum (size : h. 64 x w. 35 cms.). The God stands in tribhāṅga with trisula in the upper right hand and

shows varada-mudrā with the lower rightone, Whereas the objects held by the left hands are broken and lost. A swelling breast is visible. A crouching Nandi is faintly seen to Siva's right side. It can be placed in the 12th cent. A.D.

Of the Ardhanārisvara images, the Tarsang figure is the earliest and the only Upāsyamūrti so far found from this province¹⁶; it is dated to the c. 7th cen. A.D., Probably Ardhanārisvara temple existed at Tarsang. The mediaeval images of this deity do not offer anything noteworthy from the iconographic point of view. They more or less follow the codes given in the Rupamandana, Visnudharmottara Purāna, Aparājitatprcchā and Matsya Purāna.

All the Ardhanārisvara images are four-armed. The mediaeval specimens do not show minute details of differentiating Siva and Parvati. Siva, in these images, is depicted having trisūla and varada mudrā of the right hands and a miniature Nandi on the side of Siva, whereas Parvati is emphasized by a breast, a mirror and a Kamandala in left hands. Thus, it is clear from the descriptions of the mediaeval specimens that the Ardhanārisvara images were becoming less elaborate during this period.

B. Harihara :

The images of this variety show Viṣṇu (the preserver) and Siva (the destroyer), blended into one body, half being Hari

and the other half of 'Hara'. A graphic description of such an image can be read in the Hariharātmaka stotra of the Harivamśa Purāṇa⁵¹. According to the Viṣṇudharmottara⁵², the right half of the Hari-Hara image should be Śiva and the left Viṣṇu. He should carry a trisūla in one right hand, with the other held in the Varada-mudrā; and a lotus and a cakra in the left hands. On his right should be a bull and his left Garuda. The Rūpamandana⁵³ gives almost similar description. A complete description of Harihara is however found in the Matsya Purāṇa⁵⁴. The Devatāmūrti-prakarana⁵⁵ gives similar description of the Śiva-Nārāyana image and surprisingly describes separately the Harihara image, which, does not show any change from the Śiva-Nārāyana image⁵⁶. The Skanda Purāṇa⁵⁷ describes the making of Harihara image. The Agni Purāṇa⁵⁸ states that this deity should hold a trident and a sword in his right hands, while his left hands should carry a club and a disc, and he should be flanked by the figures of Lakṣmī and Gaurī on either side. The Vāmana Purāṇa⁵⁹, which gives a detailed description of a ten-armed image of Harihara, besides other attributes also refers to both Sāraṅga and Pināka along with Ājagava (another kind of bow) in the hands of the deity.

According to the Silparatna⁶⁰, Suprabhedāgama⁶¹ and Uttarakāmikāgama⁶², the left half of this form should be Viṣṇu and the right half of Śiva. The deity should be standing in the Samabhāṅga posture and his left portion should be shown with a crown, ear-ring, garland; a conch and a disc should be placed in the

left hands. The right half should have matted locks, a *kāndal* in the ear and a garland; the hands on the right should carry a trisūla and a rosary. Nandī should also be shown.

The earliest representation of Harihara appears on a gold coin of the Kusāñ King Huviska⁶³. Two heads have been discovered from the Girdharpur Tīlā near Mathurā now in the collection of the Mathurā Museum (Nos. 1333, 1336). They are ascribed to the Kuśāña period⁶⁴. The Kuthārī Pillar⁶⁵ of the Gupta period (now in the collection of the Allahabad Museum, no. 292) shows a remarkable figure of Haryārdha with ayudha purusas (the anthropomorphic forms of Cakra and Trisūla). A head of this deity also of the Gupta art is preserved in the Mathurā Museum (no. 2510)⁶⁶. Another much better specimen of the classical Gupta Art is in the Patnā Museum⁶⁷. Here too, the Trisūla-puruṣa and the Cakra-puruṣa are shown in the right and left side of the God respectively. B.C. Bhattacharya has brought to light an elegant sculpture of the post-Gupta period⁶⁸. A fine specimen of the c. 7th century comes from Sarnāth⁶⁹. His uppermost arms hold a trisūla and cakra while the lower arms of the God are broken. On the eastern wall of the Harihara temple II at Osian⁷⁰, near Jodhpur, there is a beautiful image of Harihara. Similar fine image of the early mediaeval period, is in worship in a shrine at Chotā-Bedala near Udaipur⁷¹. The National Museum⁷², New Delhi, also preserves a fine specimen of this kind.

A 9th century panel, carved on both sides, in the Patna Museum⁷³ represents Harihara on one of the side. An elegant image of Harihara of the same date, is in the private collection of the Mahant of Bodh Gaya⁷⁴. All the iconographical features of Siva and Visnu are there in minutest detail. The State Museum Lucknow, has a similar image of the c. 9th century⁷⁵. A much mutilated Harihara datable to the early mediaeval period is found from Burdwan and is preserved in the collection of the Asutosh Museum⁷⁶. A colossal image of the 11th century is lying in the collections of the Indian Museum (No. A 24125)⁷⁷.

In these images, one unique specimen comes from the National Museum, New Delhi, in which the deity is shown seated in ālidha pose (Acc. No. 68)⁷⁸.

Some South Indian images, showing slight changes in the attributes may be referred to here in brief. The Haryārdhamūrti found from the lower cave temple at Bādāmi⁷⁹ is a fine specimen of iconographic interest. The deity in this image holds a parasu with a snake round it and a saṅkha in the uppermost arms. His lower right hand appears in the abhaya-mudrā whereas the corresponding left hand is resting upon the thigh. Gaurī and Lakṣmī standing in the graceful tribhāṅga posture are seen on the right and the left side nearby their respective consorts. Besides these, the vehicles of the deity, the bull and the Garuda are depicted in the human form. Similar image from the same place

(Cave No.3)⁸⁰ shows similar attributes held by the God but the other details are absent.

A Cālukyan specimen from Poona⁸¹ shows the deity with trisūla and aksamālā in the hands of the right side whereas these on the Vaisnava half keep the mace and perhaps a saṅkha. Another fine image of Harihara is found from the Saṅgamesvara temple, Mahakūta (Mysore)⁸². The Central Museum at Nagpur preserves a fine image of the 9th cent. A.D. Besides, the standing images, a Harihara figure from Nāgadā, seated in lalitāsana pose, is the only seated image, known so far in the realm of iconography. This unique image is dated to the Pratihāra period.

The earliest image of Harihara known so far in this province could be traced back to the c. 8th cent. A.D. A mutilated Harihara is found on the door-jamb of temple III at Rodā⁸⁵ (Dist : Sābarkāṇṭhā). The four-armed deity (Figure VIII - 7) stands in the samabhaṅga posture on a lotus-pīṭha. The Śiva half of the right side has in his upper right hand a trisūla, while his other right hand is placed on the head of Nandī who is standing on the right side with its head raised up looking towards the God; whereas the left half depicting Viṣṇu carries a cakra in his upper hand and the lower hand holding a saṅkha is posed in the Katihasta. Though the image is mutilated, jewellery worn by the deity such as Kēndalas, ekāvalī, armlets, bracelets, Yajñopavīta etc. are visible. His long lower garment reaching the

knees is tied up by Katimekhala. There is another loose cloth-band encircling his thigh-portion. A small figure standing in tribhaṅga posture is seen on his left side. An almost identical image datable to the same period has come to light from Osian.

Another much better specimen (Figure VIII - 8) ascribed to the c. 9th cent. A.D. is preserved on the magnificent door-frame at Karvana⁸⁶ (Ta: Dabhoī, Dist : Baroda), Except slight changes, the image is similar to the one described above. His right upper hands as usual hold a trisūla and cakra. There is a nītotpala in his lower right hand, whereas his lower left hand holds a Saṅkha. Nandi appears on the right side near a small figure of Gaṇa. And Garuḍa in human form is shown in the namaskāra pose. The deity is bedecked with the usual jewellery.

The sun temple at Bhāṅkhara (Dist : Mehsāṇā) belonging to the c. 11th cent. A.D. has an elegant image (size : h. 65 x w.35) of Harihara (Figure VIII - 9) in its Western bhadra niche⁸⁷. The image shows some noteworthy features. His upper pair of arms carrying trisūla and cakra in the right and left hands respectively is not unusual. But his lower hand carrying an akṣamālā and the lower left one placed on the head of a miniature lady figure standing nearby are noteworthy changes. Besides these, the jatāmukuta and the Kiritamukuta, Sarpakundala and an ornate kundala of pearl-string, the distinct features of Harihara images corresponding exactly to the Dvatarūtiprakarana are also shown in this image.

The schist image (Figure VIII - 10) in the Harihararājī temple in Visnagar (Dist : Mehsānā) is an Upāsyamūrti. His lower right hand shown in abhaya posture which also keeps an aksamālā is the only change in the attribute to be noted here. A mutilated image from Pasupati temple at Pāvāgadh (Figure VIII - 11) does not have anything noteworthy from iconographic point of view.

Another such mutilated image (Figure VIII - 12) made of chlorite schist (size : h. 63 x w. 27 cms.) found from Kāvī region is displayed in the Museum of E.M.E. School, Baroda. Unfortunately all the four arms and attributes of the image are broken. The only noteworthy feature in this image is that the jaṭamukuta has another bejwelled crown on it which is not seen in any other images so far. The deity is bedecked with profuse jewellery. There is a Srivasta-mark on the chest. A small crouching Nandī is seated on the right side. An attendant also stands nearby the animal. Jaya and Vijaya - the two pārsadas of Visnu appear on the left near the feet of the God. Stylistically it can be assigned to c. 11th cent. A.D.

The most interesting specimen in this group is seated image of Harihara (Figure VIII - 13) from the Southern niche of a small shrine at Modherā (Dist : Mehsānā). Here the deity sits in a lalitāsana pose with trisūla and cakra, as usual, in his upper pair of arms. His lower right hand conveys varada mudrā while sankha is kept in the lower left one. This figure is also assignable to the c. 11th cent. A.D.

Hariharapitāmah :

Later on an attempt was made to combine Brahmad, Visnu and Siva - the Hindu Trinity into one. The Aparājitatprēcha⁸⁹, and the Kūpamandana⁹⁰ give description of Hariharapitāmah. According to these texts, Brahmad, Visnu and Siva should be standing side by side or sitting in Padmāsana (lotus seat) with their usual attributes; Whereas the Mārkandeya Purāṇa⁹¹ and the Viṣnudharmottara Purāṇa⁹² furnish somewhat similar description of the deity under the name of Dattatreyā.

The Devatāmūrtiprakarana⁹³ describes the deity having four faces and six hands holding the rosary, the trident and the mace in the right hands and the Kamandala, the Khatvāṅga and the disc in the left hands. An image of Hariharapitāmah may be seen at Jāgeswar, Almora⁹⁴. It shows the deities standing side by side in Samabhanga position. The four-headed Brahmad is shown on the right proper, with a rosary and a lotus in the right hands and a kamandala and sruva (sacrificial spoon) in the left hands. Siva is shown in the centre. The four-armed deity carries a rosary and a trisula in the right pair of arms, while the left hand holds a snake and is shown akimbo. Nandi on his right and Ganesa on his left are seated below. On the left Visnu is depicted with (clockwise) a rosary (also shown in abhaya-pose), mace, cakra and the Akimbo hand holding a saṅkha. The image may be placed in c. 10th century A.D. The State Museum Lucknow,

preserves an image of this form belonging to c. 10th cent. A.D.⁹⁵

A six-handed composite image has come to light from Unjhā⁹⁶ in Mehsānā District, from the wall of a pond. The three-faced God is seated on Garuḍa, indicating Viṣṇu to be the main deity. His right hands hold a disc, a Kamandalu and a rosary and in his left hands he carries conchshell, serpent and trident.

Cousens refers to a similar image from Thāṇā⁹⁷ in Muni Bāvā's temple⁹⁷. The central figure (Figure VIII - 14) seems to be that of Brahmā as evidenced by the rosary and the Kamandalu in the two main hands. A small figure of Nandī is seen near the feet of the god.

Late Shri K.B. Dave⁹⁸ has noticed an interesting image of Hariharapitāmah from the ruins of a Siva temple at Kasarā (Dist: Banāskānṭhā) in which the main deity seems to be Siva. Its all the arms and attributes are mutilated. This is the only composite image showing Siva as the central figure, known so far in this province.

Hariharapitāmahārka :

The images of Hariharapitāmahārka which combines at times Sūrya, Brahmadhvā, Viṣṇu and Śiva in one, are also known as Sūryahariharapitāmaha and Hariharahiranyagarbha. The image displays all the iconographic characteristics of Sūrya, Viṣṇu and Brahmadhvā. According to Mārkandeya Purāna⁹⁹, three forms of

Surya symbolize the bodies of Brahmā, Viṣṇu and Śiva. The Sarada Tilaka Tantra¹⁰⁰ states that Surya is the personification of Brahmā, Viṣṇu and Śiva. According to Devatāmūrti-prakarana¹⁰¹, the image combining four deities into one, should have four faces and eight hands. Surya, indicated by the front face, should hold a lotus in either hand. Rudra on the right side should hold the Khatvāṅga and the trident, Brahmā on the back should hold a rosary and the Kamandalu, and Viṣṇu on the left should hold the conch and the disc. The Aparājitatpr̥cchā¹⁰² also describes the image in the same manner.

The Sikar Museum has a beautiful tri-cephalic standing image of this God¹⁰³. The four pairs of hands holding (from the lower) rosary-varada mudrā and kamandalu, lotus in each hand, the disc and the conchshell and trisūla and the snake signify the four deities. Besides these, the goose and the horse on the left side of the pedestal and the Nandī and Garuda on the right side indicate the presence of four deities.

A fine specimen of the same type of composite image has come to light from the Udayesvara temple at Udaipur¹⁰⁴. R.C. Agrawala¹⁰⁵ has brought to light a similar type of figure from Udaipur Museum, whose all the arms and attributes are broken.

The Chandpur¹⁰⁶ image in a niche of the Śiva temple shows the combined figures of Hari-Hara-Hiranyagarbha with three faces, the back one concealed. The image partly corresponds with the

description of the Aparājitatprcchā and may be assigned to the c. 10th cent. Almost similar image of the same date is preserved in the Sārnāth Museum (No. 623)¹⁰⁷.

Similar images of Hariharahiranyagarbha may also be seen in the Khajurāho group of temples.

The Laksman temple¹⁰⁸, Khajurāho has such an image in the panel of a small shrine situated to the South-East. On the Sikhara of the Visvanāth temple also is preserved a similar three-faced image¹⁰⁹. The Javeri and the Citragupta temples also have images of the same kind but are slightly mutilated¹¹⁰.

Seated images of Hariharapitāmahāraka are also known. The Jhālāwār Museum¹¹¹ has a fine composite seated image.

A niche of the Pratāpesvara temple¹¹² at Khajurāho contains an image in padmāsana with three faces and eight hands. The Duladevī temple also contain a similar image¹¹³. Similar composite deity is found from Budhichanderi¹¹⁴.

A four-fold image of Sūrya with Viṣṇu, Śiva and Brahmā showing three faces (the fourth on the back naturally is supposed to be hidden from view) and eight hands is now preserved in the Sikar Museum¹¹⁵.

Some interesting specimens of Hariharapitāmahāraka have also been found from Gujarat.

In the north-eastern bhadra of the so-called Lakulīśa

temple (Paśupati temple), Pāvāgadha (Dist : Pañchamahāls), there is a mutilated image (Figure VIII - 15) of Hariharapitā-mahārka shown standing in samabhaṅga posture. It is also damaged by lichen, but has still retained some characteristic features of Hariharapitā-mahārka. The tri-cephalic deity has eight arms of which trisūla, lotus, and sruka are held in his right hands while sarpa, manuscript and lotus are seen in the left ones. The rest of the attributes are broken. The goose and horse are seen near the feet of the God, on his right and left sides respectively, whereas Nandi and Garuda the vehicles of Siva and Visnu are not visible. K.B. Dave has mentioned almost similar image from Patan which is made of marble.

A fine specimen of the same type of composition (Figure VIII - 16) has come to light from Rāṇī-nī-vāv in Pātan (Dist : Mehsānā). Here too, the lower four arms of the image are mutilated. His uppermost pair of arms with trisūla and the hooded sarpa represents Siva. The second pair holding a lotus in each hand signifies Sūrya, while the other hands and attributes are broken. The miniature figures of goose and horse are seen on the right of the God while a small broken figure of Garuda is jointly seen on the left side, Whereas Nandi the cognizance of Siva is absent. There are attendants flanking the deity. A fine halo decorates the God. Besides these, there is a parikara at the back of the deity which is also carved with miniature deities.

This beautiful specimen could be ascribed to the c. 11th cent.

A.D.

The back niche of the Sun temple at Bhāṅkhar (Dist : Mehsānā) contains an elegant image (size : h. 65 x w. 35 cms.) of Hariharapitāmahārka standing in samabhaṅga pose. As usual, the deity has three faces and eight arms (Figure VIII - 17). His lowermost pair of hands are broken. The remaining pair of hands hold (from lower) full blown lotuses (one in each), cakra and saṅkha and trisūla and māga. The god wears the usual ornaments. There is a Ganesa standing in tribhaṅga on his right side whereas another male figure standing on his left could not be identified. The vehicles are not depicted. Stylistically this image could be ascribed to c. 11th cent. A.D.

An intact sandstone image of Hariharapitāmahārka (Figure VIII - 18) with three faces and eight hands, sitting in Padmāsana pose in the chariot drawn by seven horses is found from Pāṭan (Dist : Mehsānā). The emblems of lowermost pair of hands viz. saṅkha and cakra and indicative of Viṣṇu. The second pair with lotus in either hand and boots suggest Sūrya, the Sruka and the manuscript held in the third pair of hands represents Brahmā while the uppermost with Sarpa in the right and Khatwāṅga in the left one denote Śiva. The vehicles of Brahmā, Viṣṇu and Śiva are absent. As regards the main deity of the composition here, Sūrya is emphasized because of the chariot drawn by seven horses and the main hands holding the lotuses.

H.D. Sankalia¹¹⁶ has published a photograph of a composite figure (Figure VIII - 19) in niche on the backwall of the Līmbojī Mātā Shrine at Delmāl. The image shows a change in the attributes. The three-faced God endowed with eight hands is riding Garuda who is shown in human form. The central face wears a Kiriṭa mukuta while the side faces are adorned with jaṭāmukutas. The deity also wears an armour and boots. His uppermost arms carry trisūla and a sarpa and below these, the broken hands hold a lotus each, which are seen even now. His lower right hand is in Varada mudrā while the left one holds a Kamaṇḍala. On the pedestal are seen the figures of Brahmā and Siva. As regards the main deity of the composition, Dr. Sankalia¹¹⁷ believes that here Surya is emphasized more because of the main hands holding the lotuses, but a big figure of Garuda supporting the main image would indicate an emphasis on Viṣṇu also as in the image in the Śālāwār Museum.

Sankalia¹¹⁸ has also published another such composite image lying near the Suryanārāyaṇa temple at Somnāth (Prabhās). Here, the deity with three faces and eight hands sits in Padmāsana, (Fig. VIII-2), dhyānamudrā, on a chariot symbolically represented by seven horses, and driven by a charioteer. Of the three faces shown, the front one is damaged, but the side ones are not visible in the photograph and Sankalia remarks that they resemble to the side-faces of the image from Līmbojī Mātā Temple (Delmāl) noted above.

A mutilated three-faced composite deity (Figure VIII - 21), who is shown sitting in the ardhaparyāṅkāsana, is found from Mandala (Ta : Viramgam, Dist : Ahmedabad). The deity seems to have had eight hands, five of which are broken, of the extant hands only cakra is clearly seen in one of his left hands, while the attributes held in the lowermost hands are worn out and hence could not be identified. The God is adorned with the usual jewellery. The ardhaparyāṅkāsana type of sitting posture in this image is noteworthy (size : h. 68 x w. 38 cms.).

The form of Harihara appears in Gujarat in c. 8th cent. A.D. and continued to be carved till c. 13th century A.D. It is clear from the descriptions of several images of Harihara that the images did not show much changes and evolution from the iconographic point of view. In all the images the attributes held by Siva and Viṣṇu remain unchanged. A seated depiction of this composite deity from Modherā is a noteworthy deviation in the field of iconography as no image of this kind has been found so far from Gujarat. It may be noted that most of the images of this God have been found from Northern and Central Gujarat. The only Upāsyamūrti of Harihara is found from the Harihararājī temple in Visnagar (North Gujarat).

It is undecided whether this composite deity developed a new cult. Excepting the Harihara temples at Osian and Roḍā, there is hardly any reference to a shrine of Harihara. But a number

of Upāsyamūrtis found from Northern India indicate the existence of Harihara shrines in the post-gupta and the mediaeval periods. This province also preserves a beautiful caturbhuja upāsyamūrti of Harihara, from Harihararājī temple in Visnagar. Whereas the other images appear to be carved on the door-jamb and in the niche of the temples. This would suggest that the people of Gujarat worshipped Harihara in a spirit of tolerance and syncretism.

Comparatively very few images of Hariharapitāmah belonging to the 11th-12th century A.D. have been found from the province under research. Except slight deviations, all the images follow the rules of iconography as given in the Devatāmūrtiprakarana. Both the Brahma-pradhāna (in which Brahmā is shown as the main deity) and the Viṣṇupradhānamūrti of this composite deity have been noted. Late Shri K.B. Dave, has noticed an interesting mutilated image of Sivapradhāna Hariharapitamah which is rather rare.

The images of Hariharapitamaharka seems to have been carved according to the dhyanas given in the Devatamurtiprakarana and Aparajitaprccha. Almost all the images, ascribable to the c. 11th-12th cent. A.D. are carved on the niches of the temples. It is noteworthy that the main deity is always Sūrya or sometimes Viṣṇu but never Siva or Brahmā. The standing figure from Baroda Museum and the image from Mandala show slight changes in this

depiction. Both the images have eight hands. But the image from Baroda Museum has only one face and the image from Mandala is shown seated in the ardhaparyāñkāsana. It may be noted that both the images do not show vehicles of any of the four deities.

No shrine of Hariharapitāmahāraka is known so far but the form of this deity was well known to this province.

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2. Banerjea, J.N., The Development of Hindu Iconography, p. 549. A very unique syncretic image identified as Marttanda-Bairava is in the collection of V.R.S.Museum, Rājasāhi.
3. Rūpavatara, A. 6, 35.
- 4-5. Banerjea, J.N., op. cit., Both the types are preserved in the Asutosh Museum, Calcutta.
6. Gujarat Preserves only the forms of Ardhanārisvara, Harihara, Hariharapitāmaha and Hariharapitāmahārka and hence details of other composite images are not given.
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9. Mahābhārata, III, Vol. 57.
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11. The Smārtas developed the concept of Pañcāyatana Pūja (worship of the five cult deities-Vaiśnava, Śakta, Saura, Gāṇapatiya and Saiva) during the mediaeval period.

12. Kerenyi, C.; The Gods of the Greeks, p. 81, figs. 171-73, 176; see also Graves Robert, Greek Myths; 18 d.d.; See also Encyclopaedia of World Art, Vol. VII, Pl. 57; See also G. Ramchandran, K.S. and Krishnamurthy, C.; 'Hermaphrodism and Early Ardhanārīsvara images in India', All India Oriental Conference, Srinagar, 1961, 14th Oct., p. 131.
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17. Mārkaṇḍeya Purāna, as quoted by T.A.G. Rao, Vol. II, Pt. II, pp. 321-336.
18. Siva Purāna (Sastun Saḥitya Vardhaka Kāryālaya) Pt. II, p. 604, (Gujarati translation) states that Brahma having begot a number of male beings and feeling uneasy at the slow progress of creation, contemplated on Maheśvara. Siva appeared before him in the composite form of a male-female. With the sight of Maheśvara in the composite form Brahmā realised his

error and requested Siva to give him a female to proceed with the act of creation. Brahmā's request was granted and the creation went on afterwards very well".

19. Rao, T.A.G. ; op. cit., Vol. II, pp. 322-23. Shri Rao describes that once all devas and r̄sis went to Kailāsa to pay homage to Siva and Pārvatī but all except Bhringī, r̄si, bowed down to both. Bhringī bowed down to Siva only. And as such, angry Pārvatī cursed Bhringī that all his flesh and blood should disappear from his body. So Bhringī reduced to a skeleton form, went to Siva. The God gave him a third leg with which he danced. Pārvatī was annoyed to see her design failed and began to practice penance to get a boon from Siva. Siva pleased with his consort granted her boon that she would be united with his own body. But such was the pugnacious tenacity of this sectarian sage that assuming the form of bettle, he cut whole through the composite body and performed pradaksinā of the Siva part only. The story emphasises on the exclusive tendencies of sectarism, which have been finally overcome by such a composite form of the God and the Goddess.
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Dhyāna - Formulae on the Composite
Images (Chapter VIII).

अर्धनारीधरः

अर्धनारीधरं वक्ष्ये उमादेहार्धधारिणम् ।
वामाङ्गे च स्तनं कुर्यात्कर्णे वै ताडपत्रकेम् ॥
वालिका वामकर्णे तु दक्षिणो कुण्डलं तथा ।
मुकुटार्धं च माणिक्यं जटाभारं च दक्षिणे ॥
अर्धे चैव स्त्रियो रूपं सर्वाभरणभूषितम् ।
पुरुषं दक्षिणे भागे कपालकटि मेरवलम् ॥
गिरशूलं चाक्षसूत्रं च तद्वक्षिणकरोद्घृतम् ।
कमण्डलं दर्पणं च गणेशं वामतस्तथा ॥
इत्यर्धनारीधरः ॥

अपराजितपृच्छा-213.21-24.

हरिहरमूर्तिः

बाभार्थे माधवं विद्यादक्षिणो शूलपाणिनम् ।
बाहुद्वयं च कुण्डलस्य माणिक्ये यूरभूषितम् ॥
शंखचक्रधरं शान्तमारुताङ्गुलिविप्रभम् ।
वक्रस्थाने गदां वापि पाणौ दद्याददाभृतः ॥
शंखं चैवेतरे दद्यात्कट्यर्धः भूषणो उवलम् ।
पीतवस्त्रं परिधानं चरणं माणिभूषितम् ॥

A. Ardhanārīśvara

Fig.No. Find-spot

Lower right hand Upper right hand Lower left hand

Upper left hand Lower left hand

Remarks

1.	Ardhanārīśvara from Tarsanga	Mutilated	Tribhūla entwined with a sarpa	Mutilated	Drooping down but keeps an indistinct object	The schist image shown in tribhūnga seems to be an upasyamurti; Nandi is shown at the back of the God; c.7-8th cent.A.D.
2.	Ardhanārīśvara from Roda	Varadamudra	Trisūla	Mirror	Kamandalu	Nandi is seen here too, in the background.c.8th cent.A.D.
3.	Ardhanārīśvara - A bust of Ardhanārīśvara from Ahmedabad district	-	-	-	-	Except a broken trisūla all its arms and objects are broken; c.8th cent.A.D.
4.	Ardhanārīśvara from Lakulisa temple, Pāvagadha	Indistinct	Trisūla	Mirror	Indistinct	The figure stands in sambhūnga. Nandi is absent; c.10th-11th c. cent.A.D.
5.	Ardhanārīśvara from Modherā	Indistinct	Trisūla	Mirror	Indistinct	The deity is dancing in Lalita Pose. It is dated to c.11th cent.A.D.
6.	Ardhanārīśvara from Baroda Museum	Varadamudra	Trisūla	Broken	Kamandalu	It is dated to c.12th cent. A.D.
B. Harihara						
7.	The door-jamb of Temple III at Roda	Placed on the head of Nandi	Cakra	Posed in Kati-hasta and keeps a sankha	The deity stands in sambhūnga pose. It is dated to the c.8th cent.A.D.; only Nandi is shown.	
8.	The door-frame at Karwana	A nilotpala flower	Trisūla	Sankha	Nandi and Garuda are shown; dated c.9th cent.A.D.	
9.	The Western bhadra niche of the Sun Temple, Bhankhar	Aksamālā	Trisūla	Cakra	Placed on the head of a woman	The image is assigned to the c.11th cent.A.D.
10.	Harinaraiji temple, Vīsnagar	Abhayamudrā and keeps aksa-mālā	Trisūla	Cakra	Sankha	It is the only Upasyamurti found so far; assigned to the c.11th cent.A.D.
11.	Pasupati temple, Pāvagadha	Broken	Trisūla	Cakra	Broken	It is dated to the c.11th cent.A.D.
12.	E.M.F. School, Baroda.	-	-	-	-	All the hands and attributes are broken. Only mutilated Nandi is visible.
13.	Modhera	Varada-mudra	Trisūla	Gakra	Sankha	The deity is seated in the ardha-paryāṅkāsana; c.11th cent.A.D.

C. Hariharapitamah

1	2	3	4	5	6	7	
<u>Hands of the right side</u>						<u>Hands of the left side</u>	
14. Muni Bāvā's Temple, Thāna						Here Brahmā is shown as the main deity; It is assigned to the c.lith cent. A.D.	

D. Hariharapitamaharka

15. The so-called Lakulīśa temple, Pāvagadhā	Broken, Sraka, Lotus, Trisūla	Serpent, Lotus, MS	The eight-armed deity is standing in samabhanga pose. Grauṇa and Nandi are missing; c.lith c cent.A.D.
16. Rājñī Vav, Pātan	Broken, -, -, Trisūla Serpent	-, -, lotus	Nandi is missing; c.lith cent. A.D.
17. Sun temple, Bhāinkhar	Broken, full brown lotus, cakra and trisūla	Serpent, śāṅkhā, a full-brown lotus, broken	His lower-most pair of hands are broken; c.lith c cent.A.D.
18. Pātan	Sankha, lotus, Sraka, Serpent	khatwanga, manuscript, lotus. cakra	The God is seated in Padmā-sana on the chariot drawn by seven horses; c.lith cent.A.D.
19. Līmbojī-mātā Temple, Delmaī	Varadamudrā, -, lotus, Trisūla, Kamandalī	Serpent, Lotus, -, The deity is seated on Garuda and hence Viṣṇu seems to be the main deity.	The deity sits in the ardha-paryankasana.
20. Māndala	-, -, -, -.	-, -, cakra, -.	

भुजंगाहारवलयं वरदं दक्षिणं कारम् ।
 व्यालौपवीतसंयुक्तं ऊट्यर्धं कुत्तिवाससम् ॥
 मणिरत्नेच संयुक्तं पादं नागविभूषितम् ।
 शिवनारायणस्यैव कल्पयेद्रूपमुत्तमम् ॥

मत्स्यपुराणम् - 260-22-27.

कृष्णशङ्करमूर्तिः

कृष्णशङ्करं वक्ष्ये कृष्णार्थेन तु संस्थितम् ।
 कृष्णार्थं मुकुटं कुर्याज्जटाभारं च दक्षिणे ॥
 कृष्णउडलं दक्षिणे कर्णेवामि मकरकुण्डलम् ।
 असामालो त्रिशूलं च चक्रं वै शङ्खमेव च ॥

अपराजितपृच्छा-213.28-29.

हरिहरपितामहः

एकपीठसमाश्वष्टमैकदेहनिवासिनम् ।
 षड्भुजं च चतुर्वर्णं सर्वलक्षणसंयुतम् ॥
 अक्षसूत्रं त्रिशूलं च गदां चेव तु दक्षिणे ।
 कमण्डलं च रवट्वाङ्गं चक्रं वामभुजे तथा ॥

अपराजितपृच्छा-213.30-31.

हरिहरपितामहार्के:

चतुर्वक्तव्यमण्डबाहुं चतुर्हेके कनिकासिनम् ।
ऋद्धामुरवगातः कार्यः पञ्चहस्तो दिवाकरः ॥
शब्दवाङ्गीशूल हस्तो शङ्को दक्षिणतः शुभः ।
वामण्डलुं चाक्षसूत्रमपरे स्था ॥ त्पिताम हः ॥
वामे तु संस्थितचौंबं शङ्कवं धरो हरिः ।

अपराजितपृच्छा - 213.32-34.