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 Śiva iconography Ardhanārīśvara, Ardhanārī- Gañapati, Mārttanda-Bhairava, Kṛṣṇa-Karttikeya, Harihara-Sūrya-Buddha, Śiva-Lokesvara, Harihara, Hariharapitāmah and Hariharapitāmahārka are such syncretistic icons that are discovered from various parts of India.

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 times." The Ṛgvedic ṛṣi 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, Mātarisva etc.
The Brahmāṇa commentaries of Veda indicate the prominence of Śiva and Viṣṇu. They are also referred to in the Mahābhārata. 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, Śiva, Śūrya, Kārttikeya and others.


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, Hariharapitamaha; Hariharapitamahārka, Ardhanārīśvara Marttanda-Bhairava and many others, began to be carved.

Further, persons belonging to an order of Brahmāṇas known as Śmārtas (who followed the philosophy laid down in Smṛti works)
evolved a kind of worship described as Pañcāyatana Pūjā.  

A. Ardhanārīśvara:

One of the most graceful forms of Śiva 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 Śiva and the left half is Sakti or Pārvatī. It represents the hermaphrodite form of the God combining characteristics of both sexes. Such forms are also present in the Greek and the Phrygian mythologies. 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 procreation. This conception is also seen in the story of Yama and Yami in Ṛgveda.

Brhadāraṇyaka Upanisad states that the Ātman, the original Puruṣa was bisexual and then divided himself into male and female parts and multiplied. Prajāpati is described in the Prasnopanista as assuming a bisexual form, for the purpose of creation. Vājāyūna Purāṇa 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 Śiva in which the female generative principle is identified with Viṣṇu.
Shri T.A.G. Rao has also quoted one such story without a textual reference. Numerous texts on iconography and religion describe the Ardhanarīśvara image. The Brāhmaṇḍa Purāṇa without giving details states only that the lord Śiva may be represented as having Pārvatī for his left half. The Viṣṇudharmottara Purāṇa in addition describes that Śiva 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 Gaurīśvara. The Matsya Purāṇa describes the deity in a similar manner with slight changes in the attributes. According to it, Śiva should carry a trisūla and bowl in the right hands and a mirror and lotus in the left. The Brhad-Nārādiya Purāṇa conceives of the Ardhanārīśvara (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 Liṅga-Purāṇa, the Ardhanārīśvara form is the composite aspect of Liṅga and Yonī. Thus, the Purāṇic 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 Aparajitaprecha, the Silparatna, Abhilasitarthacintamani give almost the same description of the Ardhanarishvara image. A more detailed account of the image is however, found in the Agamas. According to the Agamas, the Ardhanarishvara form should represent the right half as Siva and the left half as Parvatī. The Siva half should have jaṭāmukuta on the head adorned with a crescent moon, sarpa or an ordinary kundala in the right ear, the lower garment covered with Vīṇaghrā-carma (Tiger-skin), a nāga-yajnopavīta (holy-thread). The right half of the forehead should have an eye carved. Whereas Parvatī-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 Ardhanarīśvara 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 ṭanka (chisel-like weapon). One of
the left hands may be resting on Nandi and the other kept in the Kaṭaka position, holding a blue lotus.

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

The Ardhanārīśvara in the Gupta period is more slender and delicate. The two heads from the Mathura Museum (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 Rājghāṭ (c. 5th cent. A.D.) shows the matted locks of Śiva on the right side and curled hair of Pārvatī on the left. From the ancient site of Varānasī, (now deposited in the Bharata Kalā Bhavan.) several other clay statuettes of this theme of Śiva's iconography have been found, showing its popularity in the Gupta age. K.D. Bajpai has brought to light a very graceful sculpture of Ardhanārīśvara of Gupta art. Here, this deity is shown Urdhvaretas. One of the beautiful sculptures of this God, dated the 6th cent. A.D. is preserved in the Zalavāḍa Museum (Rājasthāna). On the left side of the mandapa of the Parasurāmesvara temple (c. 7th cent. A.D.) at Bhubanesvara, there is an eight-armed Ardhanārīśvara figure in dancing pose.
Shri T.A.G. Rao has illustrated seven images of this deity in which a standing Āturbhuja Ardhanārīśvara, manipulating Vīṇā with the lower arms is a noteworthy specimen from the Cave I at Badāmi. This is also ascribed to the c. 7th cent. A.D. A colossal standing image carved in the Siva temple at Elephanta (c. 6th 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 Saṅgameśvara Temple, Mahākūṭa, (Mysore) and Durgā temple, Aihole are illustrated by R.S. Gupte. Besides these, a bronze figure also comes Govt. Museum, Madras. C. Sivaramamurtī has published three mediaeval sculptures of this deity from South India. J.N. Banerjea has reproduced two South Indian reliefs to depict this theme. Of the two, the Ardhanārīśvara shown in Dārāsuram relief has many novel features without Nandi behind him.

In the mediaeval period the Ardhanārīśvara images from Northern India show an evolution in accordance with the cannons. The National Museum, New Delhi preserves a beautiful image presenting the same theme. 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 Abānerī (c. 9th cent. A.D., Bājasthān). A beautiful image of Ardhanārīśvara belonging to the c. 11th cent. A.D. seated in
Ardhaparyāṅkāsana comes from Budhi Chanderi (Dist: Guna, M.P.). The deity shows varada, trisūla, mirror and kamapālalu in the four arms. Similar image belonging to the c. 11th cent. A.D. is also found from Khajurāho.

An eleventh century carving of dancing Ardhanārīśvara from the Chandela region, now in the National Museum shows monstache covering one half of the face leaving the other smooth and the breast indicating the feminine left half. A terracotta figure 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 Purapāda (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 Tarasaṅg (Ta: Shaherā, Dist: Pañcamahāls). 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 Nāndī. 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 Parvati. 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 Śiva shown on the right side of the head are adorned with a crescent moon on it. On the other side, the hair of Parvati 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 Śiva while Parvati's long necklace with pendant is shown only on the left side of the body. The bājubaṅdha of a sarpa and that of the pearl-string are distinctly seen on the right and to the left hand respectively. Parvati wears profuse bangles on her lower hand while a simple armlet is worn by Śiva. The Uttarīya of Parvati is artistically shown flowing down from her lower hand. Their transparent drapery, the dhotī of Śiva and the Sārī of Parvati, are naturally treated. The folds of Parvati's Sārī are noteworthy. There is a beautiful katimekhalā 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 Śiva-Gaṇa. This image seems to be an Upāsyamūrti. The image shows stylistic resemblance to the Gupta sculptures found from Śamalājī 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 Roda (Figure VIII-2). Here too, the deity stands in a graceful tribhanga with Nandī in the background. The Śiva-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 Kamaṇḍala in the lower hand. Unfortunately the figure is worn out. Though worn out, the features of Ardhanārīśvara are well visible. The breast of the Goddess is also clearly seen. The accentuated curves at her hip looks beautiful. A Gaṇa or an attendant sits on the left side in mamaskāra pose.

A beautiful bust of an early Ardhanārīśvara 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 looks over its head. The right half of the image representing Śiva shows jaṭā over the head, vertical trinētra 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 kuṇḍala.
The chaste modelling and the ornaments show stylistic nearness to the Ardhanārīśvara image from Ābānerī, 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 Ṭakulīśa temple (Pavagadhha) contains an image (Figure VII - 4) of this form in samabhāṅga 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. Śiva revealing the right half as usual holds a trisula, whereas the lower arms are mutilated. The deity is flanked by two female chauryī-bearers.

More elegant in these images is the dancing Ardhanārīśvara from Moḍherā (Figure VIII - 5). Here the deity dances in an artistic lalita mode with trisūla held by the right half comprising the Śiva 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 VII - 6) of this deity is preserved in the Baroda Museum (size : h. 64 x w. 35 cms.). The God stands in tribhaṅga with trisula in the upper right hand and
shows varada-mudrā with the lower right hand. Whereas the objects held by the left hands are broken and lost. A swelling breast is visible. A crouchant Nandi is faintly seen to Śiva's right side. It can be placed in the 12th cent. A.D.

Of the Ardhanārīśvara images, the Tarsang figure is the earliest and the only Upāsyāṃurti so far found from this province; it is dated to the c. 7th cen. A.D., probably. Ardhanārīśvara 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 Rūpamaṇḍana, Viṣṇudharmottara Purāṇa, Aparājitaparccchā and Matsya Purāṇa.

All the Ardhanārīśvara images are four-armed. The mediaeval specimens do not show minute details of differentiating Śiva and Pārvatī. Śiva, in these images, is depicted having trīśūla and varada mudrā of the right hands and a miniature Nandi on the side of Śiva, whereas Pārvatī 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 Ardhanārīśvara images were becoming less elaborate during this period.

B. Harihara:

The images of this variety show Viṣṇu (the preserver) and Śiva (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 Hariharatmaka stotra of the Harivamsa Purana. According to the Visnudharmottara, the right half of the Hari-Hara image should be Siva and the left Visnu. He should carry a trisula in one right hand, with the other held in the Varada-mudra; and a lotus and a cakra in the left hands. On his right should be a bull and his left Garuda. The Rupamanḍana gives almost similar description. A complete description of Harihara is however found in the Matsya Purana. The Devatāmūrti-prakarāṇa gives similar description of the Siva-Nārāyaṇa image and surprisingly describes separately the Harihara image, which, does not show any change from the Siva-Nārāyaṇa image. The Skanda Purana describes the making of Harihara image. The Agni Purana 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 Purana, 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 Silparatna, Suprabhedāgama and Uttarakāmikāgama, the left half of this form should be Viṣṇu and the right half of Śiva. The deity should be standing in the Samabhāndāga 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 kūndal in the ear and a garland; the hands on the right should carry a triśūla and a rosary. Nandi should also be shown.

The earliest representation of Harihara appears on a gold coin of the Kuśāna King Huvīśka. Two heads have been discovered from the Girdharpur Tilī near Mathura now in the collection of the Mathurā Museum (Nos. 1333, 1336). They are ascribed to the Kuśāna period. The Kuṭhārī Pillar of the Gupta period (now in the collection of the Allahabad Museum, no. 292) shows a remarkable figure of Haryārdha with āyudha purusā (the anthropomorphic forms of Cakra and Triśūla). A head of this deity also of the Gupta art is preserved in the Mathurā Museum (no. 2510). Another much better specimen of the classical Gupta Art is in the Patnā Museum. Here too, the Triśūla-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 period. A fine specimen of the c. 7th century comes from Sārnāth. His uppermost arms hold a triśūla and cakra while the lower arms of the God are broken. On the eastern wall of the Harihara temple II at Osian, near Jodhpur, there is a beautiful image of Harihara. Similar fine image of the early mediaeval period, is in worship in a shrine at Choṭā-Bedal near Udaipur. The National Museum, New Delhi, also preserves a fine specimen of this kind.
A 9th century panel, carved on both sides, in the Patna Museum represents Harihara on one of the sides. An elegant image of Harihara of the same date, is in the private collection of the Mahant of Bodh Gaya. All the iconographical features of Śiva and Viṣṇu are there in minutest detail. The State Museum Lucknow, has a similar image of the c. 9th century. A much mutilated Harihara datable to the early medieval period is found from Burdwan and is preserved in the collection of the Asutosh Museum. A colossal image of the 11th century is lying in the collections of the Indian Museum (No. A 24125).

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

Some South Indian images, showing slight changes in the attributes may be referred to here in brief. The Haryārdhamārūti found from the lower cave temple at Badami is a fine specimen of iconographic interest. The deity in this image holds a parāśu 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 Jākṣmī 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 Garuḍa 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 Poona\(^{81}\) shows the deity with trisūla and aksamālā in the hands of the right side whereas these on the Vaiṣṇava half keep the mace and perhaps a śākṣa. Another fine image of Harihara is found from the Saṅgameruūa temple, Mahākūta (Mysore)\(^{82}\). The Central Museum at Nāgpur 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 Rodā\(^{85}\) (Dist: Sābarkānṭhā). The four-armed deity (Figure VIII - 7) stands in the samabhāṅga posture on a lotus-pīṭha. The Siva half of the right side has in his upper right hand a trisūla, while his other right hand is placed on the head of Nandi 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 śākṣa is posed in the Kaṭihasta. Though the image is mutilated, jewellery worn by the deity such as kundalas, 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 Karvaṇa (Ta: Qabhoī, Dist : Baroda). Except slight changes, the image is similar to the one described above. His right upper hands as usual hold a triśūla 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 bejeweled with the usual jewellery.

The sun temple at Bhānkara (Dist : Mehsāṇa) 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 niche. The image shows some noteworthy features. His upper pair of arms carrying triśūla and cakra in the right and left hands respectively is not unusual. But his lower hand carrying an aḵṣamālā and the lower left one placed on the head of a miniature lady figure standing nearby are noteworthy changes. Besides these, the jaṭāmukūṭa and the Kiritamukūṭa, Sarpakundala and an ornate kundala of pearl-string, the distinct features of Harihara images corresponding exactly to the Dvatāmūrtiprakaraṇa are also shown in this image.
The schist image (Figure VIII - 10) in the Harihararājī temple in Visnagar (Dist: Mehsāna) is an Upāsyaṃūrti. His lower right hand shown in abhaya posture which also keeps an aksamāla is the only change in the attribute to be noted here. A mutilated image from Pasupati temple at Pāvagadh (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 jaṭāmukuta 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 Śrīvasta-mark on the chest. A small crouchant Nandi is seated on the right side. An attendant also stands nearby the animal. Jaya and Vijaya - the two parśadas of Viṣṇu 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 Moḍherā (Dist: Mehsāna). 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 saṅkha is kept in the lower left one. This figure is also assignable to the c. 11th cent. A.D.
Later on an attempt was made to combine Brahmā, Viṣṇu and Śiva—the Hindu Trinity into one. The Aparājitapṛccha, and the Kūpamandana give description of Hariharapitāmah. According to these texts, Brahmā, Viṣṇu and Śiva should be standing side by side or sitting in padmāsana (lotus seat) with their usual attributes. Whereas the Markandeya Purāṇa and the Viṣṇudharmottara Purāṇa furnish somewhat similar description of the deity under the name of Dattātreya.

The Devatāmūrtiprakaraṇa describes the deity having four faces and six hands holding the rosary, the trident and the mace in the right hands and the Kamāndala, the Khaṭvāṅga and the disc in the left hands. An image of Hariharapitāmah may be seen at Jāgeswar, Almora. It shows the deities standing side by side in Samabhāṅga position. The four-headed Brahmā is shown on the right proper, with a rosary and a lotus in the right hands and a kamaṇḍala and sruva (sacrificial spoon) in the left hands. Śiva 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. Nandī on his right and Ganeśa on his left are seated below. On the left Viṣṇu is depicted with (clockwise) a rosary (also shown in abhaya-POSE), mace, cakra and the Akimbo hand holding a śaṅkha. 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.\textsuperscript{95}

A six-handed composite image has come to light from Unjha\textsuperscript{96} in Mehsana District, from the wall of a pond. The three-faced God is seated on Garuda, indicating Visnu to be the main deity. His right hands hold a disc, a Kamandala and a rosary and in his left hands he carries conchshell, serpent and trident.

Cousens refers to a similar image from Thana\textsuperscript{97} in Muni Bavas temple. The central figure (Figure VIII - 14) seems to be that of Brahma as evidenced by the rosary and the Kamandalu in the two main hands. A small figure of Nandi is seen near the feet of the god.

Late Shri K.B. Dave\textsuperscript{98} has noticed an interesting image of Hariharapitamaha from the ruins of a Siva temple at Kasara (Dist: Banaskantha) 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.

**Hariharapitamaha**

The images of Hariharapitamaha which combines at times Surya, Brahma, Visnu and Siva in one, are also known as Suryahariharpitamaha and Hariharahiranyagarbha. The image displays all the iconographic characteristics of Surya, Visnu and Brahma. According to Markandeya Purana\textsuperscript{99}, three forms of
Surya symbolize the bodies of Brahmā, Viṣṇu and Śiva. The Sarada Tilaka Tantra states that Surya is the personification of Brahmā, Viṣṇu and Śiva. According to Devatāmūrti-prakaraṇa, 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 Khaṭvāṅga 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 Aparājitapraśchā also describes the image in the same manner.

The Sikar Museum has a beautiful tri-cephalic standing image of this God. The four pairs of hands holding (from the lower) rosary-varada mudrā and kamandalu, lotus in each hand, the disc and the conchshell and triśūla 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 Garuḍa 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 Udaipur. R.C. Agrawala has brought to light a similar type of figure from Udaipur Museum, whose all the arms and attributes are broken.

The Chandpur image in a niche of the Śiva temple shows the combined figures of Hari-Hara-Hiraṇyagarbha with three faces, the back one concealed. The image partly corresponds with the
description of the Aparājitapṛchchā 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 temple\(^{108}\), 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 image\(^{109}\). The Javeri and the Citragupta temples also have images of the same kind but are slightly mutilated\(^{110}\).

Seated images of Hariharapitāmahārka are also known. The Jhālāwār Museum\(^{111}\) has a fine composite seated image.

A niche of the Pratāpedvāra temple\(^{112}\) at Khajurāho contains an image in padmāsana with three faces and eight hands. The Duladevī temple also contain a similar image\(^{113}\). Similar composite deity is found from Budhichanderi\(^{114}\).

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 Museum\(^{115}\).

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

In the north-eastern bhadra of the so-called Lakulīśa
temple (Paśupati temple), Pavagadh (Dist: Panchmahāls),
there is a mutilated image (Figure VIII - 15) of Hariharapitā-
mahārka shown standing in samabhāṅga posture. It is also damaged
by lichen, but has still retained some characteristic features
of Hariharapitāmahārka. 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 Nandī and Garuḍa the vehicles of Śiva and Viṣṇu 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 Rani-nī-vāv in Patan (Dist:
Mehsāna). Here too, the lower four arms of the image are mutilated.
His uppermost pair of arms with trisūla and the hooded sarpa
represents Śiva. 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 Garuḍa is jointly
seen on the left side, whereas Nandī the cognizance of Śiva 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 Bhānikhar (Dist: Mehsānā) contains an elegant image (size: h. 65 x w. 35 cms.) of Harihara-pitāmahārka 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 Harihara-pitāmahārka (Figure VIII - 18) with three faces and eight hands, sitting in Padmāsana pose in the chariot drawn by seven horses is found from Pātañ (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 Khaṭvaṅga 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. Sankalia has published a photograph of a composite figure (Figure VIII - 16) 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 Garuḍa who is shown in human form. The central face wears a Kiritā mukūṭa while the side faces are adorned with jaṭāmukūṭas. 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 Kamālāḍala. On the pedestal are seen the figures of Brahma and Śiva. As regards the main deity of the composition, Dr. Sankalia believes that here Sūrya is emphasized more because of the main hands holding the lotuses, but a big figure of Garuḍa supporting the main image would indicate an emphasis on Viṣṇu also as in the image in the Jhālāmār Museum.

Sankalia has also published another such composite image lying near the Sūryaṇarāyaṇa temple at Somnāth (Prabhās). Here the deity with three faces and eight hands sits in Paḍmāsana, dhīyanamudrā, 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 ardhaparyahkāsana, is found from Mandala (Ta : Vīramgam, 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 ardhaparyahkāsana 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 Śiva 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 Rojā, there is hardly any reference to a shrine of Harihara. But a number
of Upāsyāmūrtis 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 upāsyāmūrti of Harihara, from Harihararāja 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 Devatamūrtiprakaraṇa. Both the Brahma-pradāna (in which Brahma is shown as the main deity) and the Viṣṇupradānamūrti of this composite deity have been noted. Late Shri K.B. Dave, has noticed an interesting mutilated image of Śivapradāna Hariharapitāmah which is rather rare.

The images of Hariharapitamaharka seems to have been carved according to the dhyanas given in the Devatamurtiprakarana and Aparajitaprecha. 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 Śūrya or sometimes Viṣṇu but never Śiva or Brahma. 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 ardhaparyāṅkāsana. It may be noted that both the images do not show vehicles of any of the four deities.

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


3. Ruṇavatara, 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, Hariharapitāmaḥa and Hariharapitāmahārka and hence details of other composite images are not given.


10. Yet, no image of Kṛṣṇa-Kārttikeya has been found.

11. The Śmārtas developed the concept of Pañcāyatana Pūja (worship of the five cult deities—Vaiśnava, Sākta, Saura, Gaṇapatya and Saiva) during the mediaeval period.


15. Ibid, pp. 77-78, Brhadāranyaka Upanisāda, I, 4.


18. Śiva Purāṇa (Sastun Sāhitya Vardhaka Kāryalaya) 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 Brahma realised his
error and requested Śiva 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 ṛṣis went to Kailāsa to pay homage to Śiva and Pārvatī but all except Bhrūgīḥ ṛṣi, bowed down to both. Bhrūgīḥ bowed down to Śiva only. And as such, angry Pārvatī cursed Bhrūgīḥ that all his flesh and blood should disappear from his body. So Bhrūgīḥ reduced to a skeleton form, went to Śiva. 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 Śiva. Śiva 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 pradaksīṇa of the Śiva part only. The story emphasises on the exclusive tendencies of sectarinism, which have been finally overcome by such a composite form of the God and the Goddess.


27. *Abhilasitārthacintāmani*, Adhyaya 1, Vimsati 3, Slokas 734-739.


32. Agrawala, V.S., *Siva-Mahādeva, the Great God*, Pl. IX.


38. Agrawala, V.S., *Siva-Mahādeva the Great God*, Pl. IX.
40. *Ibid*, fig. 61, pl. XI.
42. Banerjea, J.N., *op. cit.*, Pl. XXXVIII, fig. 4 and pl. XXXIX Fig. 4.
45. *Indian Archaeology - A Review*, 1969-70, p. 60, pl. LIX A.
47. Sivaramamurti, C., *Natarāja in Art, Thought and Literature*, 1974, Ch. VIII, fig. 4.
49. Bhattasali, N.K., *op. cit.*, pl. LII.


55. Devatamurtiprakarana, VI, 35-41.

56. Ibid, VI, pp. 56-57.

57. Skanda Purana, Bra; Cha; 15, pp. 11-13.

58. Agni Purana, 49, pp. 24-25.


60. Silparatna, Ch. XXII.

61. Suprabhedagama, Ch. XXIV.

62. Uttarakamikagama, Ch. LX.


70. Jayakar, Puptil, *Qsian, Marg, XII*, no. 1, Dec. '58, Pl. X.


74. Ibid, p. 53, fig. 46.

75. Ibid, p. 53.

76. Ibid.

77. Ibid.


82. Gupte, R.S., op. cit., Pl. XI, fig. 65.
83. Joshi (Dr.) P.M. and Mirashi (Dr.) V.V. (Editors), Stabdakaumudi, Centenary Volume, 1964, Pl. L, fig. 76.
84. Agrawala, R.C., 'Some rare Sculptures from Northern India', Journal of the Bihar Research Society, p. 91. And also by the same author, 'Sculptures from N̄agadā', Sōdhopatrikā (Hindi), Udaipur, Vol. 14, No. 4, p. 248.
85. Shah, U.P., 'Sculptures from Sāmalājī and Rodā', Pl. 112.
88. Dave, K.B., Gujarātnun Mūrtividhāna (Guj.) P. 311, fig. 26.
90. Hupamandana, Adhyāya, IV, 32–33.
91. Quoted from T.A.G. Rao, op. cit., 1–1, p. 251 ff.
92. Visnudharmottar Purāṇa, Ch. III, 85, 65.
93. Devatāmūrtipakaranā, VI, 42–43.
94. Singh Shēo Bahadur, 'Syncretic icons in Utter Pradesh', East and West (N.S.), Vol. 23, nos. 3–4, Sept. – Dec. '73, p. 344, fig. 5.
95. Sing Sheo Bahadur, op. cit., p. 345.
96. Dave, K.B., Gujarātun Mūrtīvidhāna (Guj.), p. 313.
97. Cousens, Somanāth, Pls. LIII and LXVII.
100. Sāradā Tilaka Tantra, XIV, 41 - 42.
101. Devatāmūrtiprakaraṇa, VI, 44 - 46.
102. Aparājītaprcccha, 213, 32 - 34.
104. Annual Administrative Report of the Archaeology, Gwalior State for the year 1933-34, Pl. XII.
106. Singh, Sheo Bahadur, op. cit., p. 345, fig. 4.
107. Ibid.
109. As quoted by Desai, Kalpana, op. cit.
110. Ibid.
111. Ibid, p. 56.
112. Awasthi, Rāmāshraya, op. cit., pl. XI.
113. Desai, Kalpana, op. cit.
114. Indian Archaeology – A Review, 1969-70, p. 60, Pl. LVIII A.


117. Ibid, p. 163, Mr. Sankalia calles it 'Trimūrti'.

118. Sankalia, op. cit., p. 164.
Dhyāna - Formulae on the Composite

अर्धनारीश्वरः  

अर्धनारीश्वर वस्त्रे उमादेहृद्धारिणाम्।
वामात्रेः च ततः कुमारिज्ञो वै लालम्भकम्।
वालिका वामकर्णिनू दश्यिणेषु कुणलं तथा।
सुकुटार्धे च भोगिकं जाटाभारं च दश्यिने॥
अर्धे चैव स्त्रियो सुभ सर्वोक्षराणि भूषितम्।
Pुरुषं दश्यिणेभागो वपायकारिते सर्वलम्॥
जिशुलं वाक्ष्यसूत्रं च तद्दश्यिणकरोदहोऽद्वृतम्।
कमाण्डङ्गु ष्ठिरं च गणिश्च वामतस्तथा॥

इस्यधनारीश्वरः ॥

अपराजितपुरुषः 213.21-24.

हरिहरमूर्तिः

वा माधवं विच्छामि विषोगी शुल्पाणिनाम्।
बाहुद्वं च कुवाक्य सागोऽके युः भृषितम्।।
शुकर्मच्छदर्श शान्त मार्गवतां शिविरप्रभम्।
नक्रस्थानो गदो वारो पाणो दश्यादताभुतः।।
श्रांतेचेन्ते दश्यात्वक्षर्थं भृषिो इवलम्।
पीतवर्ष स्वर्धकाण्यं वरणं माणेभृषितम्।॥

अन्यानां ।
Ardhanarîvara

1. Ardhanarisvara from Tarsanga
2. Ardhanarisvara from Rods
3. Ardhanarîvara - A bust of Ardhanarisvara from Ahmedabad district
4. Ardhanarîvara from Lakulîla temple, Pavagadha
5. Ardhanarîvara from Modhera
6. Ardhanarisvara from Baroda

Matilated
Varadanrudra
Varada-rudra
Trisula
Trishul
Mirror
Broken
Kamandalu
Kamalanda

Trishul
Trisula
Trisula
Trisula
Trisula
Trisula

Broken
Trishul
Broken
Trishul
Broken
Trishul


Head of the God, c.7th-8th cent. A.D.
Nandi is shown here too, in the background, c.8th cent. A.D.
Except a broken trisula all its arms and objects are broken; c.8th cent. A.D.
The figure stands in samabhariga. Nandi is absent; c.10th-11th cent. A.D.
The deity dancing in Lalla pose, it is dated to the c.11th cent. A.D.
It is dated to the c.12th cent.

The door-jamb of Temple III at Roda
The door-frame at Karvana
The Western bhadra__niche of the Sun Temple, Bhankhar
Harihararaji temple, Visnagar
Pasupati temple, Pavagadha
E.M.E. School, Baroda
Modhera - Placed on the head of Nandi a nālpatpala or anlotpal flower
Aksamala
Abhayamudra
and keeps aksamala
Broken
Sankha
Broken
Sankha

It is the only Upasyamurti found so far; assigned to the c.11th cent. A.D.
It is dated to the c.11th cent. A.D.
All the hands and attributes are broken. Only mutilated Nandi is visible.
The deity is seated in the ardhaparyankasana; c.11th cent. A.D.
14. Muni Blva's Temple, Thana

Here Brahma is shown as
the main deity. The deity is seated on Garuda
and hence Viṣṇu seems to be
the main deity.
The deity sits in the ardha-
paryankasana.

16. Hand of Vav, Patan

The eight-armed deity is stan-
ding in samabhanga pose. Grau$a and Nandi are missing;
the other-hand pair of hands
are broken; c.11th cent.
A.D.

18. Patan

The so-called Latailila temple,
Pavagadha

Broken, full brown lotus, broken
Sankha, lotus, cakra
Serpent, Lotus,
Varathamudra, lotus, Trisula,
and broken Garuda.

20. Hand of the left side

Broken, left hand is missing,
the other hand is standing
on the chariot drawn
by seven horses; c.11th cent.
A.D.

The deity is seated on Garuda
and hence Viṣṇu seems to be
the main deity.

Harms of the right side

Bosary, Cakra, Trisula, Serpent

Hands of the left side

Serrapent, Lotus, Trisula, Cakra

Hands of the right side

Bosary, Cakra, Trisula, Serpent

Hands of the left side
भुजाघटक वल्य मरदे दक्षिणां करम् ।
व्यालौपवितरसंयुक्तं लक्ष्मीकुलिवासस्मां ॥
मणिरत्नेऽव संयुक्तं पारं नागविभूषितम् ।
शिवनारायण स्वेत कल्याणे तृप्त्मानम् ॥

महाभारतपुराणम् - 260.22-27.

हरिहरपितामहः

एकपीठसमास्थतं मेक्षनिवाचिनिम् ।
पद्मभुजं कचुरुकंगसम्परिवर्षणसंयुतम् ॥
अस्मात्र त्रिशूलं च गदां चेतन तु दक्षिणे ।
अस्मात्र त्रिशूलं च स्वर्भारं च जामुनेभुजे तथा ॥

अपराजितपुराणम् - 213.28-29.

अपराजितपुराणम् - 213.30-31.
हरिहरपितामहाने:
चतुर्वंतमण्डलां चतुडालैणि निवासिने ।
पञ्चहंसो दिवाकरः ॥
रविन्द्रनाथ त्रिशूल हस्तो रावं दक्षिणातः शुभमः ॥
कामाक्षलं चाक्षुष सूत्रमये स्वातिताम हृदः ॥
वामी तु संस्करणस्येव राज्यवाणं धरे हरीः ॥

अपराजितपुस्तक - 213.32-34.