

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 rapprochement between the rival religious creeds. In the realm of Śiva iconography Ardhanārīśvara, Ardhanārī-Ganapati¹, Mārttanda-Bhairava², Kṛṣṇa-Kārttikeya³, Harihara-Sūrya-Buddha⁴, Śiva-Lokeśvara⁵, Harihara, Hariharapitāmah and Hariharapitāmahārka are such syncretistic icons that are discovered from various parts of India⁶.

The⁷ 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 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, Mātarīśvā etc.

The Brāhmaṇa comentaries of Veda indicate the prominence of Śiva 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 śakti 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, Sūrya, Kārttikeya¹⁰ and others.

(ii) Syncretisation of a Śakti with her male counterpart viz. Ardhanārīśvara, Ardhanārī-Gaṇapati and Gopālasūndarī.

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; Hariharapitāmahārka, Ardhanārīśvara Mārttanda-Bhairava and many others, began to be carved.

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

evolved a kind of worship described as Pañcāyatana Pūjā¹¹.

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 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 R̥gveda¹⁴.

Bṛhadāraṇyaka Upaniṣad¹⁵ 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 Prasnopanista¹⁶ as assuming a bisexual form, for the purpose of creation.

~~Mātaṅga~~ ^{Vaṭāha} Purāna¹⁷ 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.

Śiva Purāna¹⁸ narrates the legend of Ardhanārīśvara form. Shri T.A.G. Rao¹⁹ has also quoted one such story without a textual reference. Numerous texts on iconography and religion describe the Ardhanārīśvara image. The Brhatsaṁhitā²⁰ without giving details states only that the lord Śiva may be represented as having Pārvatī for his left half. The Viṣṇudharmottara Purāna²¹ 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 Gau-rīśvara. The Matsya Purāna²² 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-Nārādīya Purāna²³ 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-Purāna²⁴ the Ardhanārīśvara form is the composite aspect of Liṅga and Yonī. 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 Aparājitapreṣhā²⁵, the Śilparatna²⁶, Abhilaṣitārthacintāmaṇi²⁷ give almost the same description of the Ardhanārīśvara image. A more detailed account of the image is however, found in the Āgamas²⁸. According to the Āgamas, the Ardhanārīśvara form should represent the right half as Śiva and the left half as Pārvatī. The Śiva half should have jaṭāmukūṭa on the head adorned with a crescent moon, sarpa or an ordinary kuṇḍala in the right ear, the lower garment covered with Vyāghra-carma (Tiger-skin), a nāga-yajñopavīta (holy-thread). The right half of the forehead should have an eye carved. Whereas Pārvatī-half should wear Karāṇḍa-mukūṭa or a beautiful chignon of well-combed hair, a half-tilak mark on the forehead, valika-kuṇḍala (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 Ardhanārīśvara 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 Nandī 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 Kuṣāna period. A fine seal, discovered by Spooner, depicts the Ardhanārīśvara aspect of Śiva²⁹. The seal miniature relief of the Kuṣāna 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 Śiva on the right side and curled hair of Pārvatī on the left. From the ancient site of Vārānaśī, (now deposited in the B̄harata Kalā Bhavan.) several other clay statuettes of this theme of Śiva'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 Ūrdhvaretas. 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 maṇḍapa of the Paraśurāmeśvara temple (c. 7th cent, A.D.) at Bhubaneśvara³⁶, 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 Caturbhujā Ardhanārīśvara, manipulating Vīṇā with the lower arms is a noteworthy specimen from the Cave I at Bādāmī. This is also ascribed to the c. 7th cent. A.D. A colossal standing image carved in the Śiva 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 Saṅgameśvara Temple, Mahākūṭa, (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 Dārāsura 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 cannons. 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 Ābānerī⁴⁴ (c. 9th cent. A.D., Rājasthān). A beautiful image of Ardhanārīśvara belonging to the c. 11th cent. A.D. seated in

Ārdhaparyaṅkāśana comes from Budhi Chanderī⁴⁵ (Dist : Guna, M.P.). The deity shows varada, trisūla, mirror and kamaṇḍalu 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, Kathamaṇḍu, Nepāl.

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 Tarasaṅg (Ta: Shaheṛā, 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 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 Śiva 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 Śiva 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 armband is worn by Śiva. The Uttariya of Pārvatī is artistically shown flowing down from her lower hand. Their transparent drapery, the dhotī of Śiva and the Sārī of Pārvatī, are naturally treated. The folds of Pārvatī's Sārī are noteworthy. There is a beautiful kaṭimekhalā 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 Upāśyamūrti. 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 Roda⁵⁰ (Figure VIII-2). Here too, the deity stands in a graceful tribhāṅga 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 namaskāra 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 locks over its head. The right half of the image representing Śiva shows jaṭā 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 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 ascribed to c. 8th cent. A.D.

The northern jangha of the so-called Lakulīśa temple (Pāvāgadhā) contains an image (Figure VIII - 4) of this form in samabhaṅga 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 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 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 VIII - 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 one, whereas the objects held by the left hands are broken and lost. A swelling breast is visible. A crouching Nandī 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 Upāsya-mūrti so far found from this province¹⁶; 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, Aparājitapṛcchā 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 trisūla and varada mudrā of the right hands and a miniature Nandī 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 Hariharāt̄maka stotra of the Harivaṁśa Purāna⁵¹. 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 Garuḍa. The Rūpamaṇḍana⁵³ gives almost similar description. A complete description of Harihara is however found in the Matsya Purāna⁵⁴. The Devatāmūrti-prakarāṇa⁵⁵ gives similar description of the Śiva-Nārāyaṇa image and surprisely describes separately the Harihara image, which, does not show any change from the Śiva-Nārāyaṇa image⁵⁶. The Skanda Purāna⁵⁷ describes the making of Harihara image. The Agni Purāna⁵⁸ 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 Purāna⁵⁹, 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 Śilparatna⁶⁰, Suprabhedāgama⁶¹ and Uttara-kāmikāgama⁶², 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 *kāṇḍal* in the ear and a garland; the hands on the right should carry a *trīśūla* and a rosary. *Nandī* should also be shown.

The earliest representation of *Harīhara* appears on a gold coin of the *Kuṣāṇ* King *Huviṣka*⁶³. 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 *Kuṣāṇa* 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 *āyudha puruṣaḥ* (the anthropomorphic forms of *Cakra* and *Trīśūla*). 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 *Paṭṇā* Museum⁶⁷. Here too, the *Trīśūla-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 *Sārnāth*⁶⁹. His uppermost arms hold a *trīśūla* and *cakra* while the lower arms of the God are broken. On the eastern wall of the *Harīhara* temple II at *Osian*⁷⁰, near *Jodhpur*, there is a beautiful image of *Harīhara*. Similar fine image of the early mediaeval period, is in worship in a shrine at *Choṭā-Bedala* near *Udaipur*⁷¹. The *National Museum*⁷², *New Delhi*, also preserves a fine specimen of this kind.

A 9th century panel, carved on both sides, in the Patnā 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 Gayā⁷⁴. All the iconographical features of Siva and Viṣṇu 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 Burdwān 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 ālīḍha 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 Bādāmī⁷⁹ is a fine specimen of iconographic interest. The deity in this image holds a paraśu 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 tribhaṅga 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 Poonā⁸¹ shows the deity with trisūla and akṣamālā in the hands of the right side whereas these on the Vaiṣṇava half keep the mace and perhaps a śaṅkha. Another fine image of Harihara is found from the Saṅgameśvara 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 Rodā⁸⁵ (Dist : Sābarkāṅṭhā). The four-armed deity (Figure VIII - 7) stands in the samabhaṅga posture on a lotus-piṭha. 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 śaṅkha is posed in the Kaṭihasta. Though the image is mutilated, jewellery worn by the deity such as Kāṇḍalas, ekāvalī, armlets, bracelets, Yajñōpavīta etc. are visible. His long lower garment reaching the

knees is tied up by Kaṭimekhalā. 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 Kārvaṇa⁸⁶ (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 cakṛa. There is a nītotpala in his lower right hand, whereas his lower left hand holds a Śaṅkha. 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 beaded with the usual jewellery.

The sun temple at Bhāṅkhara (Dist : Mehsānā) 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 bhadrā niche⁸⁷. The image shows some noteworthy features. His upper pair of arms carrying trisūla and cakṛa 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 jaṭāmukuta and the Kiriṭāmukuta, Sarpakuṇḍala and an ornate kuṇḍala 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 Vīsnagar (Dist : Mehsānā) is an Upāsyamūrti. His lower right hand shown in abhaya posture which also keeps an akṣamālā is the only change in the attribute to be noted here. A mutilated image from Paśupati 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 jaṭāmukuta has another bejewelled 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 crouching Nandī is seated on the right side. An attendant also stands nearby the animal. Jaya and Vijaya - the two pārsadas 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 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 saṅkha 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 Brahmā, Viṣṇu and Śiva - the Hindu Trinity into one. The Aparājitapṛccha⁸⁹, and the Rūpamaṇḍana⁹⁰ 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 Mārkaṇḍeya Purāṇa⁹¹ and the Viṣṇudharmottara Purāṇa⁹² furnish somewhat similar description of the deity under the name of Dattātreya.

The Devatāmūrtiprakaraṇa⁹³ describes the deity having four faces and six hands holding the rosary, the trident and the mace in the right hands and the Kamaṇḍala, the Khaṭvāṅga and the disc in the left hands. An image of Hariharapitāmah may be seen at Jāgeśwar, Ālmora⁹⁴. It shows the deities standing side by side in Samabhaṅga 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 trisūla in the right pair of arms, while the left hand holds a snake and is shown akimbo. Nandī on his right and Gaṇeśa 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.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 Garuda, indicating Viṣṇu to be the main deity. His right hands hold a disc, a Kamaṇḍala and a rosary and in his left hands he carries conchshell, serpent and trident.

Cousens refers to a similar image from Thānā⁹⁷ in Muni Bāvās temple. The central figure (Figure VIII - 14) seems to be that of Brahmā as evidenced by the rosary and the Kamaṇḍalu 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 Śiva temple at Kasarā (Dist: Banāskānṭhā) in which the main deity seems to be Śiva. Its all the arms and attributes are mutilated. This is the only composite image showing Śiva as the central figure, known so far in this province.

Hariharapitāmahārka :

The images of Hariharapitāmahārka which combines at times Sūrya, Brahmā, Viṣṇu and Śiva in one, are also known as Sūryahariharapitāmaha and Hariharahiranyagarbha. The image displays all the iconographic characteristics of Sūrya, Viṣṇu and Brahmā. According to Mārkaṇḍeya Purāṇa⁹⁹, three forms of

Sūrya symbolize the bodies of Brahmā, Viṣṇu and Śiva. The Sārada 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. Sūrya, 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 Kamaṇḍalu, and Viṣṇu on the left should hold the conch and the disc. The Aparājitapṛcchā¹⁰² 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 kamaṇḍalu, 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 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 Udayeśvara 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-Hiraṇyagarbha with three faces, the back one concealed. The image partly corresponds with the

description of the Aparājitapṛcchā 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 Lakṣman 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 Hariharapitāmahārka 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 Budhichanderī¹¹⁴.

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 Hariharapitāmahārka have also been found from Gujarat.

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

temple (Paśupati temple), Pāvāgadhā (Dist : Pañchamahāls), there is a mutilated image (Figure VIII - 15) of Hariharapitāmahārka shown standing in samabhaṅga 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 Rañī-nī-vāv in Pāṭan (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 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 Bhānkhar (Dist : Mehsānā) contains an elegant image (size : h. 65 x w. 35 cms.) of Hariharapitāmāhārka standing in samabhaṅga pose. As usual, the deity has three faces and eight arms (Figure VIII - 19). His lowermost pair of hands are broken. The remaining pair of hands hold (from lower) full blown lotuses (one in each), cakra and śaṅkha and trisūla and māga. The god wears the usual ornaments. There is a Gaṇeśa 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 Hariharapitāmāhārka (Figure VIII - 19) with three faces and eight hands, sitting in Padmāsana pose in the chariot drawn by seven horses is found from Pāṭaṅ (Dist : Mehsānā). The emblems of lowermost pair of hands viz. śaṅkha 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 Khaṭvāṅga 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 Garuḍa who is shown in human form. The central face wears a Kiriṭa mukuṭa while the side faces are adorned with jaṭāmukuṭas. The deity also wears an armour and boots. His uppermost arms carry triśūla 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 Śiva. As regards the main deity of the composition, Dr. Sankalia¹¹⁷ 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 Jhālāwār Museum.

Sankalia¹¹⁸ has also published another such composite image lying near the Sūryaṅarāyaṇa 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 ardhaparyāṅkāsaṇa, is found from Māṇḍala (Ta : Vīraṅgam, 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 ardhaparyāṅkāsaṇa 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 Moḍherā 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 Upāsyaṃūrṭi 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 Devatāmūrtiprakaraṇa. 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 Hariharapitāmah which is rather rare.

The images of Hariharapitāmaharka seems to have been carved according to the dhyanas given in the Devatāmūrtiprakaraṇa and Aparajitapreccha. 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 Maṇḍala 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 ardhaparyāṅkāśana. It may be noted that both the images do not show vehicles of any of the four deities.

No shrine of Hariharapitāmāhārka 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 Mārttaṇḍa-Bairava is in the collection of V.R.S.Museum, Rājasaḥī.
3. Rūpavatāra, 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 Ardhanārīśvara, Harihara, Hariharapitāmaha and Hariharapitāmahārka and hence details of other composite images are not given.
7. Kerenji, Carl, The Gods of the Greeks (Pelican Series No. A 429), pp. 77-78 and 152-153.
8. Banerjea, J.N., op. cit., p. 450.
9. Mahābhārata, III, Vol. 57.
10. Yet, no image of Kṛṣṇa-Kārttikeya has been found.
11. The Smārtas developed the concept of Pañcāyatana Pūja (worship of the five cult deities-Vaiṣṇava, Śākta, Saura, Gāṇapatya and Saiva) during the mediaeval period.

12. Kerényi, 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.; 'Hermaphroditism and Early Ardhanārīśvara images in India', All India Oriental Conference, Srinagar, 1961, 14th Oct., p. 131.
13. As quoted by V.S. Agrawala in Siva-Mahādeva - the Great God: Viz. Agni-Soma, Stri-Pumān, Kumāra-Kumarī, Mahāngna-Mahānagnī, Svayambhū-Virāj, Pitā-Mātā, Parārdha-Avarārdha, Katamārdha-Visvārdha, Prāṇa-Apāna, Yuvāna-Yuvatī, Mitrāvaruṇa-Urvasī, Pūranakumbha-Kumbhinī, Nara-Nārī, Deva-Devī, Dakṣa-Aditi, Manas-Kāma, Uparisvit-Adhahsvit, Prayati-Svadhā, Parastāt-Avastāt, Visvasṛj-Visvasṛj, Suparṇā-Suparṇī and many other pairs.
14. Chattopadhyaya, S.K.; The Evolution of Theistic Sects in India, p. 78.
15. Ibid, pp. 77-78, Brhadāranyaka Upaniṣad, I, 4.
16. Ibid., p. 78, Praśnopanist, 1-4.
17. Varāha Purāna, as quoted by T.A.G. Rao, vol. II, Pt. II, pp. 321-336.
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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 Bhr̥ṅgī, ṛṣi, bowed down to both. Bhr̥ṅgī bowed down to Śiva only. And as such, angry Pārvatī cursed Bhr̥ṅgī that all his flesh and blood should disappear from his body. So Bhr̥ṅgī 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 beetle, he cut whole through the composite body and performed pradakṣiṇā of the Śiva part only. The story emphasises on the exclusive tendencies of sectarianism, which have been finally overcome by such a composite form of the God and the Goddess.
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22. Matsyapurāna, 258, 1-7.

23. As quoted by V.S. Agrawala in his Siva Mahādeva - The Great God, p. 48.
24. Līṅga Purāna, 1, 99, 6-11.
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26. Silparatna; Dvavimsapatala.
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108. Awasthi, Rāmāshraya, 'Khajurāho kī Harihara-Hiranyagarbha Pratimāyen', Journal of the Uttar Pradesh Historical Society, Vol. X, Pt. II, Pl. X.
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.
115. Shah, U.P. : 'Some Sūrya images from Saurāṣṭra, Gujarat and Rājasthān,' Bulletin of the Museum and Picture Gallery, Baroda, Vol. XIX, 1965-66, p. 47, Pl. XXXIV, fig. 3a.
116. Sankalia, H.D., Archaeology of Gujarat, p. 163.
117. Ibid, p. 163, ~~Dr.~~ Sankalia calles it 'Trimūrti'.
118. Sankalia, op. cit., p. 164.

Dhyāna - Formulae on the Composite
अर्धनारीश्वरः Images (Chapter VIII).

अर्धनारीश्वरं वक्ष्ये उमादेहार्धधारिणम् ।
वामाङ्गे च स्तनं कुर्यात्कर्णे वै ताडपत्रकम् ॥
वालिका वामकर्णे तु दक्षिणे कुण्डलं तथा ।
मुकुटार्धं च माणिक्यं जटाभारं च दक्षिणे ॥
अर्धे चैव स्त्रियो रूपं सर्वाभरणभूषितम् ।
पुरुषं दक्षिणे भागे कपालकटिमेखलम् ॥
त्रिशूलं चाक्षसूत्रं च तद्दक्षिणकरोद्धृतम् ।
कमण्डलुं दर्पणं च गणेशं वामतस्तथा ॥
इत्यर्धनारीश्वरः ॥

अपराजितपृच्छा-213.21-24.

हरिहरमूर्तिः

वामार्धे माधवं विद्याद्दक्षिणेशूलपाणिनम् ।
बाहुद्वयं च कृष्णस्य माणिक्यूरभूषितम् ॥
शंखचक्रधरं शान्तमारक्ताङ्गुलि विप्रभम् ।
चक्रस्थाने गदां नापि पाणौ दद्याद्गदाभृतः ॥
शंखं चैव तरे दद्यात्कट्यर्धः भूषणोत्तलम् ।
पीतवस्त्र परिधानं चरणं माणिभूषितम् ॥

A. Ardhanārīśvara

Fig.No.	Find-spot	Lower right hand	Upper right hand	Upper left hand	Lower left hand	Remarks
1.	Ardhanārīśvara from Parsaṅga	Mutilated	Trīśūla entwined with a sarpa	Mutilated	Drooping down but keeps an indistinct object	The schist image shown in tribhanga seems to be an uṅṣyamūrti; Nandī is shown at the back of the God; c.7-8th cent. A.D.
2.	Ardhanārīśvara from Roḍā	Varadamudrā	Trīśūla	Mirror	Kamandaḥ	Nandī is seen here too; in the background. c.8th cent. A.D.
3.	Ardhanārīśvara - A bust of Ardhanārīśvara from Ahmedabad district	-	-	-	-	Except a broken trīśūla all its arms and objects are broken; c.8th cent. A.D.
4.	Ardhanārīśvara from Lakulīśa temple, Pāvagaḍha	Indistinct	Trīśūla	Mirror	Indistinct	The figure stands in sambhanga. Nandī is absent; c.10th-11th cent. A.D.
5.	Ardhanārīśvara from Moḍherā	Indistinct	Trīśūla	Mirror	Indistinct	The deity is dancing in Lalita pose. It is dated to c.11th cent. A.D.
6.	Ardhanārīśvara from Baroda Museum	Varadamudrā	Trīśūla	Broken	Kamandaḥ	It is dated to c.12th cent. A.D.
B. <u>Harīhara</u>						
7.	The door-jamb of Temple III at Roḍā	Placed on the head of Nandī	Trīśūla	Cakra	Posed in Kati-hasta and keeps a sankha	The deity stands in sambhanga pose. It is dated to the c.8th cent. A.D.; only Nandī is shown.
8.	The door-frame at Kāvana	A nilotpala flower	Trīśūla	Cakra	Sankha	Nandī and Garuḍa are shown; dated c.9th cent. A.D.
9.	The Western bhāṭra niche of the Sun Temple, Bhāḍkhar	Aksamālā	Trīśūla	Cakra	Placed on the head of a woman	The image is assigned to the c.11th cent. A.D.
10.	Harīhararājī temple, Viśnagar	Abhaya mudrā and keeps akṣamālā	Trīśūla	Cakra	Sankha	It is the only Uṅṣyamūrti found so far; assigned to the c.11th cent. A.D.
11.	Pasūpati temple, Pāvagaḍha	Broken	Trīśūla	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 Nandī is visible.
13.	Moḍhera	Varada-mudrā	Trīśūla	Cakra	Sankha	The deity is seated in the ardhaparyāṅkāsana; c.11th cent. A.D.

C. Harīharapitāmah

1	2	3	4	5	6	7
		<u>Hands of the right side</u>		<u>Hands of the left side</u>		
14. Kuntī Bāṅvā's Temple, Thāṅṅa		Rosary, Cakra, Trisūla, Serpent		Śaṅkha Kamaṅḡala		Here Brahmā is shown as the main deity. It is assigned to the c.11th cent. A.D.

D. Harīharapitāmāṅkā

15. The so-called Lakṣīṣa temple, Pāṅṅaḡaḡa		Broken, Śraka, Lotus, Trisūla		Serpent, Lotus, MS broken		The eight-armed deity is standing in samabhaṅḡa pose. Gaṅḡa and Nandī are missing; c.11th cent. A.D.
16. Raṅḡ-nī Vav, Pāṅṅa		Broken, --, Trisūla Serpent		--, Lotus		Nandī is missing; c.11th cent. A.D.
17. Sun temple, Bhāṅḡhar		Broken, full brown lotus, cakra and trisūla		sarp, śaṅkha, a full-brown lotus, broken		His lower-most pair of hands are broken; c.11th cent. A.D.
18. Pāṅṅa		Śaṅkha, lotus, Śraka, Serpent		khatvanga, manuscript, lotus, cakra		The God is seated in Padmāsana on the chariot drawn by seven horses; c.11th cent. A.D.
19. Īṅḡoḡī-mātā Temple, Delmāḡ		Varadamudrā, --, lotus, Trisūla,		Serpent, Lotus, --, Kamaṅḡala		The deity is seated on Gaṅḡa and hence Viḡṅṅ seems to be the main deity.
20. Māṅḡala		--, --, --,		--, cakra, --,		The deity sits in the ardhaparyāṅkasana.

भुजंगहारवलयं वरदं दक्षिणं करम् ।
व्यालौपवीतसंयुक्तं कट्यर्धं कृत्तिवाससम् ॥
माणिरत्नैश्च संयुक्तं पादं नागविभूषितम् ।
शिवनाशयणस्यैव कल्पयेद्रूपमुत्तमम् ॥
मत्स्यपुराणम्- 260-22-27.

कृष्णशङ्करमूर्तिः

कृष्णशङ्करकं वक्ष्ये कृष्णार्धेन तु संस्थितम् ।
कृष्णार्धे मुकुटं कुर्याज्जटाभारं च दक्षिणे ॥
कुण्डलं दक्षिणे कर्णे वामे मकरकुण्डलम् ।
अक्षमालां त्रिशूलं च चक्रं वै शङ्खमेव च ॥
अपराजितपृच्छा-213.28-29.

हरिहरपितामहः

एकपीठसमास्रद्धमेकदेहनिवासिनम् ।
षड्भुजं च चतुर्वक्त्रं सर्वलक्षणसंयुतम् ॥
अक्षसूत्रं त्रिशूलं च गदां चैव तु दक्षिणे ।
कमण्डलुं च खट्वाङ्गं चक्रं वामभुजे तथा ॥
अपराजितपृच्छा-213.30-31.

हरिहरपितामहार्कः

चतुर्वक्रमण्डबाहुं चतुर्लोकनिवासिनम् ।
त्रश्रद्धामुखगतः कार्यः पद्महस्तो दिवाकरः ॥
श्वट्वाङ्गत्रिशूलहस्तो शत्रो दक्षिणतः शुभः ।
कमण्डलुं चाक्षसूत्रमपरे स्यात्पितामहः ॥
वामे तु संस्थितधैवं शङ्खचक्रधरो हरिः ।

अपराजितपृच्छा - 213.32-34.