CHAPTER III

ICONOGRAPHY OF HINDU GODS AND GODDESSES
"Iconography of Hindu Gods and Goddesses"

An image of the god is only his symbol which the worshipper keeps in front of his eyes so that he can concentrate on certain attributes of the divinity.

Though the Hindu artists had to adhere to śāstric rules, they were not averse to beauty in their images. Every Agama and Tantra insists on making the images pleasant. And the Hoysala artists excelled in their art as each and every image is so beautifully chiselled. The contours and bends in the body give the necessary movement to the figure which also enhances the beauty and adds vigour to the icon. The artists did not lack in originality in handling their subjects. They were also true to nature and in their representations of animals and birds they were often unsurpassed.

The Hoysala artists had not only an eye for beauty but also for humour, which they have so well expressed through the madanika figures in the Belur temple. But they never forgot the religious motive behind their
workmanship. Because of this awareness we have such an abundant collection of icons of gods and goddesses on the temple walls.

Freedom for the display of thought and feeling through art constitutes the very life of all art, and the art of image making cannot be treated as an exception.

The icons of the Hoysala period bear this out as these icons are visuals of beauty and grace. The following are the representations of these beautiful idols so well depicted on the Hoysala temple walls.

The numerous gods and goddesses of the Hindu pantheon are classified under the following sub-sections for the convenience of study:

a) Major gods: Brahma, Visnu, Siva
b) Minor gods: Ganesa, Karttikeya, Surya, Indra
c) Devis or goddesses
d) Folk and secular icons: Astadikpalakas, surasundaris and erotic sculptures

All these icons which have been studied mainly appear on the part of the temple known as 'padavargam' which compared to the human body, constitutes the area between the navel and the knee.
Visnu:

He is the god of 'preservation' and 'protection', as his very name suggests. He is, generally, shown with four hands in which he carries 'śaṅkha' symbolising the sound of the inner supreme self or conscience, 'padma' which indicates the final goal of human evolution, 'gadā' draws the attention to the law of nature and 'chakra' shows the inevitable end or destruction. His head-gear is known as makuta which signifies his supreme sovereignty and overlordship of the world. His vehicle is 'Garuda' with a human face and body of an eagle.

He is the god whose various avatāras are also depicted on the temple walls or are enshrined in the sanctums.

There are three principal attitudes in which Visnu images are shown, viz., Sthānaka, Āsana and Šayana.

His various forms, can be classified thus:

- chaturviṃśati - murtayah, (twenty-four manifestations)
- Daśavatāras, minor avatāras or forms and chaturvyūhas or chaturmūrtīs.

The sthānaka mūrtīs mainly constitute the chaturviṃśatimurtayaḥ or the twenty-four forms in which Visnu is always depicted as standing in samabhāṅga on a padmāsana, and with...
four arms. He has a Kirita-makuta on his head and is adorned with all the ornaments. The difference is only in the order in which he holds his āyūdhya.

Though we have Trivikrama, Vāmana and Narasiśha in the Chaturviṃśatī form, they are mainly Viśnu's avataras. But in the avatar form, we have trivikrama shown always with his right leg raised upwards, Vāmana as a dwarf and Narasiśha killing Hiranyakasipu.

The following chart gives the details of the Chaturviṃśatimūrtayaḥ as prescribed by Rūpamandana ¹.

<table>
<thead>
<tr>
<th>Form</th>
<th>Back R Hand</th>
<th>Back L Hand</th>
<th>Front L Hand</th>
<th>Front R Hand</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kaśava</td>
<td>śaṅkha</td>
<td>chakra</td>
<td>gada</td>
<td>padma</td>
</tr>
<tr>
<td>Narayana</td>
<td>padma</td>
<td>gada</td>
<td>chakra</td>
<td>śaṅkha</td>
</tr>
<tr>
<td>Mādhava</td>
<td>chakra</td>
<td>śaṅkha</td>
<td>padma</td>
<td>gada</td>
</tr>
<tr>
<td>Govinda</td>
<td>gada</td>
<td>padma</td>
<td>śaṅkha</td>
<td>chakra</td>
</tr>
<tr>
<td>Viṣṇu</td>
<td>padma</td>
<td>śaṅkha</td>
<td>chakra</td>
<td>gada</td>
</tr>
<tr>
<td>Madhusūdana</td>
<td>śaṅkha</td>
<td>padma</td>
<td>gada</td>
<td>chakra</td>
</tr>
<tr>
<td>Trivikrama</td>
<td>gada</td>
<td>chakra</td>
<td>śaṅkha</td>
<td>padma</td>
</tr>
<tr>
<td>Vāmana</td>
<td>chakra</td>
<td>gada</td>
<td>padma</td>
<td>śaṅkha</td>
</tr>
<tr>
<td>Śrīdhara</td>
<td>chakra</td>
<td>gada</td>
<td>śaṅkha</td>
<td>padma</td>
</tr>
<tr>
<td>Hrishikeśa</td>
<td>chakra</td>
<td>padma</td>
<td>śaṅkha</td>
<td>gada</td>
</tr>
<tr>
<td>Padmanābha</td>
<td>padma</td>
<td>chakra</td>
<td>gada</td>
<td>śaṅkha</td>
</tr>
<tr>
<td>Damodara</td>
<td>śaṅkha</td>
<td>gada</td>
<td>chakra</td>
<td>padma</td>
</tr>
<tr>
<td>Form</td>
<td>Back</td>
<td>Back</td>
<td>Front</td>
<td>Front</td>
</tr>
<tr>
<td>-----------------</td>
<td>-------</td>
<td>-------</td>
<td>-------</td>
<td>-------</td>
</tr>
<tr>
<td></td>
<td>R Hand</td>
<td>L Hand</td>
<td>L Hand</td>
<td>R Hand</td>
</tr>
<tr>
<td>Sañkarshana</td>
<td>śaṅkha</td>
<td>padma</td>
<td>chakra</td>
<td>gada</td>
</tr>
<tr>
<td>Vasudeva</td>
<td>śaṅkha</td>
<td>chakra</td>
<td>padma</td>
<td>gada</td>
</tr>
<tr>
<td>Pradyumna</td>
<td>śaṅkha</td>
<td>gada</td>
<td>padma</td>
<td>chakra</td>
</tr>
<tr>
<td>Aniruddha</td>
<td>gada</td>
<td>śaṅkha</td>
<td>padma</td>
<td>chakra</td>
</tr>
<tr>
<td>Purushottama</td>
<td>padma</td>
<td>śaṅkha</td>
<td>gada</td>
<td>chakra</td>
</tr>
<tr>
<td>Adhokshaja</td>
<td>gada</td>
<td>śaṅkha</td>
<td>chakra</td>
<td>padma</td>
</tr>
<tr>
<td>Narasimha</td>
<td>padma</td>
<td>gada</td>
<td>śaṅkha</td>
<td>chakra</td>
</tr>
<tr>
<td>Achyuta</td>
<td>padma</td>
<td>chakra</td>
<td>śaṅkha</td>
<td>gada</td>
</tr>
<tr>
<td>Janārdana</td>
<td>chakra</td>
<td>śaṅkha</td>
<td>gada</td>
<td>padma</td>
</tr>
<tr>
<td>Upendra</td>
<td>gada</td>
<td>chakra</td>
<td>padma</td>
<td>śaṅkha</td>
</tr>
<tr>
<td>Hari</td>
<td>chakra</td>
<td>padma</td>
<td>gada</td>
<td>śaṅkha</td>
</tr>
<tr>
<td>Krishna</td>
<td>gada</td>
<td>padma</td>
<td>chakra</td>
<td>śaṅkha</td>
</tr>
</tbody>
</table>

Now we will see the similarity and the differences in these images in the various temples and the walls on which they are found.
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Keśava</td>
<td>Chenna-keśava</td>
<td>Belur</td>
<td>śankha</td>
<td>chakra gada</td>
<td>padma</td>
<td></td>
<td>6</td>
<td>1</td>
<td>2</td>
<td>Fig-7</td>
</tr>
<tr>
<td>Keśava</td>
<td>Chenna-keśava</td>
<td>Marale</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Keśava</td>
<td>Siddheshvara</td>
<td>Marale</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Keśava</td>
<td>Hoysalesvara</td>
<td>Halebid</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td>1</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Keśava</td>
<td>Viṣṇu-rayana</td>
<td>Belavadi</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Keśava</td>
<td>Isvara</td>
<td>Arskere</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Keśava</td>
<td>Laksminārayana</td>
<td>Hosaholalu</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Keśava</td>
<td>Keśava</td>
<td>Somanathapur</td>
<td></td>
<td></td>
<td>phala</td>
<td></td>
<td></td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Keśava</td>
<td>Keśava</td>
<td>Somanathapur</td>
<td></td>
<td></td>
<td>paśa</td>
<td>cylindrical</td>
<td></td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>------------</td>
<td>-----------</td>
<td>-------------</td>
<td>------------</td>
<td>------------</td>
<td>-----------</td>
<td>-----------</td>
<td>---------------</td>
<td>---------------</td>
<td>-----------------</td>
<td>---------</td>
</tr>
<tr>
<td>Narayana</td>
<td>Chennakesha</td>
<td>Belur</td>
<td>padma</td>
<td>gada</td>
<td>chakra</td>
<td>abhaya</td>
<td>-</td>
<td>-</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Narayana</td>
<td>Hoysalesha</td>
<td>Halebid</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>saṅkha</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Narayana</td>
<td>Viranaraya</td>
<td>Belavadi</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Narayana</td>
<td>Iśvara</td>
<td>Arskere</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>Narayana</td>
<td>Mallikārjunaśvāmi</td>
<td>Basral</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>Narayana</td>
<td>Laksminarāśimha</td>
<td>Nuggihalli</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>Narayana</td>
<td>Laksminarāyana</td>
<td>Hosaholalu</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>Narayana</td>
<td>Keśava</td>
<td>Somanathpur</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>---------</td>
<td>------------</td>
<td>-----------</td>
<td>------------</td>
<td>------------</td>
<td>-----------</td>
<td>-----------</td>
<td>---------------</td>
<td>---------------</td>
<td>----------------</td>
<td>---------</td>
</tr>
<tr>
<td>Mādhava</td>
<td>Chennakeshava Belur</td>
<td>chakra</td>
<td>śaṅkha</td>
<td>padma</td>
<td>gada</td>
<td>-</td>
<td>-</td>
<td></td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Mādhava</td>
<td>Chenna-keśava Marale</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>-</td>
<td>-</td>
<td></td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>Mādhava</td>
<td>Śiddhāśvara Marale</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>-</td>
<td>-</td>
<td></td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>Mādhava</td>
<td>Iśvara Arsikere</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>-</td>
<td>-</td>
<td></td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>Mādhava</td>
<td>Lakshminarasimha Nuggihalli</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>-</td>
<td>-</td>
<td></td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>Mādhava</td>
<td>Lakshminarārayana Hosalalu</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>-</td>
<td>-</td>
<td></td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>Mādhava</td>
<td>Keśava Somanathpur 2</td>
<td>&quot;</td>
<td>abhaya-</td>
<td>dāna-</td>
<td>-</td>
<td></td>
<td></td>
<td>4</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>-----------</td>
<td>----------</td>
<td>-------------------</td>
<td>------------</td>
<td>------------</td>
<td>-----------</td>
<td>-----------</td>
<td>----------------</td>
<td>----------------</td>
<td>----------------</td>
<td>---------</td>
</tr>
<tr>
<td>Madhava Keśava</td>
<td>Somanatha-Chakrapur</td>
<td>'Saṅkha Padma Gada Abhaya mudrā Dāna mudrā</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Madhava Keśava</td>
<td>Somanatha-pur</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>Madhava Keśava</td>
<td>Somanatha-pur</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>Madhava Keśava</td>
<td>Somanatha-pur</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>Govinda Chenna-keśava</td>
<td>Belur gada padma Saṅkha chakra</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>Govinda Vīranārā-Belevadiya</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Govinda Īśvara</td>
<td>Arsikere</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>1</td>
</tr>
<tr>
<td>Govinda Laksmī-Muggihalli</td>
<td>Nārasiśhha</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>1</td>
</tr>
<tr>
<td>Govinda Laksmī-nārāyana</td>
<td>Hosaholalu</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>1</td>
</tr>
<tr>
<td>Form</td>
<td>Temple</td>
<td>Place</td>
<td>D.R. Hands</td>
<td>B.L. Hands</td>
<td>F.L. Hand</td>
<td>F.R. Hand</td>
<td>Extra Extra</td>
<td>H. E. S. W</td>
<td>Remarks</td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td>-----------------</td>
<td>-----------------</td>
<td>------------</td>
<td>------------</td>
<td>-----------</td>
<td>-----------</td>
<td>-------------</td>
<td>-------------</td>
<td>---------</td>
<td></td>
</tr>
<tr>
<td>Visnu</td>
<td>Hoysalesvara</td>
<td>Halebid</td>
<td>padma</td>
<td>sañkha</td>
<td>chakra</td>
<td>gada</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Viranārayana</td>
<td>Belavadi</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Īśvara</td>
<td>Arsikere</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lakshmi-</td>
<td>Muggihalli</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>narasiśhna</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lakshmi-</td>
<td>Hosaholalu</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>narārayana</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Kṛṣṇa</td>
<td>Somanathapur</td>
<td>abhaya- mudrā</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Madhu-</td>
<td>Chennakeshava</td>
<td>Belur</td>
<td>sañkha</td>
<td>padma</td>
<td>gada</td>
<td>chakra</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>südana</td>
<td>Śaiva</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Īśvara</td>
<td>Arsikere</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lakshmi-</td>
<td>Muggihalli</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>narasiśhna</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lakshmi-</td>
<td>Hosaholalu</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>narārayana</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---------------</td>
<td>-------------------------</td>
<td>------------</td>
<td>------------</td>
<td>------------</td>
<td>-----------</td>
<td>-----------</td>
<td>---------------</td>
<td>---------------</td>
<td>------</td>
<td>------</td>
</tr>
<tr>
<td>Trivikrama Chennakesava</td>
<td>Belur</td>
<td>gāda</td>
<td>chakra</td>
<td>śaṅkha padma</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Būcheśvara</td>
<td>Kora-vangala</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Iśvara</td>
<td>Arsikere</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Lakṣmīnarasiśka</td>
<td>Nuggihalli</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>Trivikrama Lakṣmīnarāyana</td>
<td>Hosaholaluu</td>
<td>gāda</td>
<td>chakra</td>
<td>śaṅkha padma</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Keśava</td>
<td>Somanathapur</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>abhaya mudrā</td>
<td>-</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Keśava</td>
<td>Somanathapur</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>plantain tree</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Vīmāna Vīranarāyana</td>
<td>Belavadi</td>
<td>chakra gāda</td>
<td>padma śaṅkha</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Iśvara</td>
<td>Arsikere</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Lakṣmīnarasiśka</td>
<td>Nuggihalli</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Lakṣmīnarāyana</td>
<td>Hosaholaluu</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Keśava</td>
<td>Somanathapur</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>------------</td>
<td>---------------</td>
<td>-----------</td>
<td>------------</td>
<td>------------</td>
<td>-----------</td>
<td>-----------</td>
<td>---------------</td>
<td>---------------</td>
<td>--------------------------</td>
<td>---------</td>
</tr>
<tr>
<td>Srīdēvara</td>
<td>Chennakesava</td>
<td>Belur</td>
<td>chakra</td>
<td>gadaśa</td>
<td>saṅkha</td>
<td>padma</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Vīra-narayana</td>
<td>Belavadi</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>İśvara</td>
<td>Arsikere</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lakshmi-narasimha</td>
<td>Muggihalli</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lakshmi-nārāyana</td>
<td>Hosaholalu</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Keśava</td>
<td>Somanathapur</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hrishikēsa</td>
<td>Chennakesava</td>
<td>Belur</td>
<td>chakra</td>
<td>padma</td>
<td>saṅkha</td>
<td>gadaśa</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>İśvara</td>
<td>Arsikere</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lakshmi-narasimha</td>
<td>Muggihalli</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lakshmi-nārāyana</td>
<td>Hosaholalu</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>------------</td>
<td>------------</td>
<td>---------</td>
<td>------------</td>
<td>------------</td>
<td>-----------</td>
<td>--------------------</td>
<td>----------------</td>
<td>------</td>
<td>------</td>
<td>------</td>
</tr>
<tr>
<td>Padmanabha</td>
<td>Chenna-keśava</td>
<td>Belur</td>
<td>padma</td>
<td>chakra</td>
<td>gada</td>
<td>śaṅkha</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Ṣiva</td>
<td>Arsikere</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lakshmi-</td>
<td>Muggihalli</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lakshmi-</td>
<td>Hosaholalu</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Damodara</td>
<td>Ṣiva</td>
<td>Arsikere</td>
<td>śaṅkha</td>
<td>gada</td>
<td>chakra</td>
<td>padma</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Lakshmi-</td>
<td>Hosaholalu</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Keśava</td>
<td>Somanathapur</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ankarshana</td>
<td>Ṣiva</td>
<td>Arsikere</td>
<td>śaṅkha</td>
<td>padma</td>
<td>chakra</td>
<td>gada</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Lakshmi-</td>
<td>Muggihalli</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lakshmi-</td>
<td>Hosaholalu</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Fig. 6
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Vāsudeva</td>
<td>Chennakesava</td>
<td>Belur</td>
<td>śaṅkha</td>
<td>chakra</td>
<td>abhaya-</td>
<td>gadā</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>mudrā with</td>
<td>mālā</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Íśvara</td>
<td>Arsikere</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Lakshmi-</td>
<td>Nuggihalli</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>naraśimha</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lakshmi-</td>
<td>Hosaholalu</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>naraśayana</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Keśava</td>
<td>Somanathapur</td>
<td></td>
<td></td>
<td></td>
<td>broken</td>
<td>broken sakti</td>
<td>1</td>
<td>-</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>Keśava</td>
<td>Somanathapur</td>
<td></td>
<td></td>
<td></td>
<td>mālā</td>
<td>phala</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pradyumna</td>
<td>Bucche-</td>
<td>Koravangala</td>
<td>śaṅkha</td>
<td>gadā</td>
<td>padma</td>
<td>chakra</td>
<td>-</td>
<td>-</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>śvara</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>vīramarāyena</td>
<td>Belavali</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Íśvara</td>
<td>Arsikere</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Lakshmi-</td>
<td>Nuggihalli</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>naraśimha</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lakshmi-</td>
<td>Nosaholalu</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>naraśayana</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---------------</td>
<td>------------</td>
<td>--------------</td>
<td>------------</td>
<td>------------</td>
<td>-----------</td>
<td>-----------</td>
<td>---------------</td>
<td>---------------</td>
<td>------</td>
<td>------</td>
<td>------</td>
<td>------</td>
<td>----------</td>
</tr>
<tr>
<td>Aniruddha</td>
<td>śīvara</td>
<td>Arsikere gadā</td>
<td>śaṅkha padma</td>
<td>chakra</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Lakṣmi-</td>
<td>Muggihalli</td>
<td>&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>narasiṁha</td>
<td></td>
<td>&quot;</td>
<td>&quot;</td>
<td></td>
<td>&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lakṣmi-</td>
<td>Hosaholalu</td>
<td>&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>narayana</td>
<td></td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Purushottama</td>
<td>Vīra-</td>
<td>Belavadi padma</td>
<td>śaṅkha gadā</td>
<td>chakra</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>narayana</td>
<td></td>
<td>&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>śīvara</td>
<td>Arsikere</td>
<td>&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mallika-</td>
<td>Basral</td>
<td>&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>rjunasvami</td>
<td></td>
<td>&quot;</td>
<td></td>
<td></td>
<td>&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lakṣmi-</td>
<td>Muggihalli</td>
<td>&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>narasiṁha</td>
<td></td>
<td>&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lakṣmi-</td>
<td>Hosaholalu</td>
<td>&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>narayana</td>
<td></td>
<td>&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Keśava</td>
<td>Somanathapur</td>
<td>&quot;</td>
<td>pasa</td>
<td>&quot;</td>
<td>aṅkuśa phala</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Adhokshaja</td>
<td>śīvara</td>
<td>Arsikere gadā</td>
<td>śaṅkha chakra</td>
<td>padma</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lakṣmi-</td>
<td>Muggihalli</td>
<td>&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>narasiṁha</td>
<td></td>
<td>&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lakṣmi-</td>
<td>Hosaholalu</td>
<td>&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>narayana</td>
<td></td>
<td>&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Keśava</td>
<td>Somanathapur</td>
<td>&quot;</td>
<td>&quot;</td>
<td>Paśa Broken</td>
<td>Broken</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>----------</td>
<td>--------------</td>
<td>-------------</td>
<td>------------</td>
<td>------------</td>
<td>----------</td>
<td>-----------</td>
<td>---------------</td>
<td>---------------</td>
<td>-------</td>
<td>-------</td>
<td>-------</td>
<td>-------</td>
<td>----------------------</td>
</tr>
<tr>
<td>Narasimha</td>
<td>Vira-</td>
<td>Belavadi</td>
<td>gada</td>
<td>santha</td>
<td>chakra</td>
<td></td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Lion Face Human Body</td>
</tr>
<tr>
<td></td>
<td>narayana</td>
<td>padma</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;</td>
<td>Isvara</td>
<td>Arskere</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>&quot;</td>
<td>Lakshmi-</td>
<td>Muggihalli</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td></td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Narasimha</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;</td>
<td>Isvara</td>
<td>Hosaholalu</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td></td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>&quot;</td>
<td>Keäava</td>
<td>Somanathapur</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>abhaya</td>
<td>phala</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>Achyuta</td>
<td>Isvara</td>
<td>Arskere</td>
<td>padma</td>
<td>chakra</td>
<td>santha</td>
<td>gada</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>&quot;</td>
<td>Lakshmi-</td>
<td>Muggihalli</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td></td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Narasimha</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;</td>
<td>Isvara</td>
<td>Hosaholalu</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td></td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
</tbody>
</table>
|"
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Janārdana</td>
<td>Chennakesava</td>
<td>Belur</td>
<td>chakra</td>
<td>śaṅkha gada</td>
<td>padma</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Hoysalesvara</td>
<td>Halebid</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>iśvara</td>
<td>Arsikere</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mallikārjunānasvāmī</td>
<td>Basral</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lakshmīnarasimha</td>
<td>Nuggihalli</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lakshmīñarayana</td>
<td>Hosaholalu</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Keśava</td>
<td>Somanathapur</td>
<td>&quot;</td>
<td>dānamudrā</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Keśava</td>
<td>Somanathapur</td>
<td>&quot;</td>
<td>gada abhya</td>
<td>mudrā</td>
<td>broken</td>
<td>broken</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Keśava</td>
<td>&quot;</td>
<td>&quot;</td>
<td>phala abhyāya</td>
<td>with mudrā</td>
<td>with danda mālā</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>padma gada</td>
<td>padma</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Inside the shrine

Inside the (Fig-5) Janārdana shrine, he is flanked by consorts. On the prabhāvali are the avatāras. On the pedestal is Garuḍa kneeling with outstretched wings in anjali-mudrā.
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Upendra</td>
<td>Hoysalesvara</td>
<td>Malebid</td>
<td>gada</td>
<td>chakra</td>
<td>padma</td>
<td>shaankha</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Isvara</td>
<td>Arskere</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Lakshmi-</td>
<td>Nuggihali</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Harshiniha</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>-</td>
</tr>
<tr>
<td>Hari</td>
<td>Chennakesava</td>
<td>Belur</td>
<td>chakra</td>
<td>padma</td>
<td>gada</td>
<td>shaankha</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Isvara</td>
<td>Arskere</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Lakshmi-</td>
<td>Nuggihali</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Harshiniha</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>-</td>
</tr>
<tr>
<td>Krisna</td>
<td>Chennakesava</td>
<td>Belur</td>
<td>gada</td>
<td>padma</td>
<td>chakra</td>
<td>shaankha</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Vrana-</td>
<td>Belveden</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Isvara</td>
<td>Arskere</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Lakshmi-</td>
<td>Somanathap</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Harshiniha</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>-</td>
</tr>
</tbody>
</table>

The above charts explicitly explain the norms followed and their deviations in making the chaturvimsati icons of Visnu.
Daśāvatāras:

Visnu came down to earth nine times to save the mother earth from disaster. The tenth incarnation is awaited when he will come on a white horse with a blazing sword in his hand to protect the good and punish the evil. This avatāra is known as 'Kalkin.' These avatāras are known as major avatāras, the rest are his manifestations.

Early references to the avatāras of Visnu are found in the Satapatha-Brāhmaṇa and Taittiriya - Āranyaka. Later Sanskrit works like the Rāmāyana, Mahābhārata, Bhāgavata-purāṇa and Visnu-purāṇa also refer to them.

These avatāras are generally sculptured on the prabhāvali of the main image in the garbhagriha. At times we also see them on the walls of the temples.

1. Matsya:

Only one figure of Visnu in the Matsya avatāra appears on the west wall of Keśava temple at Somanathapur.

Visnu is shown standing and with six hands. He has a snout and eyes of a fish. In his right hands, he is holding padma and śaṅkha, the third one is broken. His left hands hold danda, chakra and the third is in abhaya mudrā.

Rao gives a slightly different description of the Matsyāvatāra. According to him, Visnu should be like a fish
or half fish and half man. The upper portion should be of a man and lower of a fish. He should have four hands holding śaṅkha and chakra, while the other two hands should be held in varada and abhaya mudrās. The half-man portion should have all the ornaments and also a Kirīta-mukūta.

2. Kūrma:

This avatar also appears only on the west wall of Keśava temple at Somanathapur.

Visnu has a face of a Kūrma or tortoise and has six hands. In his right hands he holds a chakra, a chattrā and a full blown padma. The left hands hold a śaṅkha, padma and phala which is now broken.

Once again the interpretation given by Rao is different from the sculpture. According to him it should be depicted as half-man and half-tortoise, the lower portion being of a tortoise. It should have four hands holding śaṅkha and chakra, the other two are to be shown in varada and abhaya mudrās. He should have a Kirīta mukūta and all ornaments.

3. Varāha:

This avatar has been depicted in various ways in the Hoysala temples. But the strangest thing is that it
is totally absent in the Kesava temple at Somanathapur where the Matsya and the Kurma avatāras have been shown.

In the Chennakesava temple at Belur, we have figures of Varāha on the south and north walls. Varāha (Fig-16,18) has eight hands. The gada, khadga, śakti and vajra are held in the right hands. One left hand is broken and the other three hold a śaṅkha, chakra and khetaka. Devī is seated on his left arm. Her right hand is broken, the left holds a 'phalā'. The tongue of Varāha is hanging out. His right leg is bent at the knee and is stretched backwards. The left leg is bent at the knee and placed on the chest of a demon. The demon is lying down on his back. He has two hands. In one of them he holds a khadga which is raised up; the other cannot be seen.

Varāha figure on the north wall of Hoysaleśvara temple has also eight hands. The right hands carry a raised up khadga, paraśu, another khadga turned downwards and gada. The left hands carry śaṅkha, chakra, khetaka and one of them holds the leg of the devi who is seated on the left arm. He has a boar face and human body. Devi has two hands carrying padma and mātulinga. The Varāha is trampling a human demon who is holding a khadga and a khetaka. His fangs are visible. (Fig-10)
Another varāha figure in the same temple is on the south wall. Here, he has twelve hands out of which nine are now broken. The remaining three hold a śaṅkha, a chakra and an aṅkuśa. He is standing on a demon with one leg on the demon's legs and the other on his head. The demon is lying on his side, with two hands. With one hand, he is supporting himself and with the other he holds a khadga. Devi is seated on Varāha's left shoulder with pāśa and kalaśa in her hands. The hook of aṅkuśa which is in Varāha's hand is in another demon's head and the khadga is piercing his body.

The Varāha figure on the west wall of Buchēvāra temple has four hands holding chakra and gada in his right hands and śaṅkha and padma in his left hands. He is standing with his left foot on the ground and the right foot is bent at knee, trampling a demon. His gada is resting on the demon's forehead. The demon is lying down on his back with hands in aṅjali mudrā.

The other figure on the same wall is with eight hands. Two of his right hands are broken, the other two hold chakra and gada respectively. The left hands carry śaṅkha, dhanus, khetaka and on one of them devī is seated. Varāha's legs are apart and bent at knees with toes pointing towards the left. Consorts are on his either side.
Varāha on the west wall of Vīrānārayana temple has two hands. The right hand has a khadga while devī is seated on the left elbow. He has a boar-face, the snout of which is near the devī's face as if kissing her. The sculpture is unfinished.

The Agni-Purāṇa states that the varāha should hold a śaṅkha in his right hand but here he holds a khadga.

Another figure of a Varāha on the east wall of the same temple, has four hands. He has a boar-face and human-body. He is standing with his legs apart and has a fallen rākṣhasa in between them. The right hands hold chakra and gada with which he is hitting another demon on his side. In his left hands are śaṅkha and padma. As usual, Bhūdevī is seated on the left shoulder and the Varāha is looking towards her. Bhūdevī has two hands. She is seated in sukhāsana on her lord's shoulder. The consort is standing on his left holding padma and phala in her hands.

Here we see Varāha hitting the demon with his gada, unlike the one at Halebid where he is hitting with his khadga.

On the north wall of Mallikārjunasvāmī temple we see the Varāha image standing and with four hands, the right ones holding chakra and the second is broken.
Saṅkha and phala are in his left hands. He has a boar-face and human-body.

But the other image of Varāha on the south wall has eight arms holding chakra, bāna, gadā and khadga in his right hands while his left hands carry saṅkha, khetaka, dhanus and pustaka. The devī is seated on his left shoulder. The boar face here is turned towards the right side, unlike in other places where he is looking at the devī. Here also his legs are apart and bent at the knees but there is no fallen rākshasa between them.

The other Varāha images are seen on the south and north walls of LakshmiNarasiṁha temple at Nuggihalli.

On the south wall outside the towered niche, Varāha is seated in padmāsana with four hands holding chakra and gadā in the right hands and saṅkha and padma in the left ones. The consorts are on his either side with four hands instead of the usual two. Their right hands are held in abhaya-mudrā and holding a padma, whereas the left hands are held in Varadamudrā and holding a padma.

The one on the north wall has ten arms. One right hand is broken, the others carry khadga, bāna, chakra and gadā. The left ones hold saṅkha, khetaka, leg of devī, phala and dhanus. Devī is seated as usual on the left shoulder. Varāha is trampling a demon just like the one
depicted on the south wall of Hoysalesvara temple. He is hitting another demon on the head with his gada who is on his right side. On his left is a male figure in anjali-mudrab.

4. Narasimha:

The one on the south wall of Chennakesava temple has sixteen arms. One pair of right and left arms are tearing the chest of Hiranyakasipu, another pair of arms is pulling out his intestines and holding them upwards like garlands, the rest of the right hands hold śakti, gada, danda, pustaka, leg of Hiranyakasipu and one emblem is broken. The left hands hold ghanta, śaṅkha, danda, khadga, padma and crown of Hiranyakasipu. Narasimha is seated with his right leg hanging down and left leg folded and resting on the seat. The demon Hiranyakasipu is lying down with his head on the folded knee of the god and his legs are hanging down. Garuda is kneeling with hands held in anjali mudrā and looking up at the god.

We have four images of Narasimha on the west wall of the Hoysalesvara temple. In one of them he had twelve and in the other three, ten arms. Hiranyakasipu holds a khadga and a khetaka in his hands. Pralhāda and Garuda are in anjali mudrā. Otherwise the icon is similar to the Belur one.
The Vaikhānasagama gives a somewhat similar description of Narasimha. The only differences are that at Halebid and Belur the figures are seated instead of standing in tribhanga pose.

Furthermore, the god is not attended by Śrīdevī, Bhudevi, Narada with vina, Indra and Lokapālas in anjali mudrā.

A similar figure is on the south wall of Bucheśvara temple and north wall of Mallikārjunasvāmi temple. Here too Narasiṣṭha has ten arms.

But Narasiṣṭha figures on the west wall of Mallikārjunasvāmi temple and south wall of Lakshmīnarasiṣṭha temple are seated in padmāsana with only four arms. At Basral his front hands are held in abhaya and varada mudrās and back hands hold chakra and śaṅkha. His consort on either side hold phala in one hand and their other hand is embracing the god. On the pedestal are Garuḍa and Prahlāda kneeling down in anjali mudrā.

At Huggihalli his right hands hold padma and chakra, while the left hands gadā and śaṅkha. He is seated in padmāsana. His consorts have four hands. Their front hands are held in abhaya and dāna mudrās, and back hands hold padmas.
Another figure of Narasiṣṭha here is seated and has eight hands. Garuda and Pralhāda are in anjali mudrā and Lakṣmī is holding padma and phala. In all these figures, Narasiṣṭha has a lion-face and human-body.

The Narasiṣṭha figures at Basral and Nuggihalli follow the description given in the Silparatna.

5. Vāmana:

The Chennakesava temple at Belur has Vāmana and Trivikrama story on the south wall. Vāmana, the dwarf, is standing in dvibhāṅga pose, with the bend at the waist and left hip raised. He has two hands, with the right one held in Varadā mudrā and the left holding a hala with a chhattra on top which is over his head. He has curly hair and big circular rings in ear-lobes. Bali is a tall man with two hands holding a kālaṣa of water which he is pouring on the hand of Vāmana, who is receiving it. He is comparatively a small figure. Bali is calling back Sukra by holding his hand.

This story is depicted in two different panels. But here the Trivikrama part of the episode is not depicted.

According to Rao and Banerjea, Vāmana should hold a Kamandalu or a staff in one of his hands. But here Vāmana has his hand in Varadā mudrā.
The same story, again in two panels, is shown on the west wall of Hoysalesvara temple. The details are the same as at Belur. Vāmana has only a piece of cloth tied on his private parts the cloth being held in position with a string tied round his waist. The fangs from Bali's open mouth are visible. He wears a huge crown. (Fig-9,19)

Trivikrama has four hands holding a gada and a padma in right hands, and chakra and śaṅkha in left hands. His right leg is stretched upwards where Brahmā is seated in padmāsana with three faces, washing the foot of Visnu. His left foot is placed firmly on the ground. River Gaṅgā is flowing down. The fish and tortoise are shown in her stream. Garūḍa is kneeling down with hands in aṅjali mudrā. (Fig-9).

On the north wall of Buchesvara temple, Bali and Vāmana are shown sideways. Vāmana is a short Brahmachārī, with an umbrella held over his head and receiving water from Bali. (Fig-45)

Trivikrama is just the same as at Halebid.

The east wall of Viranārayana temple has only Vāmana figure holding a danda and an umbrella. He is a dwarfish brahmacārin with a heavy body. Banerjea gives the same stipulations for making the icons of Vāmana.
Vāmana on the south wall of Mallikārjunaśvāmi temple wears sandal®s and a yajñopavīta.

Once again, this episode Is narrated on the north wall of the same temple. Here, Vāmana is standing on a raised ground and Sukra is holding the knee of Bali who is pouring water on Vāmana’s hand. Trivikrama has a lady attendant.

In the Lakṣmnarasiśha temple this story is on the south wall. The only difference here is that both Sukra and Brahmā are bearded.

The Lakṣmnarāyana temple has Vāmana and Bali on the north wall and Trivikrama on the east wall. Brahmā is bearded and with four hands holding Śruk Śruva, pāśa, Kalaṣa and the fourth is in abhayamudrā. On the right, at the bottom, is a yogī seated in padmāsana.

5. Paraśurāma

In the Hoysalesvara temple, he is on the north wall. He is standing with ‘paraśu’ in his right hand and ‘phala’ in his left. Banerjea ⁹ says that Paraśurāma is depicted with a paraśu in his right hand. Though Rao ¹⁰ says that he should have his left hand held in sūchi pose, practically in all these sculptures he holds a ‘phala’.
The east and west walls of Viranarayana temple, the west wall of Mallikarjunaswami temple and north wall of Lakshminarasimha temple have similar figures.

But on the south wall of Keshava temple, Paraśurāma has four hands. His right hands carry 'paraśu' and 'padma', while one of the left hands carries a chakra; the other is now broken.

The Agni-Purāṇa, which describes Paraśurāma with four hands, says that he should carry paraśu, khadga, bāna, and dhanus or bāna, dhanus, khadga and paraśu.

On the north wall of the same temple, Paraśurāma has six hands holding pasa, gada, śankha in right hands and paraśu, padma and chakra in left hands.

None of the authorities speak of Paraśurāma with six hands.

7. Rāma:

On the east wall of Siddheshvara temple, the figure of Rāma is shown standing with four arms; however, now all destroyed. It is a very flat figure which looks as if it was added later. The workmanship is very poor. It is an ugly and extraneous figure perhaps executed in late Vijayanagar times.
In the Buchēvara temple, on the south wall, we have Rāma accompanied by Lakshmana and Hanumān. Both Rāma and Lakshmana are shown standing and with two hands holding bāna and dhanus. Hanumān is standing with aṅjali mudrā.

On the west wall of Venugopāla shrine in Vīranārāyana temple, Rāma is shown standing in dvibhaṅga pose instead of tribhaṅga.

On the west wall of Yoganarasiśa shrine in the same temple, we have a similar image of Rāma. But here Garuda is shown next to him, kneeling on his right leg. Left knee is bent with the foot forward. He has two hands. Right one is raised up with the palm turned towards the top, while the left hand is in yogamudrā. It is an unfinished sculpture.

Mallikārjunasvamī temple has figures of Sītā, Rāma and Lakshmana on the south wall. Here Hanumān is missing. Sītā has two hands. In one of them, she holds 'phala' and the other is hanging down by her side.

Lakshmnarasiśa temple has on its east wall Rāma, Sītā, Lakshmana and Hanumān. Rāma is in the centre standing with a slight bend at the waist, holding bāna and dhanus in his two hands. Lakshmana is on his right. His figure is similar to Rāma. Sītā is on the left of Rāma. She holds a 'phala' in her right hand and the left hand hangs down by
her side. Hanumān is standing next to Lakshmana in anjali mudrā. His knees are bent and his tail is raised above his head. (Fig. 20)

In the Kesava temple we have two figures of Rāma on the south wall. Rāma has six hands. In one of the figures, the right hands carry padma, chakra and bāna. The left hands hold śankha, danda and dhanus which are now broken. In the other, his two right hands hold bāna, śankha and the third is in abhaya mudrā; two left hands hold dhanus, padma and the third is in dānamudrā.

None of the authorities specify any rules for six-handed figures of Rāma. All of them speak of Rāma having two arms only, holding bāna and dhanus.

Though Rao says that Sītā should be shown standing to the right of Rāma and Lakshmana on his left, at Nuggihalli, it is just the reverse.

8. Krisna:

He is one of the avatāras of Viṣṇu whose stories as a child are also depicted in sculptures. In sculptures, he is one of the most popular forms even today. Krisna's pranks as a cowherd have held the imagination and fancy of many poets and artists. With the Hoysala sculptors also, Krisna was a favourite god. His killing the the serpent
Kāliyā, holding up the Govardhana mountain, playing on his flute and enchanting the 'gopīs' were some of the off-repeated themes.

Krisna as navanītachora or stealer of butter is depicted on the north walls of Bucheśvara temple and Amriteśvara temple. He is seen standing on a tall stool with his left hand holding the pots of butter which are hanging down tied with strings from the roof. His right hand is on his chin as if seriously thinking of some mischief. At Koravangala, the face of the figure is badly damaged. At Amritapura the figure of Krisna is of a young man with a bulky body while the story being related is of his childhood.

Krisna as Kāliyāmardaka appears several times in the Hoysala temples.

In the Chennakesava temple at Belur, on the jāli of eastern wall, we have Krisna dancing on the hoods of Kāliyā. His right leg is bent at the knee and raised upto the knee of left leg. His left leg is also bent at the knee and placed on the hoods of Kāliyā. The right hand is in abhyamudrā and the left is holding the tail of the serpent.
The figure from Halebid in the National Museum is very much akin to the one in Belur. The only additions are of a figure of half-female, half-serpent near the feet of Krishna and Garuda on his right with anjali mudrā. The open mouth displays his fangs.

Similar figures appear on the north walls of (Fig. 11), Buchesvara temple, Amrīteśvara temple, south and east walls of Vīranārayana temple, east and west walls of Mallikārjuna-śvāmin temple, north wall of Lakshminarasimha temple and west wall of Lakshminārayana temple.

According to Rao 14, Krishna's right hand should be stretched like a streamer but in all the figures here it is in abhayamudrā.

Venugopāla figure on the south wall of Hoysalesvara temple has two hands in which he is holding his flute. His left leg is thrown across the right leg with toes touching the ground. He is standing on the padma, the petals of which are in three tiers. Cows, cowherds and cowherdesses are at his sides listening to him intently. The listeners are shown in tiers, one above the other, standing on platforms.

A similar figure from Halebid is in the Indian Museum at Calcutta. Venugopāla has also two Visnu figures, one on
either side. Right side Visnu holds chakra, gadā, padma and śaṅkha. The left side Visnu holds chakra, gadā, and śaṅkha and the fourth arm in abhaya. Makaras with male figures seated on them are also shown on either side. (Fig-15).

Similar figures appear on the north walls of Bucheśvara temple, Amrītēśvara temple, east wall of Viṇārāyana temple and north wall of Mallikārjunasvāmī temple. But in the Mallikārjunasvāmī temple, there are no listeners at all on his sides. The north and west walls of the Lakshmīnārāyana temple have also Venugopāla images with Garuda in anjali mudrā on the pedestal.

South and north walls of Lakshmīnārāyana temple have similar icons. The east wall of Keśava temple has gadā, chakra, śaṅkha, and padma near the head of Venugopāla. Near his feet is a coiled up cobra also listening to him intently. His consort to the left carries necklaces and flowers.

In the garbhagriha of the southern shrine in the same temple is Venugopāla standing under a tree and playing the flute. On the pedestal is Garuda kneeling in anjali mudrā. He is flanked by consorts. Daśavatāras of Visnu are on the prabhāvalī. In tiers on his right side at the bottom, is a cowherd, and above him, on both the sides, are cows listening intently; above this, on the left are sages seated with folded hands. (Fig-13).
Govardhanadhāraṇī form is on the south wall of Hoysalesvara temple showing him holding aloft the govardhana hill above his head on his left palm. His body is bent to the right. Cows, cowherds and cowherdesses are under the tree as shelter. On the hill are trees, wild beasts and hunters.

On the north wall of Buchesvara temple, Govardhanadhāraṇī has Garuḍa on his left with āṇjali mudrā, and Lakṣmī on his right holding pāśa and phala.

(Fig-12), The north wall of Amrītesvara temple, west walls of Viranārāyana temple and Mallikārjunaśvāmi temple, south walls of Lakṣmīnarasimha temple and Lakṣmīnārāyana temple have similar figures also.

9. Buddha:

Only one image of Dhyāni Buddha is found on the walls of the Hoysala temples under study. Otherwise, this figure occurs only on the prabhāvali of the images. Hoysala artists seem to have regarded Buddha as the ninth incarnation of Viṣṇu instead of Baḷarāma. Nowhere else except on the east wall of Viranārāyana temple, is Buddha seen seated cross-legged in yogasana on an inverted three-tier lotus flower. He is without the ushnīsa. He has two hands which are held in yogamudrā and has elongated ear-lobes.
This figure bears resemblance to the description given by Rao 15 which says that Buddha should be shown seated in padmasana, with pendant ear-lobes in dhyanamudrā with cross-legs and hands in yogamudrā. But the marks resembling 'padma' on his palms and soles of his feet are not seen here as Rao 16 and Brhatasamhitā 17 specify.

10. Kalki:

There are two Kalki figures on the walls of Hoysala temples under study. One of them is on the east wall of Vīranārayana temple. Kalki here is standing with both legs bent at knees. He carries a khadga in his right hand which is now broken, and a Khetaka in his left hand. On his left is Garuda standing with outspread wings, legs apart and bent at knees, with anjali mudrā.

The other image is also on the east wall, in the Keśava temple.

Kalki, here has four hands holding khadga, now broken, and chakra in his right hands. Saṅkha and a long khetaka on which his hand is resting are in his left hands. He has a slight bend at the waist.

The Vaikhānasāgama 18 and Agni-Purāṇa 19 describe Kalki as with four hands. The Keśava temple image holds the emblems in the four hands which are specified by
Vaikhānasāgama. The only difference is that he does not have a face of a horse which this āgama states, nor is he riding a horse as stated in the Agni-purāṇa and Vishnudharmottara.

Visnu/Lakshmi or Lakṣmiṇārayana:

The south wall of Chennakesava temple at Belur has Visnu seated in sukhāsana with Lakshmi seated on his left thigh. The objects in his right hands are broken, the left hands carry gada and padma. Two female attendants are standing in triśṭhāṅga pose. On the pedestal is Garuda kneeling in aṅjali-mudrā. On the top of the niche between two makara figures is a female seated, holding triśūla and matsūliṅga in her two hands.

There are two more figures of Visnu and Lakshmi on the same wall. The only difference is that one left hand of Visnu is on the shoulders of Lakshmi instead of holding padma as in the other figure.

The central ceiling of Chennakesava temple at Marale has Lakṣmiṇārayana seated in the central square. Around them are the astadīkṣṭalas on their vehicles, one in each square.

Lakṣmiṇārayana figures on the west, north and south walls of Hoysaleswara temple are almost the same.
as at Belur. The differences are only in the objects carried in Visnu's hands.

The west wall image holds chakra, śaṅkha, the third hand is in abhayamudrā and the fourth is broken. The north wall icon has all the hands intact. The right hands hold chakra and padma, left hands have gada and śaṅkha. There are two female attendants. The one on the right holds padma and phala, and the one on the left is admiring the earring in the mirror. The south wall depicts canopies over their heads. There are also Lakaṣṭhīnārāyana figures seated on Garuda on the west and north walls.

The image on the west wall is seated on Garuda's shoulders. Garuda is holding śakti in one hand, the other is broken. Visnu has four hands. The right ones are broken and the left hold a śaṅkha and embraces Lakaṣṭhī. Garuda is flying in the air with outspread wings.

The other figure, on the north wall, is shown seated on the pedestal held up by Garuda in two of his hands, the other two are held in ānjali-mudrā. Only two right hands of Visnu are visible, which hold the padma and kalaṣa. Lakaṣṭhī holds a phala.

A similar figure from Halebid is in the National Museum. (Fig-21).
In the Viranārayana temple, on the north wall is a Lakshminārayana figure in which Viṣṇu is in the form of Keśava. Lakṣmī is standing on his right with padma and phala in her hands.

This figure on the east wall of Īśvara temple is damaged. But here Lakṣmī is standing on Viṣṇu's left.

The north wall of Mallikārjunasvāmī temple has Lakshminārayana seated in sukhasana. Nārāyana has four hands holding padma and śaṅkha in his right hands, gadā in one left hand, the other being behind Lakṣmī who is also embracing the god with one hand. There is a padma under Lakṣmī's foot.

Another image on the south wall has Viṣṇu seated in sukhasana on Garūdā's shoulders. Viṣṇu carries chakra, gadā, śaṅkha and padma which is behind Lakṣmī. Lakṣmī is also embracing the god and holding a phala; Garūda is flying holding the ṣakti in one hand, the other is broken.

On the north wall of Lakshminarasimha temple, Viṣṇu is shown holding a chakra in the hand which is behind Lakṣmī. Lakṣmī here holds padma instead of phala. Her right foot is on a padma, on her left
side is an elephant standing. Near the elephant's trunk, there is a kalāśa. Garuda is on the pedestal in anjali-mudrā.

On the south, west and north walls of Lakshmīnārāyana temple, we have almost similar figures, the differences are only in details.

The west wall image has chakra in one of the left hands which is embracing Lakshmī. The chakra is a circular disc on his fingers, hanging down, unlike in other figures of this temple where it is normally raised. (Fig. 22).

The north wall image has the right leg of Lakshmī resting on the back of an elephant instead of on a padma.

The east wall of this temple has Lakshmīnārasimha figure where Narasiṁha has a lion-face and human-body. Pralhāda is praying. Otherwise, it is like the other Lakshmīnārāyana figures.

The west wall of Keśava temple at Somanathapur has Lakshmīnārāyana and Lakshmīnārasimha images. The Lakshmīnārāyana image has an elephant under Lakshmī's feet and she holds padma and kalāśa. Lakshmīnārasimha image has the Visnu with a lion-face and human-body. He is flanked by Pralhāda on the right and Garuda on the left. Both are standing in anjali-mudrā.
The Sanskrit authorities and Visvakarmašāstra specify that the objects associated with Viśnuta should be in the form of Ayūdha-purushas standing on his sides. Moreover, the gods, Brahmā and Śiva, should be seated with anjali-mudrā. But these rules are not adhered to here at all.

Krisna and Satyabhāmā:

Viśnuta's avatāra, Krisna is also depicted with his consort Satyabhāmā.

Krisna and his consort Satyabhāmā were involved in a fight with Indra and Śacī over the Pārijāta tree.

We have depictions of Krisna and Satyabhāmā seated on the shoulders of Garuda. They are on the north wall of Lakṣmīnarasimha temple, west walls of Lakṣmīnarāyana temple and Keśava temple.

In the Lakṣmīnarasimha temple Krisna and Satyabhāmā are seated on the shoulders of Garuda. Krisna holds chakra and phala in his two hands. Satyabhāmā holds padma and phala. Garuda has sakti in his right hand which is raised up, and the left hand holds the branch of Pārijāta tree which is over the heads of Krisna and Satyabhāmā.

This image in the Lakṣmīnarāyana temple has Krisna seated on Garuda in sukhasana and Satyabhāmā seated on
Krisna's left thigh also in sukhāsana. Krisna has four hands carrying padma, chakra, gada and śaṅkha. Satyabhāmā holds padma in one hand and the other is behind Krisna. Garuda is kneeling, holding Śakti in one hand, the other being broken. They are retaining the Pārijāta tree.

Keśava temple has a similar figure.

Hayagrīva:

This image is only on the north and east walls of Lakshmīnarasimha temple at Nuggihalli.

On the north wall, Hayagrīva is seated in yogāsana on a double-petalled lotus with four hands. His right hands are held in abhayamudrā with akshamālā and jñānmudrā. His left hands hold pustaka and phala. He has a horse face with ears raised upwards. Sarasvatī is on his left and Ganeša on the right. Both are seated in padmāsana with four hands. Sarasvatī holds aṅkuśa, abhaya-mudrā with mālā, pāśa and pustaka. Ganeša holds paraśu, abhaya, padma and apūpa.

The east wall Hayagrīva has eight hands and is standing on a pedestal, with both legs bent at knees. He holds a khadga, chakra, bāna, and gada in his right hands, and śaṅkha, khetaka, dhanus and padma in his left hands. He also has a horse-face with ears raised.
upwards. On the pedestal is a fallen rākṣasa. On his right is a lady with a long-tailed bird perched on her right hand. (Fig-25).

The Vismudharmottara 22 says that Hayagrīva should have eight arms. Four of his hands should be on the heads of the personified forms of four Vedas, and his feet should be on the outstretched palms of the goddess earth. But here he is seated in yogāsana. There are no Vedas near him.

Ādīmūrtī:

It is shown seated on the coils of Ananta whose hoods are over Viṣṇu's head. Viṣṇu's right leg is hanging down, his left leg is bent at knee and placed on the coils of Ananta. He has four hands. One right hand holds a chakra and the other is resting on the coils of the serpent. One left hand holds a śaṅkha and the other is stretched on the left knee. Near his feet is Garuḍa kneeling on right knee, in aṅjali-mudrā. Pralhāda and the gods are standing on the sides of Viṣṇu. On the left side is a goddess standing in tribhanga pose holding kalaṇḍa and chāmara.

This figure is on the south wall of Lakṣmiṇarasiṁha temple. The east walls of Lakṣmiṇārayana temple, and Keśava temple have also Ādīmūrtī images. All these images are in keeping with the details given by Rao 23.
Jalaśāyin and Raṅganātha:

The figure of Raṅganātha as described by Rao is just like the Yogasayana mūrtī. This mūrtī is to have two hands, the right touching the kīrīṭa and the left held in kataka pose or touching the thigh. His right leg is stretched and left leg bent. He is recumbent with one quarter of the body towards the head raised and three quarters lying flat on the serpent.

While giving the details of Jalaśāyin images, Rao says that the god should have four arms.

On the east wall the screened-window of the Chennakesava temple we have Viṣṇu as Jalaśāyin. He is reclining on the coils of Ananta whose hoods are over his head. Viṣṇu has four hands. One right hand is under his head, the other is held in jñānamudrā. One left hand is stretched on his left leg, the other holds a padma. His legs are crossed over each other, with right leg resting on the lap of Lakṣmī and the left leg is bent and placed on the other leg. From his navel is the stalk of padma issuing out on which Brahma is seated in padmāsana. He has three heads and four hands.

As Rao says, the stalk should be held by Madhu and Kaiṭabha and the personified forms of the weapons should be surrounding the figure of Viṣṇu along with the
daśāvatāras around his head. This is not a very detailed form of Jalaśāyin as these details are totally absent here.

The north wall image from the Bucchēśvara temple is closer to the description of Rāganātha as it has only two hands. One is under his head and the other on his side. Otherwise this figure is just like the one at Belur.

Varadarāja:

Varadarāja is riding on the shoulders of Garuda whose hands are broken. On the right is an elephant with uplifted trunk offering a flower to Viṣṇu. On the left is a makara with open mouth. Behind it is a man in anjali-mudrā.

This image appears on the north wall of Siddheśvara temple.

The west wall of Hoysaleśvara temple has a more detailed version of this story. Viṣṇu is seated on the shoulder of Garuda in a sukhāśana pose with eight hands. In his right hands he holds a chakra, gadā, bāna, and akṣhamāla on abhayamudrā. Left hands hold śaṅkha, dhanus, khetaka and perhaps pustaka. Garuda has two hands supporting the knee and foot of Viṣṇu. At the bottom is a crocodile holding the hind leg of an elephant.
who is offering a flower to Visnu with his upraised trunk.

On the south wall of Bucheśvara temple, Visnu has only four arms holding chakra, gada, saṅkha and padma. He has hit the makara with his chakra and released an angel imprisoned in him, who is in anjali-mudrā. Down below, in the water, is a yogi seated in padmāsana, watching all this in wonder.

Venkatesa:

Only one image is found, and that too on the west wall of Keśava temple. Venkatesa or Harihara is standing with four hands. Back hands are broken. Front right hand is held in abhayamudrā and front left hand is in katyāvalambita pose.

Vitthala:

The Mallikārjunasvāmi temple has a figure of Vitthala on its north wall. He is shown standing with both his hands held akimbo or resting on his hips. The objects held in his hands are not clear.

The same deity again appears on the south wall of Lakshminarāyana temple. Here he holds padma in his right hand and saṅkha in the left.
Yoganārayāna:

On the north wall of Lakshminarasiṁha temple, we have Narayana seated in padmāsana with four hands. His front hands are held in yogamudrā while the back hands carry śaṅkha and chakra. On his left is Lakṣṇī, also seated in padmāsana with four hands. In her right hands are aṅkuśa and padma and in left hands are pāsa and padma. On his right is Bhudevī seated in padmāsana with four hands holding aṅkuśa, padma and pāsa like Lakṣṇī. But in the fourth hand, she has a kalasa instead of a padma.

On the north wall of Lakshminarasiṁha temple and south wall of Kesava temple, we have similar figures but Bhudevī and Lakṣṇī are not present here.

Yoganarasiṁha:

Yoganarasiṁha is slightly different from Yoganārayāna. Narasiṁha has a lion-face and human-body. Instead of holding his front hands in yogamudrā, they are stretched on his knees. Moreover, he has a yogapatta around his legs.

This figure is on the west wall of Vīranārayāna temple, east wall of Mallikārjunasvāmi temple, and on the south walls of Lakshminarasiṁha and Lakshminarasiṁha temples.

The only difference is in the figures flanking the Yoganarasiṁha.
At Belavadi, he has chanaradharīs. At Nuggihalli, he has consorts, Garuda and Pralhāda in anjali mudrā. At Hosaholalu, he has kodandarāma and Lakshmana holding bow and arrow on his sides.

We have a figure of Visnu seated in sukhasana on the south wall of Lakshmīnarasimha temple. His front hands are in abhaya and varada mudrās. Garuda and a yogī are on his sides. The yogī is seated in yogasana. Both are in anjali mudrā.

The west wall of Lakshmīnarasimha temple has a seated figure of Narāyaṇa and Dāmodara.

Dancing Visnu:

Visnu is not associated with dance except in his Mohini form. His dancing figures are rarely found. Siva is the only god associated with dance and hence known as Natārāja.

But at Somanathapur, we have two figures of dancing Visnu. They are both on the north wall. One of the figures has four arms. The front hands hold a Viṅgū and the back hands, chakra and śaṅkha.

The other figure has eight arms. Three right arms are broken, the remaining one is held in abhayamudrā, with a mālā on it. The left hands hold a śaṅkha, kalaśa, one
hand is held in lamba-hasta and one other has two fingers raised; the rest are broken.

In none of the other temples we have Visnu dancing. Somanathapur has some of the very unusual images. For example, on the west wall, we have Visnu with a lion/monkey face holding a fruit in his front hands and chakra, saṅkha are in his back hands.

Then, on the north wall, Visnu has once again chakra and saṅkha in the back hands and a spiral lasso in the front right hand. The front left hand is held in dāna-mudrā. Here he is described as Yama. On the south wall, Visnu has saṅkha and chakra in his back hands with danda and sakti in the front hands. He is described here as Indra.

On the east wall of Lakshmi Narasimha temple and south wall of Lakshmi Narayana temple, we have Visnu seated in padmāsana with only two hands. In his right hand, he has a bowl of sweets and the left has a kalaśa. On his right side is a chakra and left side a saṅkha. At Nuggihalli, we can also see the daśavatāras on the torana and Garuda on the pedestal.
Siva

He is regarded as the destroyer of the evil according to the concept of Hindu religious tenets. He is the only god of the Hindu pantheon who is worshipped in his symbolic as well as anthropomorphic form. His symbolic form is known as 'Linga' which in Sanskrit means a 'symbol'. It is round, i.e. which has no beginning or end, just as the Reality has no beginning or end.

His antiquity can be traced back to the Indus Valley Civilization where he was regarded possibly as the 'protector of the animals' or 'paśupati'.

Siva's anthropomorphic forms can be classified into four types, viz. Saumya, ugra, nātya and anugraha. The distinguishing characteristics in his hands are the trīṇḍa which symbolises the ego or guṇas, as it is represented by the three prongs, damaru which has the sound or vibrations of creation, agni which symbolises destruction and sarpa which represents desires and senses. His headgear is in the style known as Jāta-makuta as he has matted hair which are associated with him mainly due to his yogic nature. He has a third eye known as 'jñāna chaksu' which means the eye of wisdom. His vehicle is a bull called Nandi which represents the spirit of Karma-yoga.
Different Forms:

Siva’s anthropomorphic images in the Hoysala temples can be grouped in the following manner for study:

1. Saumya form: Dakshinamurti, Siva standing with only his distinguishing emblems, and Umamaheśvara.

2. Ugra form: Gajasuramardana, Andhakasuramardana, Tripurāntaka and Bhairava.

3. Anugraha form: Only Rāvananugraha type is found.

4. Hṛttra or as Natarāja.

Though the Gajasuramardana and Andhakasuramardana forms also show him dancing, we have enumerated them as his ugra forms.

Umamaheśvara is classified in his saumya form as he is seen in a calm and benevolent form.
Very unusual forms of Dakshinamurti are seen on the Hoysala temple walls. No agama or ststra has any mention of this form. A deity is dancing naked with two arms raised above her head and holding a bowl or chakra. She wears high heel sandals.

Dakshinamurti is also with two arms with one on his side or holding a danda and the other holds a chakra with sarpa, or bowl with chakra. He is wearing a long yajnopavita, long coat covering his right leg, and a wig or kullavati cap. He also wears heeled sandals at times.

(Fig. 26)

This figure is on the north, south, and west walls of Bucheśvara temple, east wall of Lakshmīnarasimha temple, and south wall of Lakshmīnārayana temple. Only the south wall of Bucheśvara temple has Dakshinamurti with four hands. His right hands hold pāśa, akṣamāla with abhayamudrā and left hands phala and pustaka.

We have also many images of Siva holding various emblems associated with him. Though Suprabhedagama mentions Siva with four arms as his general characteristics, it does not specify the objects held by him. Most of these images are on the walls of Hoysaleśvara temple though we have some of them on the walls of Bucheśvara, Isvara and Mallikārjunasvami temples also. These are as follows:
<table>
<thead>
<tr>
<th>Form</th>
<th>Temple</th>
<th>Place</th>
<th>B R Hand</th>
<th>B L Hand</th>
<th>P L Hand</th>
<th>F R Hand</th>
<th>Extra R Hand</th>
<th>Extra L Hand</th>
<th>N</th>
<th>E</th>
<th>S</th>
<th>W</th>
</tr>
</thead>
<tbody>
<tr>
<td>Śiva</td>
<td>Hoysalesvara</td>
<td>Halebid</td>
<td>Trisula</td>
<td>Damaru</td>
<td>Phala</td>
<td>Abhaya-</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>with danda</td>
<td>mudrā</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>with mālā</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;</td>
<td>Bucchavara</td>
<td>Koravanga</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;</td>
<td>Isvara</td>
<td>Arsikere</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;</td>
<td>Hoysalesvara</td>
<td>Halebid</td>
<td>&quot;</td>
<td>&quot;</td>
<td>Patra</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>Trisula</td>
<td>Kapala</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>Sarpa</td>
<td>Phala</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>Damaru</td>
<td>Patra</td>
<td>Khadga</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;</td>
<td>Hoysalesvara</td>
<td>Halebid</td>
<td>Damaru</td>
<td>Trisula</td>
<td>Broken</td>
<td>Abhaya-</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>mudrā</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>with mālā</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Form</td>
<td>Temple</td>
<td>Place</td>
<td>B R Hand</td>
<td>B L Hand</td>
<td>F L Hand</td>
<td>F R Hand</td>
<td>Extra R Hand</td>
<td>Extra L Hand</td>
<td>N</td>
<td>E</td>
<td>S</td>
<td>W</td>
</tr>
<tr>
<td>-----</td>
<td>--------------</td>
<td>---------</td>
<td>----------</td>
<td>----------</td>
<td>----------</td>
<td>----------</td>
<td>--------------</td>
<td>--------------</td>
<td>----</td>
<td>----</td>
<td>----</td>
<td>----</td>
</tr>
<tr>
<td>Śiva</td>
<td>Hoysalesvara</td>
<td>Halebid</td>
<td>Trisūla</td>
<td>Damaru</td>
<td>Broken</td>
<td>Chakra</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Isvara</td>
<td>Arsikere</td>
<td></td>
<td>Broken</td>
<td>Broken</td>
<td>Broken</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Broken</td>
<td></td>
<td>Broken</td>
<td>Broken</td>
<td>Broken</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mallikārjunaswamī</td>
<td>Basral</td>
<td>Trisūla</td>
<td>Damaru</td>
<td>Dānamudrā</td>
<td>Abhayamudrā</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Paraśu</td>
<td>Mriga</td>
<td>Abhayamudrā</td>
<td>Padmas hanging down</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>3-headed cobra</td>
<td>Fan</td>
<td>Paraśu</td>
<td>Trisūla</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Śiva</td>
<td>Hoysalesvara</td>
<td>Halebid</td>
<td>Trisūla</td>
<td>Dhanus</td>
<td>Khatvāṅga Vismaya-</td>
<td>Broken Pātra</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>with 6 hands</td>
<td></td>
<td></td>
<td></td>
<td>mudrā</td>
<td>Broken Pātra</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Damaru</td>
<td>Kapāla</td>
<td>Sarpa</td>
<td>Khadga</td>
<td>Pustaka</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(Fig-10)
Umāmaheśvara:

Umāmaheśvara are depicted on the south wall of Chennakeśava temple. Śiva has four hands. He has trisūla and abhaya with mālā in his right hands, damaru in his left hand, the fourth is on Pārvatī's shoulder. He is in tribhanga pose and Pārvatī in dvibhaṅga pose, with two hands. Her right hand is round Śiva's waist and left is holding a padma. Two female attendants are on their sides.

South wall of Hoysalesvara temple has the same image where both are seated. Śiva is seated with right leg bent at knee hanging down, left leg is folded. Umā is seated on it, also with right leg hanging down and left leg folded. Mongoose is under the folded left leg of Umā.

North wall of Īśvara temple again shows them standing with a devotee in the middle with anjali mudrā. Śiva has two hands with trisūla and damaru in right and left hands respectively. All four hands of Pārvatī are broken.

The two images on the south wall of Buchesvara temple have Umāmaheśvara seated in sukhasana. Umā is seated on the left thigh of Śiva who has four hands. One right hand is held in abhayamudrā with mālā and the other holds a trisūla. One left hand holds a damaru and the
other embraces Uma. Uma has two hands in one of which she holds a padma or phala, and with the other embraces Siva; Nandi and crocodile are seated near the foot of Uma. Attendants flank them. In one image, Brahma and Keśava are also standing on their sides. Brahma is on their right with three faces and four hands. He holds sruk, sruva, pāsa, kalaśa supported by a danda and one is broken. Keśava is on the left holding saṅkha, chakra, gadā, and padma. (Fig-27).

The south and west walls of Mallikārjunasvāmī temple have Umāmaheśvara seated in sukhasana on a pedestal. The south wall image is similar to the Bucheśvara temple images, except that here we have Kumāra and Ganeśa on the left and right sides respectively, instead of Brahma and Keśava. Kumāra has three faces and four hands holding aṅkuśa, abhaya with māla, pāsa and peacock. Ganeśa holds paraśu, broken tusk, gadā and apūpa. His trunk is on the apūpa. Rat, his vehicle, has a bowl of modakas in front of it.

The west wall image shows Siva's one right hand on his knee instead of abhayamudrā and one left hand held in abhayamudrā instead of embracing Uma. Nandi is seated below with devotees in anjali mudrā. Otherwise this image bears resemblance to the other image.
We also have Umamäheśvara images seated on Nandi as vāhana.

Such images are on the north and south walls of Hoysalesvara temple, north wall of Búcheśvara temple and east wall of Mallikārjunasvāmī temple.

All other details are similar to the previously mentioned images.

Ugramūrtīs

Gajāsuramardana mūrti:

The west wall of Chennakesava temple has Śiva dancing on the head of Gajāsura. His right leg is bent at the knee and placed on the head of the demon. His left leg is also bent at the knee but raised upto the calf of the right leg with toes pointing down. Śiva has twelve hands. In his right hands, he holds a khadga, aṅkusa, trisūla, vajra, śakti and damaru. His left hands hold ghanṭā, skin of the demon over his head, trisūla, sarpa, śakti, and the object in one of his hands is not clear. Musicians are on both the sides of the demon's head.

On the north wall of Siddheśvara temple, Śiva is dancing on the trunk of the demon. He has only four hands. His right hands are held in svargahasta and abhaya mudrā with mālā. One left hand is held in gajahasta, the other
holds a damaru. His right leg is bent at the knee and folded up while the left leg is on the trunk of the demon.

The south wall of Hoysalesvara temple has Gajāsuramardana with eight hands. The right hands hold a khadga and trisula. One hand is held in lambahasta. The left hands hold damaru and pātra with bearded kapāla. One hand is in gajahasta and his two hands stretch over his head like the prabhamandala but holding the skin of Gajāsura. Siva is dancing on the demon. Nandi is on the hind legs of the demon. The legs of the demon can be seen on the two sides of Siva's head and in the middle his tail. The big nail of the left thumb is piercing the skin.

Another figure which is on the north wall has twelve hands as at Belur. Here too he is shown dancing on the demon's head but the objects held in his hands are not the same. His right hands have bāna, gajāsura's skin which is held over his head, sakti, pustaka, khadga, and the last had is invisible. The left hands have damaru, khatvāṅga, dhanus, sarpa, pātra and danda. He has skeleton figures on both his sides. One is playing on the drum and the other on cymbals with his foot on Gajāsura's head. Nandi is on the right looking at the demon.
South wall of the Bucheśvara temple shows Śiva with six hands. His two back hands are stretching the skin of the elephant demon over his head. The other two right hands hold tribūla and śaktī, the left ones hold dāmaru and is in abhayamudrā. Both his legs are bent at the knees. Right leg is on the body of Gajasura while the left one is raised up. The trunk of Gajasura is raised up. (Fig-29).

There is not much movement or vigour in this piece of sculpture.

The east wall of Amritesvara temple has sixteen arms out of which ten are broken. His front two hands hold a bowl or pātra and abhayamudrā with mālā. The back two hands stretch the skin of the demon over his head like a prabhā-mandala. Śiva wears a mundamālā. Only the head of the demon with a long trunk is visible. Nandi is near his head with a skeleton figure; dancing Ganesā with devī is also present. Devī holds kamandalu, phala, goad and the fourth object is now broken. She is standing in tribhanga pose. Ganesā holds a paraśu and modaka. The other two objects are not clear. His trunk is on the modak: Right tusk is broken. On his right is Brahmā standing with three faces. The central face is bearded. One back hand holds a kamandalu and front hands are playing on the vīnā. (Fig-28).
On his left is Visnu holding gada and chakra in the back hands. Front hands are playing on the flute. He is also standing. Brahma and Visnu have musicians on their sides and they themselves are beating tune.

The west wall of Mallikārjunesvarī temple has Siva with twelve hands. The skin of the demon is all around Siva and his four legs are visible in the four directions with tail on top. Siva's legs are like in the other specimens but his hands hold triśūla, khadga, broken, lambahasta and abhaya; and dāmaru, dhanus, khetaka, dānamudrā and gajahasta, two hands stretch the skin of gajasura as in other figures.

Andhakāsura-mardana mūrtīs :

The south wall of Chennakesava temple has Siva with six arms in which he holds triśūla, bāna, khadga dhanus and kapāla. He is dancing on a human corpse which is lying down his stomach holding a khadga. Siva's legs are bent at the knees. The right leg is on the demon while the left leg is raised up. He pins Andhakāsura to his triśūla and raises him over his head. Bhringī in skeleton form is near the right leg of Siva.

There are two figures of Siva killing the Andhakāsura, on the north and west walls of Hoysalesvāra temple. Both
have fourteen arms but the emblems in the hands are not the same. The posture of the legs is the same as in the other specimen. The north wall image holds gadā, bāna, khadga, agni, khadga, broken and chakra in the right hands. Dhanus, khetaka, khatvāṅga, damaru, paraśu, sarpa, bowl or pātra are in the left hands. His headdress is made of skulls. Andhakasura is lying down under Śiva's foot in anjali mudrā. His fangs are visible and he has protruding eyes and huge earrings.

The south wall image holds one right hand in svargahasta and in the others khadga, khatvāṅga, bāna, varadamudrā with mālā, damaru, trisūla and in the left hands are pustaka, trisūla piercing the chest of Andhakāsura, sakti, dhanus, khetaka, lambahasta and pātra.

Here the demon has a crown on his head and holds a khadga and khetaka in his hands. Nandi is standing on the legs of the demon, looking at him. Bhringī is on the left.

In the Mallikārjunasvāmī temple also we have two images of Andhakāsurasamardana on the west wall. In both, the asura is lying down and with hands in a anjali mudrā. One image has Śiva's right leg on the face of the asura, and in the other on his body. Śiva has eight and sixteen arms. In his eight arms he holds pāśa, svargahasta,
abhayamudrā and one end of the trisūla, which is held across his body with the other end, in one of the left hands along with lambahasta, dānamudrā and damaru. He has two drummers on his sides.

The sixteen-armed Śiva has trisūla, svargahasta, chakra, bāna, śakti, abhaya, khadga, and one arm is broken now. The left hands carry damaru, gadā, khetaka, dāna, lambahasta, dhanus, two are now broken. The khadga held in right hand is piercing the chest of another demon.

Tripurāntaka mūrti:

There is only one figure of Śiva in this form which is on the east wall of Mallikārjunaśvāmi temple. Śiva is shooting at the tower of three cities above the clouds with his dhanus and bāna, in the same manner as we see Arjuna shooting at the fish, looking at its image in the oil pot below. Arrows are hanging on his right side.

The Uttarakāmikāgāma mentions Śiva with four or two arms holding dhanus and bāna but says that he should be in samabhāṅga, whereas here Śiva is in tribhāṅga.

Bhairava:

It is the ferocious form of Śiva where he is shown naked with snakes around his body. He is generally holding a pātra in the form of a Kapāla held by hair in one of his hands. He is accompanied by male and female goblins in
mandated forms. His constant companion is a dog who is found of licking the blood from the Kapāla. Very often, Siva wears heeled sandals and stands on a human demon.

Siva as Bhairava is in the north-east subsidiary shrine of Lakshmīdevī temple. He has four hands with trisūla and khadga in his right hands, and āmara and pātra with Kapāla in his left hands. (Fig-30).

North and west walls of Chennakeśava temple have a similar figure with open mouth from which the fangs are visible and also dishevelled hair and rundamālā.

East and south walls of Siddheśvara temple have the same image.

West and south walls of Hoysaleśvara temple show a variety in the depiction of this form. The figures have four, six, eight or ten arms.

There are two figures on the west wall with four hands. They hold the emblems as in the previous specimens.

Image with six arms has only four intact, the rest being broken. Chakra is in one right hand and āmara, khatvāṅga, and pātra in the left ones.

Again, we have two images with eight hands each. In one of them the right hands are broken and left hands
carry pāsa, khatvāṅga, pātra with Kapāla and dhanus. The other image has two broken right hands and in the rest he holds damaru, chakra, whereas in left hands he has trisūla, sarpa, pustaka and pātra. These figures are all on the west wall.

There are three images of the same deity on the south wall. One has six arms, the other ten arms and the third one has four arms.

Six-handed Siva holds trisūla, bāna in right hands and damaru, dhanus, pātra with Kapāla held by hair in the left hands.

Ten-armed image has two right and two left hands broken. The rest of the right hands hold khadga, trisūla, sarpa and left hands carry pātra with Kapāla, khetaka and khatvāṅga.

Buchesvara temple has four such figures on its south, east and north walls. All have four arms like in the other figures except one with only two arms holding khadga and pātra with Kapāla.

Amritesvara temple has Siva with long, dishevelled hair tied in a knot on his head. He has four hands out of which three are broken and the remaining one holds a trisūla.
Mallikārjunasvāmī temple also has Śiva with various number of hands.

Two north wall icons have six and four hands. The six-handed god is dancing with bells hanging from his girdle on his thighs. Both legs are bent at the knees, the right one is raised, while the left one is placed on the ground. He holds in his right hands a trīsūla the spokes or points of which are towards his chest, śakti and one hand is broken. The left have damaru, bāna, and pātra with kapāla.

Two west wall icons have two and four hands. Two-handed god has trīsūla with kapāla on it in his right hand with a pātra in his left hand. A bell is hanging from his waist on the right side and there is a cobra hood over his head.

South wall image also has four arms. The goblins are dancing on his sides.

The image on the south wall of Lakshmi Narasimha temple has Śiva with four hands only. But here he holds a khatvāṅga instead of a trīsūla in one right hand.

All these Bhairava figures follow the description given by Banerjea. But he says that in one of the four hands Śiva should be carrying a sūla, but in all these figures he holds a damaru. Moreover, instead of khatvāṅga he holds a trīsūla except in the one which is
on the south wall of Lakshmīnarasimha temple. (Fig. 4).

None of the Bhairava figures are described as dancing as we see on the north wall of Mallikārjunaśvāmī temple.

Rūpamandana 30 and Sāradātīlakatantra 31 mention Batuka-Bhairava with eight arms, but they both differ in the objects held by Siva. The first authority says that he should carry khaṭvāṅga, pāśa, śūla, damaṇu, kapaḷa, sarpa, piece of flesh and abhayamudrā, whereas the second authority says that he should have a damaṇu, ankuśa, khadga, lasso, abhayamudrā, sarpa, ghanta, kapaḷa in his hands.

None of the authorities mention Bhairava with eight or ten arms though, Viṣṇudharmottara 32 and Hemaḍrī 33 mention that he should have many arms. The number of arms and the objects carried are not specified.

Anugrahamūrtis

Rāvanaṇaṇugraha mūrti:

Only one anugraha form is depicted on the Hoysala temple walls and it is that in which Rāvana is blessed. Siva and Parvati are seated on the Kailāsa mountain which is their abode. The mountain is shown in tiers, with animals, trees, yogīs meditating and in the centre are
Mahādeva and Pārvatī. Rāvana has five visible faces. He is shown bearing the heavy mountain over his head. His legs are bent at the knees and supporting his torso.

The image on the south wall of Chennakesava temple has a khadga held in two hands and the other hands support the mountain.

The north wall of Hoysalesvara temple shows Rāvana with ṣakti, bāna - now broken, supporting his right heel which is raised as the toes are touching the ground, and handle of a khadga in his right hands; Pustaka, abhaya, khetaka, middle part of the khadga and supporting the knee of the left leg by his left hands. Rest of the hands are holding the mountain.

This image is also on the north wall of the Bucheśvara temple where Rāvana has fourteen arms, many holding Kailāsa. The rest of them are supporting his right leg and carrying ṣakti, sarpa, khadga, dhanus.

Mallikārjunasvāmi temple has this figure on the south wall. Front two hands carry a khadga now broken. One right hand is on the knee of right foot and left hand on the knee, the other hand has a khetaka, also broken. The rest of the hands hold the mountain.
Mrītya Śiva

Mrītya is the perorgative of Śiva. He is popularly known as Natarāja. This dance of Śiva is for the cosmic creation. He destroys the world of ignorance only to recreate it with light and knowledge.

The north wall of Chennakeśava temple at Belur has astabhuja Nateśa. He is dancing on the demon's body who is lying down on his back. He has two hands. One holds a khadga and the other cannot be seen. Śiva holds khadga, trisūla, pustaka and abhayamudrā with akṣhamālā in his right hands and damaru, sarpa, kapāla and gajahasta in his left hands. He has a male attendant on his right playing a damaru and a female attendant on his left dancing.

The fifth and seventh variety of Natarāja described in the Aṃśumadbhedāgama have eight arms, but the objects carried in their hands are not the same as in the Belur figure. They say that the right hands should have a śūla, pāśa, damaru and abhaya, while the left hands should have gajahasta, kapāla, agni-pātra, ghantā or vismaya hasta. It also specifies that one leg should be on the demon's body and the other stretched up to the crown. But here Śiva has both his legs bent at the knees and placed on the demon.
Central ceiling of Siddheśvara temple has nine circles and in the central circle, we have a Natarāja with eight hands.

But here Śiva has right leg on the ground and left raised up to the knee of right leg. His right hands are in abhaya mudrā with mālā, also holding Kapāla and agni. The left hands hold Kapāla, triśula, and the remaining intact one is held in svargahasta. The last right and left hands cannot be clearly seen, hence the objects are invisible. The Apasmāra purusha is nowhere in this figure. Around Śiva are the dīkāḷas in each circle.

Another figure of Śiva dancing is on the west wall. Here, he has only four arms. The back hands hold triśula and đamaru while the front hands are held in lambahasta and gajahasta.

There are four Natarāja figures on the walls of Hoysalesvara temple. Three figures having twelve, ten and eight hands are on the west wall, and one with twelve hands on the south wall.

All of them have the position of legs in a similar manner. One leg is on the pedestal and the other is raised and folded at the knees with toes pointing downwards.
The west wall images are on the lotus pedestal or plain pedestal but the south wall image is stationed on the hip of the demon lying down.

The figure with twelve hands has bāna, trisūla, khadga - now broken, lambahasta broken, and abhaya with mālā in the right hands. The khatvāṅga resting against his shoulder, svarahasta, broken, khetaka, dhanus, bowl with sarpas are the characteristics of the left hands.

The figure with ten hands has trisūla, khadga, lambahasta, abhaya, and the fifth is hanging down by his side on the right. The left hands have khatvāṅga, held in svarahasta, damaru, khetaka and in a varada mudrā.

The figure with eight hands has in his right hands trisūla, śakti, the third is in vismaya mudrā and the fourth is broken. Three left hands are broken and the fourth one has a khatvāṅga.

The south wall image with twelve hands has similar objects in the hands as with the west wall image. But here, all the hands are intact. So the right hand has sarpa and left one damaru and śakti instead of khatvāṅga.

The demon is looking up at the lord with sword in one hand and supporting himself with the other. Nandi
is trampling the legs of the demon.

There are two figures of Natarāja in the Indian Museum, Calcutta. One is with ten hands and the other with four. The one with the four hands has two hands in abhaya and varada mudrā, one is broken and the other holds damaru. The broken hand could be carrying a ball of fire as Banerjea 35 and Amsumadbhedāgama 36 mention.

Next we see Natarāja on the north wall of Mallikārjunasvāmi temple. Both have four hands. One has śakti and damaru in the right and left back hands respectively, while the front hands are in abhayamudrā. In one of the figures, the right leg is raised and left leg is on the ground. In the other figure, it is just the reverse.
Devīs

The images of the devīs here are classified as follows:

a) goddesses associated with Visnu, i.e.
   i) Lakshmi
   ii) Saraswati
   iii) Mohini

b) goddesses associated with Siva -
   i) Saptamātrikās
   ii) Pārvatī
   iii) Durgā
   iv) Bhairavi
   v) Mahisāsuramardini

Lakshmi and Mahālakshmi:

She is revered in India even today as the goddess of wealth. She is the consort of Visnu.

In the Lakshmi devi temple, the figure of this goddess has four hands thus disposed: Right hands - śāṅkha, abhayamudrā with akshamālā, and left hands - chakra, and gadā. She has a huge makuta and two female attendants on either side. (Fig. 31).

On the west wall of Chennakesava temple, Lakshmi holds in her right hands padma and mālā and abhayamudrā,
while left hands hold pāśa and phala. Female attendants raise chaurīs above their heads and hold a phala.

There are two figures of this goddess on the north wall of Hoysaleśvara temple. Both have four hands. In their left hands, they hold pāśa and phala. In one figure, phala is supported by danda or seems to have a stem. Front right hand is in abhayamudrā with mālā. Back right hand holds padma in one figure and śaṅkha in another one.

In the Bucheśvara temple, we have three figures of Lakṣmī, one on the south wall, one on west wall and one on north wall. All the three are standing in dvibhaṅga pose, and have only two hands. The southern wall image holds padma and kalaśa, western wall image, the padma and phala; and northern wall image pāśa and kalaśa.

On the west wall of Vīranārayana temple, Lakṣmī holds in her four hands - chakra, śaṅkha, phala and padma.

Īśvara temple has two images of Lakṣmī. One on the east wall is with four hands, holding śaṅkhas in both back hands, front right hand is in abhayamudra and front left hand is broken.
All four hands of the south wall image are broken.

On the north wall of Mallikarjunasvāmī temple, Lakshmi is shown with four hands. Her front right hand is in lambahasta and front left in dānamudrā. The back right hand has chakra and back left śaṅkha. Right leg is on the ground and left leg is raised up. On the west wall of Lakshmi Narasimha temple Lakshmi is seated in padmāsana with chakra and śaṅkha in the back right and left hands respectively, and abhaya with mālā and gada in the front right and left hands.

On the north wall Lakshmi is with eight hands; her right hands are thus disposed: svargahasta, chakra, padma and abhayamudrā. Left hands have śaṅkha, phala, lamba-hasta, and dānamudrā. Both her legs are bent at the knees. Left leg is on the ground and right leg is raised up. On her left is a drummer and on the right a musician.

On the north wall of Lakshmi Narāyaṇa temple also we have Lakshmi with eight hands. Her two right hands are in abhaya-mudrā, svargahasta and the rest hold padma and chakra. Her left hands are in lambahasta, dānamudrā and the rest hold phala and śaṅkha. Both legs are bent at knees, her right leg is raised up and on the sole the chakra is visible; left leg is on the ground.
On the south wall Lakshmi is standing with six arms. Chakra, padma and khadga are in her right hands. Sankha, kalaśa and khetaka in her left hands. There are two female attendants on either side.

On the west wall of Keśava temple, Lakshmi is seated in padmāsana with chakra and padma in her right hands. Her left hands are broken.

There are three more figures of Lakshmi in this temple. One on the south wall has six arms; holding Phala, chakra and svargahasta in right hands; and śaṅkha, lambahasta now broken, and padma in left hands. Her left leg is on the ground and right leg is raised up. Drummers are on each side.

East wall image has eight hands with four hands broken. Chakra, phala and abhayamudrā distinguish right hands while only one left hand which is intact is in dānamudrā.

Another image on this wall has also eight hands. Only two are intact which are held in abhaya and varada mudrās. The rest of them are broken. Musicians playing on drums, Mrīdāṅga, davane, large and small cymbals, are on her sides.
None of the texts mention chakra in the hands of Lakshmi as we see in the image of Lakshmidevi temple. Only Srītattvanidhi 37 prescribes pāśa in one of the hands of Vīralakshmi with eight hands but we see it in the hands of goddesses with four hands at Belur and Halebid, and at Koravangala where the goddess has only 2 hands.

Two handed Lakshmi in Būcheśvara temple has the padma and kalaśa prescribed in Hemādri 38 and Visnu- dharmottara 39.

Silparatna 40 gives padma and phala in the hands of this goddess which we see in the Būcheśvara temple.

Srītattvanidhi, Hemādri and Visnudharmottara 41 give descriptions of Lakshmi with four and eight arms but the emblems they prescribe are not the same as given in the hands of the goddess in the Hoysala temples. The first authority says that Lakshmi with four hands should hold lotuses in her upper hands and the lower ones should be in varada and abhaya mudrās. Lakshmi with eight hands should have pāśa, aṅkuśa, aksasūtra, varada, abhaya, gada, padma and pātra.

The other two authorities say that Lakshmi with four hands should have long-stalked lotus, amṛtaghata, vilva fruit and śaṅkha.
Though these images hold these emblems, they are not in the same order as prescribed.

Saradā or Sarasvatī:

She is the goddess of learning. Most of her figures are with four hands.

Her figure is standing and with four hands on the south wall of Chennakesava temple. She has in her hands āṅkuśa, pāśa, pustaka and abhaya with mālā.

On the west wall, she is seated in yogāsana on her vehicle, the elephant. Here she holds a damaru instead of pāśa. The rest of the emblems are the same. Two female attendants are on her sides with padma and phala in their hands.

Sarasvatī is shown dancing on the south wall of Siddheśvara temple. Her right leg is on the ground and left one is raised up. Female attendant is on her right and a swan, also her vehicle, on her left. Two male drummers are on her side. She has six hands here. The two additional hands are broken, otherwise it holds the emblems as in other specimens.

There are several images in the Hoysaleśvara temple.
One on the east wall, one on the west and three on the north wall are with four hands each. The east and north wall images hold aṅkuśa in upper right hand, pāśa in upper left hand, pustaka in lower left and lower right hand is in abhaya with mālā.

The west wall image holds the same objects in the upper hands. But padma instead of abhaya and phala instead of pustaka, are in her lower hands.

On this wall, we also have Sarasvatī with pāśa and padma in the upper right and left hands respectively and Vīnā in the front hands. She is standing with drummers on her sides and a female with chaurī and phala on her left.

Sarasvatī is dancing with her back hands in svargahasta and gajahasta, whereas her front hands are in abhayamudrā with akshamālā and pustaka. Her right leg is raised upto the knee of left leg which is firmly planted on the ground. Two musicians playing on drums and cymbals are on her sides. (Fig-33).

Sarasvatī dancing and with eight hands has aṅkuśa, pāśa, padma and one right hand is invisible. Svargahasta, pāśa, mātuliṅga and kalaśa are in her left hands. Her right leg is over a three-tiered lotus pedestal and left leg is raised. On her right is a drummer, and the one on her left is playing on cymbals and the other is in
anjali mudrā.

Sarasvatī standing and with eight hands has pāsa, sruk-sruvā, padma and broken right hands; Pāsa, svarga-hasta, phala and kalaśa are in left hands.

Sarasvatī dancing with ten hands has abhaya with mālā, sruk-sruvā, añkuśa, lambahasta, bells hanging down from her fingers and one hand is broken. Left hands are with svargahasta, śakti, pustaka and mātulīṅga and the fifth is broken. On her left is a peacock pecking into its body. Musicians and other details are the same as in earlier specimens. These figures are all on the west wall.

The figure on the south wall is seated in sukhāsana pose on a pedestal. She has six hands. Two hands hold a vīnā and other four have padma, abhaya with mālā, phala and pāsa.

Buchēśvara temple has figures on the east, north and south walls.

East wall figure is standing with añkuśa and abhaya with mālā in her right hands and pāsa, pustaka in her left hands. (Fig-39).
North wall images are as follows:

(a) standing and with two arms; one hand in abhayamudrā with mālā and the other has pustaka.

(b) standing and with four hands. Front hands are playing on the vīnā and back hands with abhayamudrā and pustaka.

(c) standing and again with four hands with abhayamudrā in one and kalaśa, pustaka and phala in the rest.

There are two images on the south wall. One is standing and with two hands, holding mālā in the right hand and pustaka in the left one. It is similar to the one on the north wall.

Second one is seated crossed legged on a pedestal. Her four hands hold the emblems as in the image on the east wall at Halebid but instead of pāśa, this figure holds padma.

North wall of śvara temple also has two figures. Both are standing and both have four hands. In one of them the lower hands are broken whereas the upper hands hold aṅkuśa and pāśa. In another one, right upper arm is broken, lower arm is held in abhayamudrā. Left upper hand has sugarcane and lower one a pustaka.
Mallikārjunāsvāmī temple has three figures standing and with four hands each. Two are on the west wall and one on the south wall.

They all have ankuṣa in the upper right hand and pāśa in the upper left hand. Two figures have padma in the lower right hand and one has abhayamudrā with mālā. Two figures have phala in the lower left hand and one has kalaśa in it.

South wall has also the goddess with eight arms. Her right hands have ankuṣa and mālā, the third is broken and fourth is in svargahasta. Left hands have pāśa, pustaka, lambahasta and one is broken.

North wall of LakshmiNarasimha temple has the goddess dancing with eight arms. She is the same as on the south wall of Mallikārjunāsvāmī temple. The right hand which is broken in that sculpture is holding a phala and the left broken hand here is holding a padma.

Another two figures are seated in padmāsana with four hands each. They are on the north and west walls. North wall figure is similar to the one on the same wall at Halebid. West wall image has danda, ankuṣa in its hands and the fourth is in abhaya.
One image on the west wall of Lakshmīnārāyana temple is similar to the north wall figure of the Lakshmīnarasimha temple. (Fig-32)

Another image on this wall is dancing and with six arms. It is similar to the one on the south wall of Siddheśvara temple. However, one broken right hand is in lambahasta here.

East wall of this temple has Sarasvatī with eight arms. Right hands are with aṅkuśa, broken and with padma. Left hands are with pāśa, pustaka, phala and two hands hold a vīnā. (Fig-7).

Keśava temple has two images. One on the west wall with six arms and another on the east wall with eight arms. Both these figures are in dancing posture.

A six-armed goddess holds a vīnā in two hands and akshamālā, pustaka, pāśa and aṅkuśa in the other four hands.

Eight armed goddess holds vīnā, lamba-hasta, aṅkuśa and akshamālā in her right hands. Svargahasta, pāśa, now broken, vīnā and pustaka in left hands. vīnā is in two hands - one left and one right hand.
Markandeya Purana is generally followed in the Hoysala sculptures which prescribe that ankuśa, vīṇā, akṣamālā and pustaka should be in devi's hands. Agni-Purana says that the front two hands should hold a vīṇā and back hands māḷā and pustaka. Rūpamandana and Visnudharmottara say that the devi should hold akṣamālā, vīṇā, pustaka and kamandalu or padma. Devī-Mahātmya says that ankuśa could be held instead of kamandalu or padma.

All these authorities have been followed in making the figures of Sarasvati in the Hoysala temples.

Sapta Mātrikās:

Sapta Mātrikās are the consorts of the various gods. According to the Āgamas they should be seated in padmāsana with four hands. Their two hands should be held in abhaya and varada mudrās and the other two hands should be holding the weapons of their male counterparts. Śrītattvanidhi says that their form should be similar to their male counterparts.

Generally, we see these mātrikās seated in a row with Ganeśa and vīrabhadra on their sides. But in the Hoysala temples, we see them standing alone or dancing as in the case of Chāmundī.
Māheśvarī:

Māheśvarī is the consort of Maheśvara. Her figure can be found on the south wall of Īśvara temple with only two hands which are now broken. She is standing with a female attendant on her left.

Vaishnavī:

On the south wall of Īśvara temple, Vaishnavī is standing with four arms. She has śaṅkha and padma in her right hands and chakra and phala in her left hands. A female attendant on her right holds chaurī and phala.

On the south and west walls of Mallikārjunasvāmī temple, Vaishnavī images are similar to the one at Arsikere except for the cognisances in her hands.

South wall image holds chakra, abhaya with mālā in the right hands and śaṅkha, phala in her left hands.

West wall image has the same objects in the back hands but front hands hold padma in the right hand and kalaśa in the left.

The image at Arsikere is very much according to the Devīpurāṇa except that it holds phala instead of gadā in one of its hands. The same difference is also seen on the west wall at Basral where she has a kalaśa.
instead of gada. At Basral, on the south wall she has phala instead of Varadamudra as specified in Añśumadbhedāgama 49.

Brahmanī:

South wall of Ṣvāra temple has Brahmanī image with three heads. Out of four, only one hand is extant which holds a 'pāśa'. This is not mentioned in any of the texts.

On the west wall of Keśava temple, she has four hands holding aṅkusa, pāśa, kalaśa and padma.

Kaumārī:

On the south walls of Ṣvāra temple and Mallikārjugnasvāmi temple, we see images of Kaumārī. At Arsikere, she is shown with three heads, otherwise she is standing and has four hands as depicted in both the temples. In the first temple, she has aṅkusa in the upper right hand and phala in the lower left hand. Other two hands are broken. Female attendant to the right holds chaǔri and phala. In the other temple, she holds śakti in upper right, dāmaru in upper left, pātra with kāpāla held by hair in lower left and abhayamudrā with mālā at lower right hand.

Though aṅkusa and śakti are associated with Kaumārī, dāmaru and kāpāla are not.
Indranī:  
Also on the south wall of Isaśvara temple, she is standing with four hands. Aṅkuśa and Vajra are in her right upper and lower hands, pāśa and phala are in her left upper and lower hands respectively.

The Devi Purāṇa gives aṅkuśa and vajra in two hands of devī and the other two are not mentioned.

Chāmundī:  
Dancing figure of this goddess with skeleton body, protruding teeth, sunken belly, hanging breasts and fourteen hands is on the south wall of Chennakesava temple. Her three right hands and two left hands are broken. The other right hands hold bāṇa, chakra, śakti, đamaru; and the left hands dhanus, kapāla, śūla, khatvāṅga and sarpa. Both legs are bent at knees. Her right leg is on the ground and left foot toes are touching the ground with heel raised up.

On the west wall of Hoysalesvara temple, once again Chāmundī is dancing on a human being with ten arms. Only three arms are remaining now, the rest being broken. They hold trisūla, khatvāṅga and pātra. She wears a rundamālā, and has a skeleton figure on her left. Her legs are in the same manner as in the previous sculpture. She is standing and with four arms holding
trisūla and khadga now broken in her right hands, and phala in one left hand, the other being broken. A female attendant is on the right with padma and phala in her hands. This figure is on the south wall of Ṭīvra temple.

On the north wall of Lakṣmīnāraṇya temple, she has eight arms. Khadga, bāna, trisūla and chakra are in her right hands, whereas śaṅkha, dama, pātra with kapāla and dhanus in her left hands. Goblins are on each side, one dancing and another playing on musical instrument.

Though all the texts mention Chāmudī with a ferocious look, sunken belly, protruding eyes, hanging breasts which we see in these figures, the emblems are not in her hands as required.

Vārāhī :

Only one figure on the south wall of Ṭīvra temple is seen. She is standing in samabhanga with a boar face. Her four hands carry chakra, śaṅkha, phala and gadā. (Fig. 35).

Other Goddesses

Pārvatī :

She is the consort of Śiva and has many forms as her husband has. Her benign form is called Pārvatī. She becomes a Bhairavi with her Bhairava and Kapālikā with her Kapālaka.
Pārvatī has all the emblems associated with Śiva.

On the north wall of Chennakesava temple, we see her standing in tribhanga pose with four hands. Trisūla and padma are in her right hands, đamārū and kapāla in the left ones.

On the west wall of Siddheśvara temple, she holds in her right hands trīśūla, abhayamudrā with mālā and in her left hands darpana and phala.

She is associated with darpana only in the aspect of Umā, as Rao 51 and Rupamandana 52 specify. But the other hands hold kamandalu and lotus instead of trisūla and phala.

The north wall of Hoysalesvara temple has Pārvatī standing and having ten arms. In her right hands are perhaps padma, trīśūla, chakra, khadga — now broken, pustaka; and in her left hands are ghāntā, đamārū, pātra, sarpa and one is now broken. Drummer is on each side.

The other figure is on the south wall in which she is seated in sukhasana pose with trīśūla, abhayamudrā with mālā, đamārū and phala in her right and left hands respectively.

On the south wall of Ṭīśvara temple, Pārvatī holds aṅkuśa instead of trīśūla and her upper left hand is
broken. An attendant on her left holds padma and phala.

Mallikārjunasvāmī temple has several images of Pārvatī with varying number of arms and in dancing, sitting and standing postures.

On the north wall are two figures of dancing Pārvatī with six arms each. In both of them, her right arms are in lambahasta, abhayamudrā and holding aṅkuśa; while her left hands, in one of the figures, has svarga-hasta, pāśa and phala; in the other one, she has pāśa, phala and one is broken.

Third figure on this wall is standing and with four arms with aṅkuśa, abhayamudrā with mālā in right hands and pāśa, phala in left hands.

Similar figure is on the west wall.

Two other figures on the west wall, one on the east wall and one on the south wall have padma in the right lower hand instead of abhayamudrā with mālā.

One south wall image is again in dancing pose, but with ten arms. Her right hands are in svarga-hasta, abhayamudrā, pāśa and two are broken; the left hands are in lambahasta, dānamudrā, padma, with two hands broken. Her right leg is on the ground, while the left foot is
raised up. Ganeśa and Kumāra are standing, admiring her, in anjali mudrā.

On the west wall of Lakshmīnarasimha temple, we have Pārvatī image similar to the one on the south wall of Hoysalesvara temple but here she is seated in padmāsana.

The west wall of Lakshmīnārayana temple has Pārvatī with six arms. This image can be compared to the ones on the north wall of Mallikārjunasvāmī temple. The hands are disposed in a similar fashion but here Ganeśa seated on his rat is on the right and Kumāra on his peacock on the left, with four hands each.

The north and south wall images of this temple bear resemblance to the east, west and south wall images of Mallikārjunasvāmī temple. These images are seated in sukhāsana pose instead of standing.

Bhairavī:

Bhairavī is another raudra form of the goddess. There is a lot of resemblance between Bhairavī and Kāpālikā figures as far as holding the emblems is concerned. But that is also because they both are associated with Śiva.

On the west wall of Chennakesava temple Bhairavī is standing in dvibhaṅga pose. She has four hands.
Her upper right hand is not visible, lower right hand holds perhaps a mālā, upper left hand has agni and lower left hand has bowl with kapāla held by hair. East wall of Siddheśvara temple has Bhairavī standing and with four hands, two of which are broken. One right hand has trisūla and one left hand has pātra with kapāla held by hair. A dog jumping on its rear legs to lick the blood from the kapāla, is on the left side.

Another image is on the south wall with three out of four hands broken. The only hand intact holds a damaru. She is naked and with rundamālā and snake girdle around her hips.

There are five images in the Hoysalesvara temple, all on the west wall with two, four and six hands.

Two handed goddess is dancing, has jñānamudrā and svargahasta. Her right leg is on the ground and left leg is raised up. Drummers are on both her sides.

The four-handed goddess has khadga, damaru, pātra with kapāla in her three hands and the fourth is invisible. A female skeleton has raised her hand upto the kapāla. She wears rundamālā.

Another, four-handed goddess has trisūla, damaru, pātra with kapāla held by hair and khadga in her hands. She is naked, with fangs visible and wearing rundamālā.
Third goddess, also with four hands is holding her plait of hair at the end of which there is a band, and with khatvāṅga, kapāla and damaru in her hands. She is dancing wearing a rundamālā with drummers on both her sides.

Bhairavi with six hands has damaru, khadga and plait of hair in her right hands, svargahasta with plait of hair, trisūla, pātra with kapāla held by hair in her left hands. She too wears a rundamālā. A dog is jumping on its hinds and skeleton figures are on her sides.

The image on the east wall of Bucheśvara temple has damaru, añkuṣa, pāṣa and trisūla in her four hands. She is standing in samabhaṅga.

On the west wall of Lakshmīnārāyana temple, Bhairavi is standing and has six arms. Khadga, chakra, trisūla are in her right hands; damaru, śaṅkha, pātra with kapāla in her left hands.

Durgā:

Durgā is another terrific form. These raudra goddesses are in keeping with the ugra forms of Siva. Durgā is the goddess which holds the emblems of Siva, Visnu, Brahmā, Indra and all other gods.
On the west wall of Chennakesava temple, Durga is standing in samabhanga and with four hands. She is in the form of Aparājita. She holds chakra instead of sankha and triśūla, gada and kalaṣa and abhayamudrā with mālā.

Two handed figure of standing Durga is seen on the south wall of Būchesvara temple. Her right hand holds a khadga now broken, and left hand a kalaṣa. (Fig. 26).

Another figure in the temple is on the north wall, shown dancing with four hands. Drummer and a lady playing on cymbals are on either side. Her right leg is on the ground and left foot is raised up. She has triśūla, damaru, kapāla and khadga in her hands.

On the north wall of Iśvara temple, the goddess, instead of eight hands, has only four. One right hand is broken and the other is held in Varadamudrā. The left hands hold pāśa and phala.

The image on the north wall of Mallikārjunasvāmī temple is shown dancing with sixteen arms, has a headless body, with right leg raised up and left leg on the demon. This demon holds a khadga in his hand. Two other demons are on either side with khadga and khetaka in their hands. Her right hands are in svargahasta, fire, khadga, chakra, śakti, bāna, sarpa and khadga. Her left hands have
damaru, śaṅkha, dhanus, pātra with kapāla held by hair, lamba-hasta, khetaka, pustaka and gadā.

Sītattvānīdi 55 gives the description of Durgā with sixteen arms but says that one hand should hold a trisūla entwined with a snake which is not so in this image.

Another image of dancing Durgā is on the west wall with twenty-two arms. Her right hands are disposed thus: abhaya, broken, khadga, sarpa, broken, vajra, parāśu, mālā, aṅkuśa, agni and svargahasta. Her left hands have pāśa, padma, damaru, khetaka, phala, sakti, gadā, dhanus, lamba-hasta, dānamudrā and broken.

There are two images on the south wall of Lakshminarasiṃha temple. One figure has six hands and is dancing with right leg on the ground and left leg raised up. Musicians playing on drum and cymbals are on her left, and a goblin in anjali mudrā on her right. Her right hands are in lambahasta, khatvāṅga, khadga and left hands in svargahasta and holding damaru and pātra.

Another figure is seated in sukhāsana with four hands. Trisūla, damaru, pātra and khadga are in her hands.
Mahisāsuramardinī:

Mahisāsuramardinī is another form of Durga killing the demon Mahisa or the one in the form of a buffalo.

Her figure is on the south wall of Chennakesava temple, with fourteen arms. Though the authorities prescribe ten, eighteen, twenty and several arms, they say nothing about fourteen, eight and four arms as we see in all the Hoysala images. Her right hands carry trisūla, gada, khadga, chakra, paraśu, sakti and sakti. Her left hands carry trisūla, bāna, dhanus, pāśa, ghaṅṭā, śaṅkha and khetaka. Her right foot is stamping the buffalo demon from whose neck a human head is emerging out. His chest is pierced by the devī's trisūla. Her vehicle, lion is near the rear of the buffalo. On her left side is ram-faced man embracing a woman and on her right is a two handed figure with añkuṣa and chakra.

On the south wall of Siddhēśvara temple the devī is standing with eight hands. Her right leg is on the mahīsa and left leg on the ground. One right hand has held a trisūla which is piercing the demon on the left of devī, other hands are broken. One left hand is broken, the others carry kapāla, khetaka and śaṅkha. Her lion is standing to her left.
On the north wall of Hoysalesvara temple, we have the devī with ten arms. With one right arm, she is pulling out a bāna from her back and the rest are broken. The left hands carry trīśūla, śaṅkha, pāśa, khetaka and one is broken. Her right foot is on the ground while the left is bent at the knee and placed on the back of Mahisasura whose mouth is touching the ground. A human demon is on the back of mahisa. On the right of devī is another demon with khadga and khetaka in his hands. Devī's trīśūla is piercing his left shoulder.

Another figure on the west wall also is with ten hands. Here also she is pulling out a bāna with two fingers from the heap of bānas at her back, and the other right hands hold chakra and paraśu. One hand had trīśūla, now broken, and one is broken. Her left hands hold ghanta, śaṅkha, pāśa, khetaka and dhanus. Right foot is on the ground and left foot on the back of Mahisasura whose head is on the ground with tongue coming out. A human demon is emerging out whose chest is pierced by the devī's trīśūla.

On the some wall there is another figure with six hands. The emblems held are chakra, trīśūla in the right hands and śaṅkha and dhanus in the left. One left hand is broken, one right hand is pulling out a bāna as in the other images. Her legs and other details are
similar to the other icons. Her lion is attacking a demon on the left of the devī.

Buchēśvara temple has this figure on its east wall, with four hands which hold khadga, khetaka, and triśūla in the other two. All other details are the same as already described. A lion is on the pedestal.

The north wall of Lakšmiṇarasiṃha temple has devī with eight hands. One right hand is broken, the others have chakra, khadga, triśūla, while the left ones have śaṅkha, khetaka, dhanus and severed head of a human demon. Her khadga is piercing the chest of one demon and triśūla of another demon which is emerging from the mahiṣāsura. One left hand is pushing the head of this demon.

Lakšmiṇārayana temple sculpture bears a very close resemblance to this image. It is also on the north wall and with eight arms. Her right hand is engaged in pulling out a bāna and the others are holding triśūla, khadga and one is broken. Her left hands carry śaṅkha, khetaka, dhanus, head of an asura who has a khadga and khetaka in his hands. The rest of the details are like the previously described ones.

East wall of Keśava temple has yet another similar image with eight hands. The only differences
are in the emblems held in her hands. Right hands hold chakra, now broken, khadga, broken, triśūla broken and one is fully broken. Left hands hold khetaka and asura's head, other two are also broken.

Lion the emblem of devī is attacking a third demon who has fallen down but holds a khadga and a khetaka.

In general details, these icons follow the description given in the texts but the hands are not holding the weapons in the same order.

Kāpālikā:

It is a ferocious form of a goddess. On the south wall of Chennakesava temple, she is shown standing in tribhanga pose with head turned towards the left. She has four hands with triśūla and khadga in her right hands, and damaru and kapāla in her left hands.

There are five figures on the west wall of Hoysalesvara temple.

The three figures with four hands have triśūla, khadga pointing downwards in the right hands, damaru and bowl in her left hands. She has a rundamālā and her fangs are visible. Another figure has damaru, abhayamudrā with mālā in her right hands and triśūla and a bowl in her left hands. The third figure has
right hands broken and dāmaru, bowl with kapāla held by hair in her left hands. Male and female skeletons are on either side.

The figure with six hands has trīśūla, khadga - pointing upwards but now broken, and broken hand in the right. Damaru, bowl and sarpa are in her left hands.

Another figure with six hands is shown dancing, wearing a rundamālā. Her right leg is on the ground while the left one is raised up. Her right hands have khadga, trīśūla and lambahasta, while svargahasta, dāmaru, and bowl with kapāla held by hair in her left hands.

There are two images of this goddess on the north wall of Būcheśvara temple. One with four hands is standing naked with fangs visible and wearing rundamālā. Her one left hand is broken while the other holds a dāmaru. In her right hands are trīśūla and khadga. Another one, with two hands only, is dancing with dāmaru in her right hand, pātra with a danda in her left hand. The south wall figure with two hands, is standing in dvibhaṅga pose, with a ferocious face, open mouth, bulging eyes and holding a khadga now broken and a pātra.

All authorities say that Kāli should be terrific and wearing rundamālā but the order in which the emblems are held is not in keeping with the rules laid down.
Brahma:

He is one of the three popular gods of the Brahmanical triad. The cosmic subtle body is called the 'Hiranyagarbha' which is regarded as the 'Creator' of this universe. This creator is Brahma. Though we have very few temples dedicated to him, his images are found on the exterior of several temples. He is described as being born from the navel of Visnu who is lying on the serpent Ananta in the milky ocean. He is the originator of the four Vedas which are represented by his four faces. He has four hands in which he holds his distinguishing characteristics like the aksamala which symbolises chanting and meditation, Kamandalu which represents the spirit of renunciation, Sruk-Sruva which stands for sacrificial service for the welfare of the world and pustaka or Vedas which symbolise the scriptural truths. His head-gear is generally jata-makuta. He wears the hide of a black antelope which symbolises austerity. His vehicle is a Hausa which symbolises wisdom and purity. He is generally represented as seated in padmasana but in the Hoysala temples we often see him standing.

The general features of Brahma figures are with three faces and four arms. Some places his faces are beardless and in some places only his central face is
bearded. But at Belur, Marale, Nuggihalli and Somanathapur, we also have figures with all the faces bearded. In his hands, he has srūk - srūva, pāśa, phala or kalāśa and abhayamudrā with akshamāla.

*Rūpamandana* 56 specifies four faces for Brahmā, but in these images the fourth face cannot be seen. Furthermore, it says that he should have four arms and be shown either standing or seated. Here, we have images in both these postures.

These figures hold the objects specified by Rao 57 while explaining the figures of Brahmā.

These images are on the south wall of Chennakesava temple, south and north walls of Siddheśvara temple, south, west, east and north walls of Hoysaleśvara temple, south and north walls of Mallikārjunasvāmi temple, east wall of Lakshmīnarasiśāha temple, north and south walls of Lakshmīnārāyana temple, west and south walls of Kesava temple. (Fig-3).

On the north wall of Mallikārjunasvāmi temple, Sarasvatī is also shown seated with Brahmā with two hands. One hand is embracing Brahmā and the other holds a kalāśa. A lotus is under her foot.

On the north wall of Lakshmīnārāyana temple, Saradā is seated with him in padmāsana. She has four
hands holding āṅkuśa, pāśa, pustaka and abhayamudrā with akshamālā.

Other Icons

Dattātreyā:

Dattātreyā also known as Hari-Hara-Pitāmāha or Trimūrti is on the south wall of Chennakesava temple at Belur. It is seated in yogāsana on a lotus and has twelve hands. The right hands carry śaṅkha, triśūla, sruk-sruvā, śakti, gadā, śakti, and left hands hold phala, āṅkuśa, damaru, kamandalu, sruk-sruvala, chakra and danda. Garuda is kneeling with two hands in aṇjali-mudrā, two hands holding the lotus, one right hand is in the shape of a swan, one left hand has Nandi face. A female attendant on the right holds 'phala' and 'chāmara' in her two hands.

Another figure of this deity occurs on the west wall of Kesava temple at Somanathapura.

This icon is standing and with eight hands holding padma in one right hand, other are now broken. Two left hands are also broken and the other two hold śaṅkha and pustaka.

Subrahmanya or Kārttikeya:

He is regarded as the second son of Śiva, the first being Ganeśa. He is also known as Shanmukha.
which means six faced. These six faces represent the five sense organs and the mind.

Kārttikeya holds a sakti in one hand which symbolises the destruction of all the vāsanās. His vehicle is a peacock which represents vanity. The blue colour of the peacock (his vāhana) stands for 'infinity'. It has a serpent between its claws or beak. The serpent is associated with ego. The serpent held by the peacock symbolises the complete control over ego.

He occupies the position of the commander-in-chief of the army of gods. Though he is associated with Siva, he is not regarded as a major god in the Hindu pantheon.

Kārttikeya, Shanmukha or Kumāra is the elder son of Siva and Pārvatī. He is the commander-in-chief of the army of gods. His general characteristics are seven heads, and a peacock as vāhana. His figures are very few in the Hoysala temples and can be located on the west wall of Siddheshvara temple, south wall of Hoysalesvara temple, east walls of Buchesvara temple and Mallikārjunasvāmi temple.

In all these images, he has three faces, is seated on a peacock, has four hands, except at Halebid
where he has six hands and at Koravangala he is standing in samabhaṅga with the peacock on the pedestal holding flowers in its beak. At Marale and Koravangala, he holds his front right hand in abhayamudrā and back right hand holds ankuśa, front left hand phala and back left hand pāśa. At Basral, it is a similar figure but he holds sakti instead of ankuśa in his back right hand. At Halebid, he holds in his six hands ankuśa, sakti, abhayamudrā, phala, pāśa, sakti in right and left hands respectively. He is seated in a sukhasana pose.

Rao 58 says that when Śanmukha is shown standing he should have two arms, but at Koravangala, he has four arms. Furthermore, he says that while he is seated on a peacock, he should have 6, 8 or 12 arms but at Marale and Basral he has again only four arms.

None of the authorities mention phala being held in the hands of Kumāra but here in all the four images, he holds phala in one of the left hands.

Ganēśa

The name means 'Lord of all beings' as Gana in Sanskrit is 'multitude' and Īśa is 'Lord'.

Ganēśa has other names also like Ganapati meaning the leader of Ganas, Gajanana meaning 'elephant-faced', Vināyaka means supreme leader and Vighneśvara is remover
of all obstacles. The elephant head of Ganesa symbolises supreme wisdom. The trunk represents the intellect. His potbelly represents prosperity. His vehicle is a rat which symbolises desire.

Ganesa's four arms represent the four inner faculties or equipments of the subtle body which are the manas, buddhi, ahamkāra and chitta. In these four hands he holds the paraśu symbolising the destruction of all desires, pāśa which pulls one away from worldly entanglements, modaka represents the joyous rewards of spiritual seeking and padma which represents the supreme goal of human evolution.

Ganesa occupies a place of distinction in the Hindu pantheon as he represents the goal of human evolution and the path to achieve it.

Ganesa images here may be divided into two categories: one with mainly four hands seated or standing and the other dancing.

On the south wall of Chennakeshava temple, Ganesa has four hands in which he holds paraśu, modaka and padmas. A snake is tied round his waist. His right tusk is visible and left is broken. His trunk is on the modaka held in his hand.
East wall image of Siddheshvara temple is somewhat similar to the Belur figure but here his back right hand is broken and the other hands carry padma, bowl with modakas and broken tusk.

In the compound of Hoysaleswara temple, Ganesa is shown seated with paraṣu, modaka, padma in his three hands and front right hand is broken. (Fig-38).

In another figure which is on the north wall of this temple, Ganesa has eight hands. His right hands hold gada, paraṣu, padma and akṣamālā while left hands hold bowl of modakas, another raised above his head, one broken, other two are not visible. Bells are hanging from his girdle. His legs are bent at knees and the left foot looks like beating time. His vahana is missing in this sculpture.

Tāndava Ganaḍaṭi:

The south wall of Hoysaleswara temple has Ganaḍaṭi dancing with his right foot on the back of the rat and left foot raised up. He has six hands holding paraṣu, one broken, sarpa, padma, svargahasta and modaka. His proboscis holds a padma.

West wall image has also six hands with aṅkuśa, one broken, šakti, another one broken, padma, pāśa and sarpa. He is dancing on a full-blown lotus.
On the north wall, he is shown dancing with eight hands which hold paraśu, pāśa, modaka pātra, daṅga, sarpa, padma and two hands in danda and vismayahasta. On the pedestal is his rat eating modakas. He has an umbrella over his head. He has devotees and musicians on his sides. His proboscis holds a huge padma and is raised upwards.

Dancing Ganeśa images are also on the southern and northern entrances.

One of the images on the east wall of Buceśvara temple can be compared to the one in the compound of Hoysalesvara temple as there is a lot of similarity in the two. The only difference is that here Ganeśa is dancing and his front right hand holds his broken tusk. (Fig. 40)

Another figure has Ganeśa with six hands, one is broken and the others have daṅga, paraśu, one arm holding his trunk upwards, the remaining hold modakas and padma. Musicians playing on drums and cymbals are on his sides.

The east wall of Lakśmīnarasīkha temple has also Ganeśa with eight hands. Here he is dancing on a lotus pedestal. His mouse and musicians are on his sides. A female with bowl and flowers is on his left. Ganeśa holds a broken tusk, chakra, pāśa, svargahasta, śaṅkha,
padma, lambahaste and modaka pātra.

North wall of Lakshminarayana temple has Ganeśa with four hands. They have paraśu, svargahasta, padma and his trunk and apūpa in them. On his left is a lady playing on cymbals.

East wall of Keśava temple has yet another image of Ganapati with four hands. They are thus disposed - svargahasta, padma, modaka, pātra and dañta. Female attendants on left and right are playing on davane and holding padma and phala respectively. Otherwise, all other details are similar to the previous specimens.

Vīrabhadra:

Vīrabhadra and Ganeśa accompany all the saptamātrikā panels but at Marale and Koravangala we see Vīrabhadra all by himself.

On the south wall of Siddheśvara temple, we see him dancing with both legs bent at knees, left leg is raised up and right leg is on the ground. He holds a vīnā (which is broken now) in his two hands.

On the east wall of Bucheśvara temple, he is standing with dishevelled hair and a gadā in one hand, the other arm is near his waist and the emblem in the hand is now broken.
While explaining the image of Virabhadra, Rao says that he should have four hands with back hands in abhaya and varada mudras and front hands with gada and Sula. But he does not mention Virabhadra dancing or holding Vina in his hands.

Halayudha or Balarama:

He is considered as one of the incarnation of Visnu instead of Buddha. But since in all the Hoysala temples where the avatāras are depicted, we see Buddha rather than Balarama, so he is here referred to as an independent deity.

We have two figures of Balarama or Halayudha, a name given to him as he always carries the 'hala', on the west walls of Venugopala and Yoganarasimha shrines of the Viranarayana temple at Belavadi.

In one of the figures, he is standing in samabhanga and in the other in dvibhanga. In both he has only two hands holding 'hala' in the right and phala in the left. In one of them, he is accompanied by Garuda who is standing with his legs apart, bent at knees, outstretched wings and in anjali mudrā.

On the west wall of Mallikārjunasvāmi temple, his right arm is broken and the left arm has a 'hala'.
On the north wall of Lakshminarasimha temple he holds a danda and hala.

In the Kesava temple, we have two images on the wall and two on the south wall.

One west wall image has six hands which hold aṅkuṣa, gadā, padma in the right ones and pāśa, chakra, śaṅkha in the left ones.

Another west wall image has four hands holding aṅkuṣa and padma in the right ones and left hands are broken.

One south wall image holds hala and chakra in the right hands and musala and dānamudrā in the left hands.

Another image on this wall has six hands with chakra, aṅkuṣa, in the right hands with one broken, and pāśa, śaṅkha, khetaka in the left hands. There are two standing female attendants on the pedestal.

Balarama is considered as an incarnation of Ananta and so is supposed to have snake hoods over his head. In none of these figures this characteristic is seen. Further, this same authority associates a flask cup of wine with Balarama but even this is not notice in any of the sculptures.
The Puranas 62 call him master of gada-yuddha, and the Agni Purana 63 says that he should be shown with gada and hala in his two hands. In these figures, we see him with gada only as on the west wall of Kesava temple. But hala is in his hands practically in all the temples.

Vaikhānasāgama 64 says that he should be standing in trinata pose but here he stands in samabhanga or dvibhanga pose only.

Sūrya:

Among the navagrahas only Chandra and Sūrya are depicted on the walls.

Sūrya on the west wall of Chennakesava temple at Belur is shown standing with lotus in each hand. He has two female attendants standing with phala and chaurl in their hands.

South wall of Siddhaśvara temple has him with both hands broken and eight horses on the pedestal.

West wall of Hoysalesvara temple shows Sūrya accompanied by Ushā and Pratyushā shooting at darkness with a bow and arrow in their hands. Another figure from this temple is now in the Indian Museum at Calcutta in which Sūrya has all his four hands broken. (Fig. 43).
South wall of Bucheśvara temple has Sūrya standing with snake coils on both his sides and five snakehoods over his head like a canopy. There are seven horses on the pedestal.

The east and west wall images are like the Belur image but here he has no attendants.

The Sūrya image in the garbhagṛha of the Sūrya shrine of this temple resembles the one on the west wall of Hoysalesvara temple. (Fig. 42).

The image on the west wall of Lakshmīnarasiṇāha temple is very similar to the Venugopāla figures with rishis, guards and musicians on both his sides and Aruṇa driving the chariot of seven horses. Ushā and Pratyūṣhā are on each side with bow and arrow.

Another figure of Sūrya with four hands is on the north wall of Keśava temple. He has his front hands held in abhaya and dāna mudrās, while back hands hold padmas.

Rūpamandana gives a similar description of Sūrya but only with two hands. It does not mention Sūrya with four hands at all.

Sūryanārāyana:

Chennakesava temple at Belur has two images of Sūryanārāyana on the west wall. Both show him standing
and with four hands holding chakra and śaṅkha in the back right and left hands respectively and padmas in his front hands. One image has him in a chariot driven by seven horses and the other with two female attendants carrying chauri and phala in their two hands.

Sūryanārāyana is depicted in a similar manner on the north wall of Mallikārjunasvāmī temple but without his chariot and female attendants.

Chandra:

There is only one figure of Chandra and that too on the north wall of Buchēśvara temple at Koravangala. He is standing in samabhānga with padmas in his two hands. This figure bears resemblance to the description given in Aṃśumadbhedāgama which says that he should be either seated or standing and holding kumudas.

Indra/Sachī:

While defending the Pārijāta tree from his kingdom, Indra with his consort Sachī had to fight with Krisna and Satyabhāmā. The vehicle of Indra is an elephant known as Airāvata and Krisna, being an incarnation of Viṣṇu, has Garuḍa as his vehicle.

The images of Indra and Sachī seated on Airāvata are seen on the west and south walls of Hoysaleśvara temple, west wall of Lakshmīnarasimha temple, south wall
of Lakshminarayana temple, and west wall of Kesava temple.

Except on the south wall of Hoysaleswara temple, we see Indra with only two hands. Here he has four hands. One is broken, the other three carry padma, flowery axe and sakti. He is seated on Airavata with Sachi behind him. She has two hands in one of which she holds a padma, the other is not seen. Airavata holds a flower in its trunk. Indra and Sachi have umbrellas over their heads.

The west wall image is almost similar though Indra has two hands holding sakti and perhaps flowery aṅkuśa. Sachi holds phala and vismayahasta.

Huggihalli sculpture bears resemblance to this image except that Sachi's one hand is around Indra and the other holds a phala.

Hosaholalu sculpture shows Indra seated astride the Airavata with Sachi in a palanquin behind him. His one hand is invisible and the other holds sakti. Sachi holds padma and phala. (Fig. 8).

Somanathapur sculpture is similar to this one except that Indra holds sakti and phala in his two hands, and the palanquin in which Sachi is seated is like a box.

Aṣṭāvakam 67 associates sakti and or aṅkuśa with Indra and practically all these figures show these
objects in his hands. Though Suprabhedāgama 68, Matsya Purāṇa 69, Abhilasitārthachintāmanī 70, Brhat samhita 71 and Agni-Purāṇa 72 also mention that he should have vajra in one of his hands, it is not present in any of the sculptures mentioned here.

Harihara:

This image is a combination of the two great gods of the Hindu pantheon, Śiva and Viṣṇu. The idea of this god emerged when the rivalry between the Śaivites and Viṣṇavites decreased. To show the unification of these two gods, we have Hara i.e., Śiva as the right half and Hari i.e., Viṣṇu as the left half of the image 73.

We have two images of Harihara on the west wall of Hoysaleswara temple. One is with eight arms and the other with six.

The eight arms are thus disposed: Right, abhayamudrā with mālā, triśūla, śakti, sarpa; and left, chakra, saṅkha, phala and perhaps kalaśa. He is standing in samabhāṅga.

The six arms hold in the right damaru, triśūla, abhaya with mālā, and in the left gada, chakra and saṅkha. On the right is seated Nandi and on the left is Garuda, whose figure is unfinished. The position of Nandi and
Garuda are according to the Visnudharmottara 74.

On the east wall of Vīranārayana temple, Harihara is standing with four arms. The right hands hold trisūla and akshamālā while the left hands hold chakra and śaṅkha. Garuda is on the right standing with legs apart, bent at knees, outspread wings and hands in anjalimudrā.

The Agamas 75 say that Śiva's hands should hold śūla and akshamālā, but here he holds trisūla instead of śūla.

The Matsya Purāṇa 76 says that Śiva's one hand should be in dānamudrā and the other should hold a trisūla. The emblems in Viṣṇu's hands are the same as specified in this text.

The figures on the west wall of Mallikārjunasvāmī temple and on the west and south walls of Lakṣmīnarasimha temple are almost the same as in the Vīranārayana temple except that the hand that holds the mālā is also held in abhayamudrā.

On the south wall of Keśava temple, Harihara has six hands out of which four are broken. The remaining two hold trisūla and padma in the right and left hands respectively.
The west wall image has eight arms out of which six are broken. Two left hands which are intact and hold śaṅkha and dānamudrā.

The east wall image is also with eight arms. All four left and one right arms are broken. Three right arms hold a khaḍga, śaṅkha and padma.

None of the authorities mention Hari-Hara with six or eight arms.

Sculptures

Secular:

There are various secular images too in the Hoysala temples along with the numerous gods and goddesses. The attendants, musicians and madanikās who adorn the walls of these temples, cannot be ignored as the artists have made them with the same zeal and enthusiasm as the religious figures. Here in brief we describe some of these figures.

Garuda:

On the south wall of Hoysalesvara temple, we have Garuda standing in a posture which can be compared to Arjuna shooting the matsya in the episode of the Mahābhārata. He has four hands. His right hand carries om bāna and the other is broken. This left hands carry khetaka and dhanus which is broken now. His wings are outspread.
On the west wall of this temple, we have Garuda with only two hands. One hand is raised up and one is holding a nāga. He has outspread wings and is shown flying in the air. Near his right foot is another nāga with a human body and tail of a snake. He has a snake-hood over his head and is lying down. He holds a khadga in one hand. Nāga, which is held in the left hand of Garuda, is similar to the nāga which is shown down. He holds a khadga raised above his head and khetāka.

On the west wall of Mallikārjunaśvāmi temple and north wall of Lakshmīnarasimha temple, we have Garuda with outspread wings, human face and body, open mouth with fangs visible. He is standing in ānjalimudrā with legs bent at the knees.

Other Sculptures:

The other secular figures are described below templewise and chronologically. A handful of them are only discussed here as they are almost identical in all the temples under study.

Doorkeepers:

At the western entrance of Lakshmīdevi temple, we have two dvārapālas with four hands each. The one on the right holds a śaṅkha and chakra in his right hands and padma and gada in his left hands. The other
one on the left holds chakra and gada in his right hands, saṅkha and padma in his left hands.

The dvārapālas on the antarāla door-way of the Channakesava temple at Marale are standing in dvibhaṅga with four hands. The one on the right has chakra and gada in his right hands, and saṅkha and padma in his left hands. The one on the left has saṅkha and padma in his right hands; of the left hands, one is broken and the other holds a gada. Both wear a makuṭa and have a prabha behind their heads.

On the pillar in the navaraṅga is a lady seated in sukhāsana pose with a parrot.

In the Hoysalesvara temple, on the west wall, is a naked kanyā with one hand on her thigh and the other raised above her head, holding a snake. On her right is a female with one hand held in abhayamudrā with a mālā and the other holding a kālāśa. On her left, the female is holding a phala instead of kālāśa.

The other figures on this wall are as follows:

A female standing, naked, wearing high-heeled sandals. A snake is tied round her thighs, neck and side. She has a bowl held against her stomach in one hand while the other is raised above her head.
In another similar sculpture, she holds the bowl at her side.

The others include a male figure playing on a vina, drummers, males playing on the flute, females with cymbals or plucking flowers or holding a bunch of flowers or holding phala and chauri. One of them is shown admiring herself in the mirror, another dancing; yet another with bāna and dhanus; one whose saree is being pulled by a monkey and one holding a child against her waist.

In the Bucchēvara temple, we have a female dancing having in her hand a bowl from which a snake is hanging out and with the other hand she is putting sindur in her hair. She is wearing a diaphanous garment and heeled sandals, and a snake is shown around her knees. There is also depicted a lady with a parrot and bunch of fruits.

At Vīranārayana temple, we see a lady with a mirror in which she is admiring her reflection.

In the Mallikārjunasvāmi temple, we see monkeys fighting for a jack fruit; a lady holding a bunch of flowers; and ladies dancing and with cobras in their hands.

In the Lakshmi Narasimha temple and Lakshmi Narasimha temple we have the oft repeated images with the monkeys fighting for a fruit; a lady mother with child on her hip; lady admiring herself in a mirror; monkey molesting a female, etc.
The Chennakesava temple is famous for its beautiful madanikās or the bracket figures. In all, there are forty-two of them showing the female figures with rounded breasts and thick hips which produce an illusion of fleshy contours. They remind us of the Indian ideal of feminine beauty and grace that is so often described by the poets.

The first bracket figure is known as darpana sundarī or the lady looking into the mirror which reflects her own charm and also suggests the illusory character of the world and its feelings.

The second figure is of Sukabhāshini or the lady talking to her pet parrot perched on her hand.

The other figures show the Vasanta nātya; a lady with a parrot seated on her forearm; a lady holding a letter in her left hand; a monkey pulling the clothes of a lady rendering her almost nude. In the last the artist has shown graphically the anger on the lady’s face. She is throwing a stick at the monkey which grins at her, instead of running away. Another depiction is of a huntress who is a fine example of dramatic gesture and poise. The others depict a lady drying her hair after taking a bath; a female dancer holding the drum over her
head; a lady drummer and a male flute player; a lady standing in tribhanga; a lady applying red vermillion or kumkuma while looking into the mirror; a lady plucking a bud; a huntress aiming an arrow at a bird; a dancer a cymbal player; a lady holding a bāṇa and a dhanus with one attendant carrying a deer and a duck and another removing the thorn from the foot with a needle; a lady teaching dance to her student. A Sākuna Sāradā or fortune teller holding a palm leaf manuscript in her hand. A fan or pankhā dance which is a folk dance; a abhimāni who is proud of her charming beauty; a lady playing on flute; a lady holding a drum and a musical instrument called 'chitke' in Kannada; a lady on a swing holding the roots of the banyan tree; a male drummer; a lady playing on cymbals and a lady dancing.

On the north wall is a figure of a female with a horse face. She is holding the male figure's hand by her right hand and is embracing the male figure with her left hand. The male figure has a human face.

On this wall, there are other female figures also. One of them is standing in tribhanga holding a bunch of flowers raised up to hit the monkey pulling her dress. Her left hand has a pustaka. Another female figure is also standing in tribhanga with a bunch of flowers and with her hand on the head of a male attendant. The third
figure is standing with crossed legs with a bunch of flowers in her right hand and left hand hanging down also holding flowers. A male attendant is standing.

Manmatha/Rati:

At the entrance of the eastern doorway of the Chennakesava temple are the figures of Manmatha and Rati. Manmatha is on the right side standing in dvibhaṅga pose with two hands. Right hand holds arrows and left sugar-cane. Rati is on the left side standing in tribhaṅga pose. Her right hand is broken, and the left holds something which looks like a wine cup.

On the north wall of the same temple, we again see Manmatha and Rati. There is an attendant holding a dhanus and Rati is holding a 'phala' in her right hand and padma in the left. She is standing with her right leg crossing the left leg.

A similar figure is also found on the south wall of Siddheśvara temple. But here there is no attendant.

On the west wall of Hoysalesvara temple, Manmatha's left hand is broken. He has two female attendants on his sides, both of them are holding pāśa in their left hand and their right hand is across the waist.

Another figure on the same wall has sugarcane and arrow of flowers in Manmatha's hands. Rati, as usual,
has phala and padma in her hands. She is on the left of Manmatha and to his right is a standard bearer with the banner of the god.

The south wall of Buchesvara temple has only the figure of Manmatha.

Manmatha and Ratī are also on the west wall of Mallikārjunasvāmi temple, east wall of Lakshminarasimha temple and north wall of Kēśava temple.

In all these figures, Manmatha is carrying arrows and sugar-cane in his two hands. Ratī holds padma and phala, except at Muggihalli where she holds a bunch of flowers instead of a padma. On the right of Manmatha is a horse-faced musician (Tumburu) carrying fruits and betel leaves.

The Silparatna says that the figure of Vasanta should be dressed with Aśoka leaves, having pomegranate flowers as ear-rings and a necklace of Kēśara (saffron). Pṛtí, holding articles of food should be present on the right of Manmatha.

Visnudharmottara says that Manmatha should have eight arms, four of which should carry saṅkha, chakra, dhanus and bāna, while the other four should be on the bosoms of his four beautiful consort.
But none of the rules laid down by Silparatna or Visnudharmottara have been adhered to.

Nāgas and Nāginīs:

Nāgas and Nāginīs are considered as demi-gods. Their figures are found on the west wall of Chennakeshava temple with human body and serpentine tails or as Silparatna says human navel upwards and serpentine navel downwards. Their tails are entwined and have snake-hoods over their heads. They are embracing each other.

On the north wall of Hoysalesvara temple, we have a Nāga figure standing, with snake coils on his sides and seven snake-hoods over his head like a canopy. He holds padmas in his two hands.

The Silparatna and Maya Silpa suggest that these figures should have three, five or seven hoods over their human heads and two arms. But the emblems mentioned in these texts are khadga and khetaka or akshamāla and kamandalu.

The north wall of Bucchēśvara temple has Nāga and Nāginī with their snake tails entwined as in other specimens. The Nāga holds a khadga and embraces the Nāginī, whereas the Nāginī holds a phala and embraces the Nāga. (Fig. 4)

A very similar figure is in the Hoysalesvara temple also, but here the Nāginī holds a padma instead of phala. The Nāga has seven-hoods over his head and the Nāginī has
In the antarāla of Kāli shrine is a Vetāla on the left. It is a skeleton figure standing with khadga and kapāla held by hair in his right and left hands respectively. His tongue is hanging out; he has circular, flat rings in his ears thick hair on forehead, and is shown naked.

On his right is a naked skeleton standing with both hands broken. He has similar ear rings, protruding eyes, open mouth with fangs visible. His thick hair are thrown back.

Mythological Scenes

Torture of Pralhāda:

On the south wall of Bucheśvara temple, we have this narrative with large images. The various ways in which Pralhāda was tortured are depicted here separately.

By Fire: Pralhāda is seated in yogāsana with flames on both his sides.

By Elephants: This is in two sections. On the top section, Pralhāda is again seated in yogāsana with two elephants charging at him.
By Men: This comes in the lower section. Here, two men on his either side are pulling his arms.

By Cobras: Here four snakes are entwined and their hoods are raised above his head.

Arjuna shooting at the fish:

Arjuna was one of the Pāndava brothers. For the marriage with Draupadī, the condition was that the one who could shoot the eye of the fish above looking at its image in the oil pot placed below could marry her. Arjuna who was known for his archery took up this challenge and so his images in this form adorn the walls of the various temples. This image is generally shown in atibhāṅga or tribhāṅga pose with two hands holding the dhanus raised above his head and bāna. He is looking down into the oil pot which is between his feet. Arjuna has his legs apart. He has arrows or sword hanging down from his girdle on one side.

These images are on the north wall of Chennakesava temple, south wall of Hoysalesvara temple, east wall of Bucchēśvara temple, north wall of Amriteśvara temple, where Draupadī is standing with a necklace and five men with beards are seated, watching Arjuna; west walls of Vīranārāyana temple, and Mallikārjunasvāmi temple, north
wall of Lakshmīnarasimha temple where Arjuna has Hanumān dhvaja also.

Chain of destruction:

On the east wall of Kañcava temple and south wall of Bucheśvara temple, we have this narrative depicted vertically. A gandabherunda carries off a sarabha which holds a lion; the lion holds an elephant which holds a python in his trunk. This python has half-swallowed a deer. This chain hangs in the air. At Koravangala, a sanyāsī and a boy are shown looking in amazement.

Miscellaneous

Dolotsava:

On the east wall of Lakshmīnarasimha temple, we have a god and a goddess being swung on a jewelled swing board which is hung with ropes from an ornamental beam. This is supported by two plaintain trees. Bunches of fruits are hanging from the tree on which monkeys are playing. This is to show the joys of spring season.
CHAPTER III

2. Ibid., p. 127
3. Ibid., pp. 127-128
4. Ibid., p. 134
4a. Ibid., pp. 152-153
5. Ibid., p. 150
6. Ibid., pp. 163-164
8. Ibid., p. 418
9. Ibid., p. 420
12. MAR, 1936, p. 22
15. Ibid., pp. 219-220
16. Ibid., pp. 219-220
17. Banerjea, J.N., op. cit., p. 424
19. Ibid.
22. Ibid., pp. 260-261
23. Ibid., pp. 261-262
24. Ibid., pp. 90-91
25. Ibid., pp. 263-264
26. Ibid.
27. As quoted by Rao, T.A.G., op. cit., p. 114
29. Banerjea, J.N., RAA, p. 73
30. Rao, T.A.G., op. cit., p. 177
31. Sahai, B., 'Iconography of Minor Hindu and Buddhist Deities' p. 121.
32. Ibid., p. 120
33. Ibid.
34. As quoted by Rao, T.A.G., op. cit., pp. 254-256 ff
37. Srivastava, B., Ts/Sritattvanidhi, p. 103
38. Ibid., p. 103
39. Ibid.
41. Srivastava, B., op. cit., p. 103
42. Rao, T.A.G., op. cit., p. 378
43. Sahai, B., op. cit., p. 142
44. Srivastava, B., op. cit., p. 97
45. Ibid., p. 97
47. Srivastava, B., op. cit., p. 76
49. Srivastava, B., op. cit., p. 82
50. As quoted by Rao, T.A.G., op. cit., p. 385
52. Srivastava, B., op. cit. p. 107
53. Ibid., p. 47
55. Srivastava, B., op. cit., p. 53
56. As quoted by Rao, T.A.G., op. cit., p. 503
57. Rao, T.A.G., op. cit., p. 505
58. Ibid., p. 424
59. Ibid., pp. 66-67
60. Ibid., pp. 388-389
61. Joshi, N.P., IB, pp. 16-17
62. As quoted by Joshi, N.P., op. cit., p. 45
63. Ibid., p. 45
64. Ibid., p. 50
66. Ibid., pp. 318-319
67. As quoted by Sahai, B., op. cit., p. 12
68. Ibid.
69. Ibid.
70. Ibid.
71. Ibid.
72. Ibid.
73. Banerjea, J.N., RAA, p. 83
75. Ibid., pp. 323-324
76. Sahai, B., op. cit., p. 135
77. As quoted by Rao, T.A.G., op. cit., p. 277
78. Ibid., p. 278
79. Sahai, B., op. cit., p. 75
81. Ibid., p. 557