ICONOGRAPHY

This section deals with the iconography of various types of Vishnu sculptures discovered in Karnataka in particular and in the Deccan in general. Each type has an introductory note including textual prescriptions, followed by a catalogued description of the actual representative icons, pointing out their peculiarities, if any, and parallels and significance. Stylistic traits and textual correlation wherever possible are touched upon in the remark portion of each description. The implication of each image considered is also recorded in the remark portion.
As noted earlier, initially the Bhakti cult of the Bhagavatas centred round the worship of the Panchaviras of the Vrishnis, viz., Samkarshana, Vasudeva, Pradyumna, Aniruddha, and Samba. That their icons were installed for worship in temples is attested by the Mora well inscription of the beginning of the Christian era.

In the context of Manusha Vasudeva, the Vaihānasāgama describes the Pāñchavīra group:

Vasudeva should have in his two hands chakra and sankha; to his right Rukmini should be depicted; to her right should be Balabhadra holding hala and musala; to his right should be shown Pradyumna holding the khadga in his right hand, the left one being katyavalambita position; to his right should be Brahmā. To the left of the god (Vasudeva) there should be Aniruddha holding khadga and khetaka; to his left should be Samba, with his right hand in dana-hasta and the left carrying danda; to his left Garuda should be carved. All these deities should be shown standing.

The Brahmāsāhita also describes the four Viras, but separately. It excludes Aniruddha from the Pāñchavīra group:

If he (Vasudeva) is two-armed, his right hand should be in abhaya-mudrā and the left one should hold a conch. Baladeva should be made having a plough in his hand, with eyes rolling to intoxication, and wearing an earring and having his complexion as white as conch.
Sāmba should be made with a mace in his hand, Pradyumna endowed with a charming body, with a bow in his hand; their wives also should be made holding swords and shields in their hands.  

In the Vishnudharmottara the following description of the Viras is given:

Vāsudeva has one face and four hands .... The earth goddess is to be carved between his feet. The vanamalā and the vajnopavita are to be carved on the figure. One of his right hands holds the full-blown lotus and a left one holds the conch. To his right is standing the mace personified as a woman, under the right hand of Vāsudēva. She holds a chaurī in her hand. To the left of the god should be carved the disc in a personified form with a big belly under the left hand of Vasudeva. Samkarshana should be carved exactly like Vasudeva, but instead of the mace he holds the pestle, and in place of the disc he holds ploughshare. Pradyumna is also like Vasudeva, holding the bow in place of the disc and the arrow in place of the mace. Aniruddha holds the hide and the sword. Behind them are placed their respective banners .... Sāmba should be made with gadā in his hand....

There is only one example of Pančavīra group in the Deccan so far from Kondameti (Andhra Pradesh) which has been discussed below. The other example, of two armed Vishnu also perhaps represents Vīra aspect.

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1. **Form:** Narasimha flanked by Vishnu and Pancharayas.
2. **Findspot:** Kondamotu, Guntur District, Andhra Pradesh.
3. **Location:** In the context of a dilapidated shrine.
4. **Dynastic affiliation/style:** Probably Ikshvaku.
5. **Period:** c. 3rd/4th century A.D.
6. **Brief Description:** Narasimha couchant on stylised padmapitha, flanked on his right by Samba (lost), Pradyumna and Vishnu; and on the left by Vasudeva-Krishna, Samkarshana and Aniruddha. All are two armed and standing, except Narasimha who is in complete zoomorphic form.
7. **Attributes:** Pradyumna - ikshuchapa and makaradhvaja; Vishnu - abhayahasta and sankha; Narasimha - gada and chakra; Vasudeva - Venu and dhanus; Samkarshana - katyavamlambitahasta and wine goblet; Aniruddha - khadga and khataka.
8. **Remarks:** This stone panel, indeed unique, intended to represent Narasimha as the main deity, is definite indication of the survival of the Pancharaya worship at the time of the crystallization of the avatara concept in Vaishnavism. The Pancharaya group here does not conform to any of the textual prescriptions exactly referred to above, but in having two-armed depictions of Vishnu and Viras it agrees with the Vaikhnasagama and Brihatsamhitā. Samkarshana representations of North India show him canopied by serpent-hoods; their absence here is noteworthy.
1. Mānusha Vāsudēva, Two-armed (Fig.1)
2. Kontapala, North Kanara District, Karnataka
4. Chutu or Śivalānanda
5. C. 3rd cent. A.D.
6. Two-armed Viṣṇu in the round, in samāpāda posture. Instead of the kirtīmukta he has only a fillet tied round his head. Sparse ornamentation.
7. Chakra held near the right breast and sankha at the kati. The right hand is probably intended to convey abhayāhasta also.
8. Rare in being two-armed; also the earliest so far known Viṣṇu image in Karnataka. In style it is akin to early Mathura sculptures. Conforms to the Vaikhānasāgama description of Mānusha Vāsudēva in having two-arms only and in attributes. Its stylistic affinities indicate the continual contacts of the region with other parts of India in respect of culture and religion. The conformity to Mānusha Vāsudēva may indicate the prevalence of the vīra aspect of the god in this region. The findspot is located nearer to the early capital, Banavasi.

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II. THE STHĀNAKAMURTIS

The images of Vishnu in samabhanga can be classified basically into two categories, viz., four-armed and multiple-armed. There are numerous works on iconography which describe the sthānakamūrtis of Vishnu.

The description of four-armed Vishnu in the Brahma Samhita is as follows:

His breast should bear the śrīvatsa mark; it should be adorned with the kaustubha gem; he should be made as dark as atasi flower; he is clothed in yellow garment, shows a serene face, wears a diadem and ear-rings, has plump neck, breast, shoulder, arms... If only four arms are desired, one is śāntida (giver of peace or blessings) and the other wears the mace on the right and conch and discus on the left.

The Valkhānasāgama describes four categories of sthānaka Vishnu as below:

(i) Yogasthānakamūrti:
Attributes: abhaya or varada, chakra, śankha and katyava-laṁbita hasta.
Associated deities:
Uttama class - Bhrigu, Mārkandeya (right and left resp.) or Bhūdēvi and Mārkandeya; Śiva on north wall; Brahmā on south wall.
Madhyama class: Brahmā and Śiva absent from above list.
Adhama class: Brahmā, Śiva, Pujakamunis absent.
(ii) Bhūgasthānaka murtis:
Attributes: abhaya or varada, chakra, śankha, and katya-vlambitahasta or katakahasta.
Associate deities:
Uttama class: Śrīdevi (right), Bhūdevi (left), Bṛigu, (right) Purīna (=Mārkandeya, left), Māyā, Saṁhādini, Kāminī, Vyajani, Tumouru, Nārada, Kinnara pair, Yaksha, Vidyādhara, Sanaka, Sanatkumāra, Sūrya and Chandra; Śiva on north wall of shrine, Brahmacā on south wall.
Madhyama class: Yaksha, Vidyādhara, Nārada, Tumurru, absent from the above list.
Adhama class: Yaksha, Vidyādhara, Nārada, Tumurru, Sanaka, Sanatkumāra, Sūrya, Chandra, Pujakamunis absent.

(iii) Virasthānaka murti:
Attributes: (?), chakra, śankha, (?)
Associate deities:
Uttama class: Brahmā, Śiva, Bṛigu, Mārkandeya, Kishkindhā, Sundara, Sanaka, Sanatkumāra, Sūrya, Chandra.
Madhyama class: Kishkindhā, Sundara, Sanatkumāra absent
Adhama class: Kishkindhā, Sundara, Sanatkumāra, Sūrya, chandra, and Pujakamunis absent.

(iv) Abhichāraka sthānaka murti:
One should make the abhichārika variety of the standing image of the god either as two-armed or four armed, of the colour of smoke, wearing black cloth with emaciated face and limbs, endowed with 'tamōguna' the quality of the inauspicious darkness, with eyes cast upwards or protruding and without the gods like Brahmā and others.
The Harivamsa mentions Vishnu holding the bow, disc, mace with bell, and sword. The Brihatbrahma Samhita prescribes the sword, plough, conch and disc, or the shield, bow, sword and lotus. According to the Sattvata Samhita, Vishnu holds the plough, disc, pestle, and mace.

In addition to the above, the iconographic texts also refer to multiple armed Vishnu images. The descriptions as given in various texts are summarised below:

Six-armed Vishnu

The Sattvata Samhita describes Vishnu holding sword, lotus mace, bow, arrow and conch.

Eight-armed Vishnu

Eight-armed Vishnu's attributes given in various texts are summarised below:

Brihat-samhita - abhay, dagger, mace, arrow, bow, disc, conch, hide.

Matsya Purana - dagger, mace, arrow, lotus, bow, shield, conch, disc.

Devatamurti-prakarana - dagger, mace, arrow, lotus, conch, bow, disc, shield.

Sattvata Samhita - mace, pestle, disc, sword, conch, trident, noose, bow and arrow.

There are some texts which give description of Vishnu with more than eight arms, but since such images are yet to come to light in Karnataka, they have not been dealt with here.

****
No. 3

1. Four-armed Vishnu (Fig.2)
2. Mahakuta, Bijapur District.
3. In the compound of Mahakutesvara temple-complex.
4. Early Kadamba or early phase of Badami Chalukya.
5. C. 6th cent. A.D.
6. Vishnu in samapada posture, badly damaged. The kiritamakuta and the type of sira^chakra behind indicate it to be an early image, meant for worship. The attributes are lost, but judging from parallels, the deity may have originally held phala, chakra, sankha and katihasta.
7. Lost.
8. Does not conform to textual prescription, like most early Chalukya Vishnu images. The early Chalukya icons follow this established norm in depiction of Vishnu, as will be seen from other examples considered below.

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No. 4

1. Four-armed Vishnu (Fig.3)
2. Badami, Bijapur District.
3. On the north wall of Malegitti Sivalaya (Surya) temple.
4. Chalukyas of Badami.
5. Early 7th cent. A.D.
6. Vishnu in samapada, with various ornaments like kiritamakuta, makarakundalas, yajnopavita, hāra, udarabandha, etc. He looks almost naked, probably because the dhōti is shown adhered to
the body as if it were wet. To his right stands a slim lady with a flower in her left hand and an āmalaka-like crown in a sensuous way, representing gāda Kaumādakī attending upon Vishnu. To his left stands a bird-footed dwarf, Garuda. At the top corners there are a flying dwarf each, one on the left being a garland-bearer. The other, on the right is probably the personified Sudarśana chakra. A halo is strikingly visible behind Vishnu’s head.


8. The depiction is peculiarly in a different style, identified as late- or post-Gupta style, in Chālukya mainland. It is especially apparent in the exaggerated tribhaṅga of Gadādevī. The tradition of personifying weapons of Vishnu was not a novel one; nevertheless in a sculpture that can be classified distinctly as Chālukya it is infrequent. As such, this tradition seems to have infiltrated more vigorously from the time of the extensive conquests in northern Deccan under the Chālukyas. The Vishnudharmottara Purāṇa insists on depicting personified āyudhas of Vishnū in his icons. The fruit-like object in the hand is also noted in Gupta sculpture. The dwarf to the left of Vishnū is Garuḍa and not Sudarśana-chakra as is clear from the other image of Vishnū in similar style from the same place, now preserved in the Archaeological Museum, Badami (Fig.5).

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No. 5

1. Four-armed Vishnū
2. Originally possibly from Lakshmeswar, Dharwar Dist.
4. Chālukyas of Badami.
5. C. 7th cent. A.D.

6. Vishnu in the round, in samapāda posture with common early Chālukya ornaments. The kiritamakuta and chakra and sāṅkha appear to have undergone alteration at a later date. The spoked prabhāmandala is not arthy. Attributes usual.

7. Phala, chakra, sāṅkha and katihasta.

8. Conforms to the typical norm of Chālukya Vishnu icons in attributes. The yañjopavita in malakara, the prabhāmandala with radiating spokes and the tapering high kirīta recall Ashtabhujaśvāmi of Cave III in Badami. A 7th century date appears appropriate. In the Chālukya domain it happens to be a well preserved example in the round and, as such, important. Cf. Figs. 6, 7 and 8.

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No. 6.

1. Four-armed Vishnu (Fig. 4)

2. Hiremagalur, Chikmagalur Dist.

3. In a shrine in Kōḍaṇḍa Rāma temple-complex.

4. Possibly Ganga.

5. C. 7th cent. A.D.


7. Phala, chakra, sāṅkha, katihasta.

8. An early image in South Karnataka following early Chālukya tradition of north Karnataka. Significantly indicates the uniformity in depiction of four-armed Vishnu in major part of Karnataka.

*****
No. 7

1. Four-armed Vishnu
2. Mallampalli, South Kanara Dist.
4. Chalukyas of Badami/Alupas
5. C. 7th cent. A.D.
6. Vishnu in samapada posture. Has a distinguished way of ornamentation with no attendant deity. The absence of vaijayanti is noteworthy.
7. Phala, chakra, śaṅkha, gadā
8. Mode of ornamentation is noteworthy. Distribution of attributes in the hands is similar in most early sculptures of South Kanara. The presence of gadā is a recurring feature in this region and in the Chalukya homeland it appears from the last phase onwards. Cf. Perampalli image. But for the absence of padma, the image corresponds to Janārdana form of the Chaturvīṃ-śatimūrtis.

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No. 8

1. Four-armed Vishnu (Fig.9)
2. Banavasi, North Kanara Dist.
3. In a shrine in Madhukēśvarā temple.
4. Probably early Chālukya
5. C. 8th cent. A.D.
6. Vishnu in samapada posture, stands on a padma. Decorated with ornaments in a peculiar manner. Cloth around the waist only upto half the thighs. Behind the head is prabhāmandala.
Below to his right Lakṣmī is seated in an awkward posture, holding a lotus in her hands, recalling Lajjāgaurī figures. Correspondingly on the left is Sarasvatī holding a manuscript in her hand. There is also flying Garuḍa with hands in anjālīmudrā. In addition, there is Bhūdevi holding a kalaśa in her hand. On the prabhāvalī are ten miniature figures, obviously dasāvatāras, four of which are identifiable as Matsya, Kurma, Varāha and Narasimha.

7. Phalā/gada, chakra, śankha, katāhasta.
8. A unique image in that Vishnu's consorts depicted here include Sarasvatī in addition to Lakṣmī and Bhūdevī. Sarasvatī in accompaniment with Vishnu is hardly found in any other image of Karnataka, but it is frequently noticed in Pāla sculpture in Bihar and Bengal. As such an important icon. The presence of the dasāvatāras on the prabhāvalī is also noteworthy.

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No. 9

1. Four-armed Vishnu (Fig.10)
2. Elkora, Aurangabad Dist., Maharashtra.
3. On the wall of Kailāsa temple.
4. Rāṣṭrakūṭa, royal patronage.
5. Latter half of 8th cent. A.D.
6. Vishnu in samepāda, decorated with kirītamakuṭa, etc. and yajñopāvita in mālākāra.
7. - śankha, chakra, katyāvalaṁbitahasta possibly with gadā.
8. The order of attributes in the upper hands noteworthy. It may indicate the advent of Chaturvīruṭi satīmūrti concept.

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No. 10

1. Four-armed Vishnu (Fig.11)
2. Mudhol, Raichur Dist.
4. Rashtrakuta.
5. C. early 9th cent. A.D.
6. Vishnu in samapāda, decorated with kirita-makuta, makarakundalas, yajnopavita in malakara, etc. Flanked on either side by a female chauri-bearers. Miniature daśavatāras on prabhāvalī, including Buddha.
7. Phala/gada, chakra, śankha, katihasta.
8. In arrangement of attributes it tallies with the Banavasi specimen, but the deity here is attended by chauri-bearers instead of consorts. Yajnopavita in malakara fashion and chakra and śankha balanced between two fingers only indicates the continuation of the early Chalukya tradition. The set of daśavatāras which includes Buddha is also noteworthy as it defines the set in iconography of the region.

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No. 11

1. Four-armed Vishnu
2. Sutturu, Mysore Dist.
3. An image meant for worship in shrine.
4. Probably Gaṅga.
5. C. 9th cent. A.D.
6. Sparsely decorated Vishnu in samapāda posture. No attendant deities. The śiraschakra has beaded border. Kirita-makuta,
makarakundalas, beaded yajnopavītā, udarabandha, etc. decorate the body and the waist garment is held by a mēkhalā.

7. Abhayahasta/gadā, chakra, śāṅkha, varadahasta/(padma)

8. Smooth modelling of the image is aesthetically pleasing, but there are points of iconographic interest also. Abhayahasta and varadahasta is an uncommon feature in early Karnataka sculpture and here perhaps it indicates influence from the Tamil region. The presence of padma as a small flower on the palm is also noteworthy. The image would represent Mādhava of the Chaturvimśatimūrtis. It is perhaps the earliest shrine image to have padma as an attribute and as such indicates the beginning of the twenty-four form concept in iconography of South Karnataka.

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No.12

1. Four-armed Vishnu (Fig. 12)
2. Haledyamavvanahalli, Chitradurga Dist.
4. Rāṣṭrakūṭa.
5. C. 9th cent. A.D.

7. Phala/gadā, chakra, śāṅkha, katihasta

8. Apart from early features like yajnopavītā in mālākāra, the depiction of circle for Kalki is interesting, indicating it as a future incarnation. Order of avatāras is incorrect.

*****
No.13

1. Four-armed Vishnu
2. Narasamangala, Mysore Dist.
4. Ganga
5. C. 9th/10th cent. A.D.
6. Vishnu in samapada posture with sparse ornamentation and a plain elliptical halo behind the head. Preserved only up to just below the knees. Chakra has flames and is held between fingers. Gada is plain and bulky with horizontal ribs at intervals. Prabhavali has creeper design spreading over both the sides of the image, containing miniature figures of dasavataraas. Only Varaha, Narasimha, Vaman and Buddha are clearly identifiable.
7. Phala/gada, chakra, sankha, katihasta.
8. The attributes recall earlier examples, but the creeper design of the prabhavali is a pointer to its date. It is akin to Chola in style. It represents the survival of early iconographic traditions as late as its period.

*****

No.14.

1. Four-armed Vishnu (Fig.13)
2. Mahakuta near Badami, Bijapur Dist.
3. In a dilapidated shrine; meant for worship.
4. Rashtrakuta
5. C. 9th/10th cent. A.D.
6. In samapāda posture with three arms mutilated, Śiraschakra has lotus motif. He is flanked by a male and a female attendant on the right side and two male attendants on the left. Flanking him in the middle portion are Narasimha within a shrine-motif and galloping lion (right) and correspondingly Varāha and galloping lion (left). Flanking the head part are a seated figure in a shrine on each side and dwarfs. At the top, two Vidyādhara couples hold a crown over god's head.

7. - , gadā, - , -

8. The sculpture is definitely made by a hand alien to Karnataka probably hailing from Mālwa region, in succession to the the group who worked the dēvakōśta images of the Durga temple, Aihole. It probably represents the Trivikrama of the Chaturvimśatimūrtis, since that was a popular form in Mālwa region.

*****

No.15

1. Vishnu (Mādhava) (Fig.14)
2. Arge, North Kanara Dist.
3. In a shrine in Arghēśvara temple; originally for worship.
4. Later Kadāṃba (?)
5. C. 10th cent. A.D.
6. In samapāda, four-armed. Prabhāvalī has flames all along. Moderate ornamentation. Śankha and chakra also have flames.
7. Gadā, chakra, śankha and kaṭīhasta.
8. Flamed prabhāvalī and āyudhas recall Chōla style. Kanara region, secluded from remaining part of Karnataka culturally more or less, appears to have been influenced from Tamil region; as such indicates impact on beliefs also.

*****
No.16

1. Vishnu (Kēśava)
2. Navalgund, Dharwar Dist.
4. Kalyāna Chālukya
5. C. early 11th cent. A.D.
6. Vishnu in samapāda. Lower hands damaged. Flanked by a female chauri-bearer on either side. Prabhāvalī has serpent design issuing from the mouth of śimha-mukha and terminating as tail of makara. Miniature daśāvatāra figures along the periphery.
7. — sankha, chakra, gada.
8. Noteworthy thing is the order of the attributes in the hands which conforms to Kēśava of the chaturvīṁśatimūrtis, a regular feature of the period in major part of Karnataka, as already noted from the epigraphic evidence. Stylistically the image falls in the formative phase of Kalyāna Chālukya art. But for the change in the order of the attributes, it can well be compared with the one from Savadi (Fig.106), which represents the Janārdana form of the chaturvīṁśatimūrtis.

No.17

1. Vishnu (Mādhava)
2. Abballi, North Kanara Dist.
3. Under a tree near Ganēśa temple; originally shrine image.
4. Later Kadamba (?)
5. C.10th/11th cent. A.D.
6. Vishnu in samapāda posture, damaged. Ornate with various stylised ornaments. Prabhāvalī as well as weapons have flames in the Chōla style. The attributes are held between two fingers.

7. (Padma), chakra, śaṅkha, gada.

8. While attributes indicate the conservative trend, the style is akin to the Chōla. From certain examples in South Kanara it is known that some images were made in the Pallava style at an earlier date, and that this trait was visible in Kerala also. On the whole, the coastal tract, secluded from the remaining part of Karnataka owing to the thickly vegetated Sahyādris, was exposed to influences from the far off Tamil region possibly via coast.

No.18

1. Four-armed Vishṇu
2. Somanathapura, Mysore Dist.
3. Wall images on Kesava temple.28
4. Hoysala.
5. C.1268 A.D.
6. Wall images in exclusively ornate Hoysala style, depicting four-armed Vishṇu in samapāda or dvibhanga, holding some attributes otherwise uncommon to Vishṇu images.

7. 1) Vajra, śaṅkha, chakra, danda
   1i) Abhaya, musala, chakra, śaṅkha
   1ii) Padma, paraśu, chakra, musala
   1iv) Chinmudrā, -, śaṅkha, musala
   1v) Vriksha, musala, chakra, śaṅkha
   1vi) Phala, chakra, śaṅkha, padma.
   1vii) Śūla, chakra, śaṅkha, musala
It is difficult to establish the identity of form of Vishnu in these images. From characteristic attributes, however, i) may represent Indra, ii) Pāraśurāma, iii) Pārijātahara, viii) Yama, and xii) Halāyudha. vi) establishes the survival of the early tradition of depicting phala in Vishnu's hand. Perhaps these images follow āgamic texts, as the inscription pertaining to the temple would have us believe, but which texts is not certain.

*****

No.19

1. Six-armed Vishnu
2. Somanathapura, Mysore Dist.
3. Wall images of Kesava temple.
4. Hoysala
5. C.1268 A.D.
6. Wall images in mature Hoysala style, representing six-armed Vishnu with a variety of attributes. Most are in samapāda posture but some are in dvibhaṅga and tribhaṅga.
7. i) Danda, padma, śankha, chakra, pāsa, varada.
   ii) Abhaya, śankha, bāṇa, dhanus, padma, vafada.
   iii) Bāna, chakra, padma, śankha, khaḍga, dhanus(?)(Fig.17)
   iv) Padma, chakra, ankuśa, pāsa, śankha, phala.
   v) Chakra, śula, hala, pāsa, śankha, khētaka.
   vi) Musala, - śankha, chakra, javelin, padma.
   vii) Akṣamālā, gādā, śankha, chakra, padma, phala.
viii) Padma, gada, hala, pāśa, chakra, śankha
ix) Śankha, gada, pāśa, ārasu, padma, chakra (Fig.18)
x) abhaya, gada, chakra, śaṅkha, padma, dāna
xi) Abhaya, padma, chakra, śaṅkha, phala, -
xii) Abhaya, gadā, chakra, śaṅkha, padma, dāna

8. As in the previous examples, it is difficult to establish the form of Vishnu represented here. But it is possible that ii) may represent Rāma, v) and vili) Halāyuḍha, and ix) Paraśurāma, if stress on the characteristic attribute in hand of the respective image. The depiction is likely to follow some lost iconographic text.

*****

No. 20

1. Eight-armed Vishnu
2. Badami, Bijapur Dist.
3. A relief in Cave III verandah.
4. Chālukyas of Badami
5. C. 578 A.D.
6. Vishnu in samapāda posture. Above the head, as if seated over the kirita is a figure of Narasimha.
8. The image has been variously identified as Vaikunṭha, Virat Vishnu, etc., but in the perspective of the inscription found in Nagarjunakonda, it may well be described as Asēṭabhujasvāmi. Soundara Rajan suggests that the sculpture may have been a work of Pallava occupation period.

*****
No. 21

1. Eight-armed Vishnu (Ashtabhujasvami) (Fig. 19)
2. Pattadakal, Bijapur Dist.
3. On the north wall of Virupaksha temple.
4. Chalukyas of Badami
5. C. 733-44 A.D.
6. Vishnu in samapada posture. Ornamentation like other sculptures of the temple, in the Pallava fashion. He is attended by two dwarf one each on either side, of whom one is probably Garuḍa.
7. Gada, khadga, bana, chakra, sankha, dhanus, khetaka and katinyansta.
8. Like the previous example, it represents Ashtabhujasvami, a rare form of Vishnu. Chakra and sankha with flames suggest Pallava influence, but to state that the concept travelled from that region to Karnataka, as Soundara Rajan does, appears contrary to epigraphic evidence already produced. However, there may be truth in his suggestion that this sculpture may be a later addition to the temple.

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No. 22

1. Eight-armed Vishnu.
2. Somanathapura, Mysore Dist.
3. Wall of Kesava temple.
4. Hoysala
5. C. 1268 A.D.
6. Vishnu in samapada postures in Hoysala style.
7. Extant hands carry musala, padma, dhanus, sankha and pustaka.
8. May represent Kapila, but exact identification not possible.

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III. THE ĀSANAMŪRTIS

The Āsanamūrtis of Vishnū occur in Karnataka from early Chālukya period onwards. They are of various types. The most exhaustive categorisation of Āsanamūrtis is found in the Vaiḥānasāgama. The description of these categories may be summarised as follows:33

A. Seated Images of Vishnu

(i) Yogāsanamūrti: four-armed.
White complexioned, wearing jatāmākūṭa, seated on padmāśana. Front hands in yōga-mudrā. Śankha and chakra are not put into the hands. Eyes slightly closed.

Associated deities:

Uttama class - North wall of shrine to have yōgāsana Śiva and south wall yōgāsana Brahmā. Visnū flanked by Bṛigu and Mārkandeya or Mārkandeya and Bhūmīdevī. Back wall to have chandra, Sūrya, Sanaka, Sanatkumāra.

Madhyama class - Chandra, Sūrya, Sanaka, Sanatkumāra absent from above list.

Adhama class - Bṛigu, Mārkandeya also absent

(ii) Bhogāsanamūrti: four-armed.
Dark complexioned, seated on simhāsana along with consorts Lakṣmī and Bhūdēvī. Vishnū to hold chakra in right and śankha in left hands. The remaining right hand to be in abhaya or varada and the left in simhakarna pose. Lakṣmī seated to god's right, holding lotus in left hand. Bhūdēvī in similar fashion to god's left,
holding nilōtpala in right hand, Their other hands to be on the simhāśana or in kaṭaka post.

Associated deities:

Uttama class - Mārkandeya and Bhṛigu kneeling on the knee on the floor. Behind central image, there are to be images of Māyā, Simhavāhinī, Tumburu, Nārada, pair of kinnaras, Yaksha, Vidyādhara, Sanaka, Sanatkumāra, Chandra, Sūrya, and kāpaka tree. South and north walls to have seated Brahmā and Śiva.

Madhyama class - Kinnara, Tumburu, Nārada, Yaksha, Vidyādhara absent.

Adhama class - Sanaka, Sanatkumāra, Sūrya, Chandra and pūjakamunis also absent.

111) Virāsanamūrti: four armed

Vishnu on simhāśana with left leg bent and right somewhat extended. Lakshmi and Bhūmī kneeling on floor on one knee. Image coral red in colour. Right hands to hold chakra and abhaya and left hands to hold śankha and simhakarna.

Uttama class - Brahmā and Mārkandeya on right side of Vishnu and Śiva and Bhṛigu on left. Damsels Vyajani, Kāmini waving chāmaras on the sides. Sanaka, Sanatkumara Tumburu, Nārada, Sūrya, Chandra.

Madhyama class - Tumburu, Nārada, Vyajani, Kāmini, Sanaka, Sanatkumāra absent.

Adhama class - Brahmā, Śiva, Lakshmi, Bhūmī, Sūrya and Chandra also absent.
(iv) Abhichārikāsanamūrti: two or four armed.

Visnu seated on vādikāsana, 11-faced, vicious. Uplifted eyes. No attendant deity.

B. Vishnu Seated on Śeṣha

In addition to these, the Vaikhānasāgama also describes Vishnu seated on Śeṣha under the term Ādīmūrti. Such an image is sometimes designated as Vaikuntha Nārāyaṇa. The description of Ādīmūrti contained in the Vaikhānasāgama is as below.

The god seated on Anānta with the right leg folded and the left hanging down. The right hand placed on the right knee and the left hand on the thigh. The other two hands hold chakra and śankha. The serpent has either five or seven hoods. He is decked with ornaments and flanked by the rishis and ṣaṅkarā.

C. Yogeśvara

The medieval Karnataka inscriptions and later texts on Śilpa designate the yogic form of Vishnu as Yogeśvara. According to the Siddhārtha Samhitā Yogeśvara Vishnu image should be as follows:

He is seated on padmāsana with the eyes slightly closed and the vision fixed upon the tip of the nose. The two front hands are kept on the crossed legs in the yōgamudrā pose. On either side of him are a padma and a large sized gada respectively. The two other hands which are somewhat raised have Sudarśana and the Pāṃchajanya.

Hemādri also gives a similar description of Yogeśvara Vishnu.
D. Vishnu riding Garuda

Vishnu riding Garuda, designated sometimes as Garuda-Narayana, is also described in the Silpa texts.

According to the Silpasara such an image should hold dhanus, bana, saṅkha, and chakra.

E. Lakshmi-Narayana

In Karnataka Vishnu icons in accompaniment with Lakshmi occur only from 10th century onwards. Hemādri quotes the description of Lakshmi-Narayana image from the Visvakarmaśāstra:

The goddess is generally on the left of the god. The right hand of the goddess should be thrown round the neck of Narayana, whose left hand in turn should be made to embrace the goddess round her waist. In her left hand Lakshmi should hold a lotus. The beautiful and youthful figure of Siddhi, decorated with ornaments, should stand near Lakshmi and Narayana with a chāmara in her hand. Below and slightly to the right should be the image of Garuda. The Āyudha-purushas representing the saṅkha and chakra should also be made to stand by the side of Vishnu. In front there should be seated the two upāsakas (worshippers) consisting of Brahmā and Śiva with their hands in añjali post. The former should wear a broad belt round the waist, and the latter should wear the yogi-patta and carry a skull.

The Parānanda Sūtra states that:

Lord Hari is to be meditated upon as having the human body with dark complexion and wearing yellow garments. He has four hands and is accompanied by Lakshmi. In his right hand he holds the chakra and the gadā and in the left ones, the
padma and the śankha. There should also be Garuḍa and the god should be adorned with various ornaments.

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YOGASANAMURTIS
No. 23

1. Yogasamūrti
2. Ellora, Aurangabad Dist., Maharashtra.
3. Pillar in the 'Lahkēśvara', Kailāsa temple complex, Śaiva
4. Rashtrakūta, royal patronage.
5. 9th cent. A.D.
6. Small relief on a pillar depicts Viṣṇu, four-armed, seated with front hands in yogamudrā and the upper hands carrying śankha and chakra. He sits on a padmāsana. A halo is also shown behind his head.
7. Front hands - yogamudrā, upper hands śankha, chakra
8. This is the first so far known depiction of Viṣṇu in yogic posture in the Deccan. Its features explicitly indicate that the Yōgśvara theme of medieval śilpa texts had been conceived as early as the 8th century A.D. in the region. It probably derives much from the Buddha as an avatāra, whose incorporation into the avatāra fold had already taken place by this time.

No. 24

1. Yogasamūrti (Yōgśvara) (Fig. 20)
2. Halsi, Belgaum district.
3. In a shrine in the Narasiṃha temple
4. Goa Kadamba royal patronage
5. 12th cent. A.D.
6. Sculpture in round, enshrined for worship in shrine
Vishnu seated on padmāsana. He wears jatamakūṭa as well as gorgeously decorated ornaments.

7. Śāṅkha and chakra in upper hands, front hands in yōga-mudrā.

8. One of the best preserved medieval Vishnu-Yogēśvara icons of Karnāṭaka. It conforms to the silpa prescriptions, though not of Vaikhanāsagama. Other similar examples are known from Bagali (Bellary dist.) in which padmā and gada are carved on the prabhāvalī, which also has the depiction of daśavatāras, as well as Hoysala temple walls.

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No. 25

1. Yōgēśvara (Yōgaśanamūrti) (Fig. 21)
2. Hosaholalu, Mandya district.
3. Wall sculpture, Lakshmīnarāyaṇa temple
4. Hoysala
5. 13th cent. A.D.
6. Vishnu seated on padmāsana with front hands in yōga-mudrā. Typical Hoysala ornaments decorate the god.
7. Upper hands carry śāṅkha and chakra.
8. Typical of the Hoysala wall sculptures, It is sometimes called Yōga-Madhava, even in epigraphs. Similar examples are found on temples at Nuggihalli, Somanathapura, Harnahalli etc.

*********
VISHNU SEATED ON ANANTA

No. 26

1. Vishnu seated on Ananta (Ādimūrtī ?) (Fig. 22)
2. Badami, Bijapur District.
3. A wall relief in Cave III "(Vishnu griha)"
4. Badami Chalukya, under Kirtivarman I
5. c. 578 A.D.
6. Vishnu seated on the coiled body of seven hooded Śesha. The god is four-armed and his sitting posture is somewhat akin to sukhāsana. He wears kirīta, hārās, vajnopavīta in mālākara, etc. He is flanked on either side by a nāga lady. To his right below sits Garuḍa with crossed hands indicating that he is idle at the moment. Similarly to his left sits a lady, probably Lakṣmī.
7. Fruit, chakra, saṅkha rests on left lap.
8. Rao T. A. G. describes the image as Bhogasanamūrti of Vishnu, but Bhogasanamūrti should be seated on simhāsana while the present depiction shows him as Śesha. It would be more appropriate to describe the icon as Ādimūrti or Paravāsudēva. Earliest known seated representation of Vishnu in Karnataka. Some more seated Vishnu icons of Chalukya region (e.g. 27) and regime are of similar type, i.e. seated on Śesha.

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No. 27

1. Vishnu seated on Ananta (Paravāsudēva or Ādimūrti ?) (Fig. 23)
2. Aihole, Bijapur District
3. A ceiling panel in the Huchchappayya maṭha (Śaiva)
4. Badami Chalukya
5. c.7th/8th cent.A.D.

6. Vishnu seated on five-hooded serpent seat in sukhāsana, with the lower hands in resting fashion without attributes. He is flanked by a flying male figure on either side whose left hands carry a container having fruit-like objects and the right hands are free in vismaya attitude. There are also a female figure each on the right and the left of the god; one on the right carrying two flowers one of which may be nilōtpala, is apparently Bhūdevi; one on the left carrying a lotus and a fruit container may be Lākṣmī.

7. Upper hands hold chakra and śankha

8. For the same reasons as cited in the case of the example from the Cave III at Badami, it is difficult to describe this sculpture as Virāsanamūrti as done by Rao. It represents probably a modification over the Cave III example and leading to the Hoysala example of Ādimūrti. Similar examples in Chālukyan context are known from Nāgarātha temple, Nagarāl, the small temple by the Rāvalaphadi cave temple, Aihole etc.

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No.28

1. Vishnu on Ananta (Vishnu as Nāgarāja ?)
2. Aihole, Bijapur District
3. Now preserved in National Museum, Delhi, (ceiling sculpture, probably from a Śaiva monument)
4. Badami Chālukya
5. c.7th-9th cent.A.D.
6. Vishnu, four-armed, seated on seven-hooded Śesha in a peculiar manner. He is attended by four Nāga ladies - two on each side - who hold a fruit container in one of their hands. The other hands of all the ladies are in the vismaya attitude.
7. Upper hands carry chakra and śankha and the front hands hold a pearl-necklace.

8. It is unique depiction of Vishnu who appears to have been identified with Śesha-nāga or Nāgarāja. Chālukyan sculptures depict Nāga holding pearl necklace, as for example in the 'Lād-Khān' temple at Aihole. The fact that the accompanying figures in the sculpture are Nāga ladies also attests Vishnu's identity with Śesha-Nāgarāja here. The depiction very much differs from the other seated Vishnu images of the period, and as such, unique.

*****

No.29

1. Ādīmūrti
2. Nuggahalli, Hassan District
3. Wall sculpture of Lakshmī-Narasimha temple
4. Hoysala
5. c.1246 A.D.
6. Four-armed Vishnu seated on serpent coils. He is canopied by seven hoods of Śesha and is decked with various ornaments. His right leg rests on the floor and the left leg is placed on the body of the serpent. The lower right hand is placed on the body of the serpent and the left hand rests on the left bent knee. He is attended by Garuḍa and three more devotees.

7. Upper hands carry chakra and śankha
8. Typical Ādīmūrti sculpture on Hoysala temple wall. Also found at Haranahalli, Hosaholalu (Fig.25), Somanathapura, etc. Since it is inscribed with its name 'Ādīmūrti', its identification is clear. It is in conformity with the Vaiṣkhānasā-
gamma, but for the interchanged disposition of the legs and lower hands. Rao however, quotes a text (name not mentioned) whose description of the image tallies with the image here. In the illustration (Fig. 25) here, Garuda and devotees are absent.

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VISHNU RIDING GARUDA
No. 30

1. Garuda-Nārāyaṇa (four-armed)
2. Badami, Bijapur district
3. Ceiling sculpture in Malegitti Śivālaya (Sun temple)
4. Badami Chālukya
5. c. early 7th cent. A.D.
6. Vishnu riding Garuda attended by a vidyādhara on either side, depicted within a lotus medallion. The lower left hand, damaged was probably placed on the thigh.
7. Gada, chakra, śankha,-
8. The only sculpture in the ceiling of the temple hall. It might represent Vishnu as one of the Ādityas. Contemporary epigraphs always describe Sun god as Āditya. Under the circumstances the close tie between the Sun worship and the Vishnu worship can be easily guessed. Later iconography identifies Sūrya in Vishnu, allocating him chakra, śankha and padma as a composite form. Perhaps this attempt of identifying Sūrya with Vishnu may be one of the reasons which brought padma as a regular attribute of Vishnu at a later date. It may be noted here that in the images of Garuḍa-Nārāyaṇa found in the Caves usually the gada is absent; the two lower hands being placed on the thighs.

*****
No.31

1. Garuḍa-Nārāyaṇa (Four-armed) (Fig.27)
2. Aihole, Bijapur dist.
3. Ceiling sculpture in the south side temple of the Gaḷa-gaṇaṇa group, probably Vaishnava
4. Badami Chālukya
5. c.8th cent.A.D.
6. Vishnu riding Garuḍa, his legs being supported by the latter. He holds a phala(?) in right lower hand, which is partially in chanmudrā or sūchihasta. The left lower hand is free. He is flanked on either side by a celestial couple, and two pairs of aerial and earthly couple.
7. Upper hands carry chakra and śaṇkha
8. Garuḍavāhana Vishnu attended by worshipping couple is rare in Chālukya sculpture. Vishnu's right lower hand being in what looks like sūchihasta recalls Gajendramoksha depictions found on the temples of Pattadakal, but there it is always the left hand, as in Ellora, which is in that post. Fig.26 illustrated here from Huchchimalligudi, Aihole, however depicts Vishnu attended by ladies, probably Śrī and Bhūdevī.

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No.32

1. Garuḍa-Nārāyaṇa
2. Aihole, Bijapur Dist.
3. A devakoshtha image in the 'Durga' temple, dedicated to Sūrya.
4. Badami Chālukya
5. c.700 A.D.
6. Vishnu, four-armed, shown as if just climbing on Garuḍa who is ready to fly. He is attended on his right by a lady in tribhanga, representing personified Gadādevī.
7. Varada, chakra, śaṅkha, and placed on thigh.

8. Like other devakoshta images of the temple, this sculpture also conforms to a style that is described as alien to Chālukya region. The presence of Gadādevī is a strong indication as well as the mode of the figure. Some describe it as Karivarada image, this may not be incorrect, although the depiction of the elephant and the alligator is wanting.

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No.33

1. Garūḍa-Nārāyaṇa
2. Hungund, Bijapur Dist.
3. Ceiling sculpture in Rāmalīngēśvara temple (Śaiva)
4. Badami Chālukya
5. C. 8th cent. A.D.
6. Four-armed, riding Garūḍa whose hands are in ānjali-mudrā. He wears a trapeze-shaped kirīṭa and other ornaments. On the upper part he is attended by flying vidyādharas on either side. In the lower part, an ascetic is depicted on either side.

7. Varada-hasta/padma on palm, chakra, gadā, śaṅkha.

8. The depiction is unusual in style as compared to the earlier examples of Badami. This is especially apparent in the trapeze-shaped kirīṭa, depiction of the limbs of the god, and the presence of padma on the palm of the god. It may be ascribed to the sculptors of the 'Durga' temple devakoshta images, who seem to have hailed from Malwa region. The example from the Aihole Gaḷaganātha temple (main) is stylistically similar in execution and perhaps a work of the same hand.

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1. Lakshmi—Narayana (Fig. 29)
2. Degaon, Belgaum Dist.
3. Image in the central shrine of Kamalānārāyana temple, dedicated to Viṣṇu and Mahālakṣmī.
4. Goa Kadamba, royal patronage
5. c. 12th cent. A.D.
6. Viṣṇu seated as Narayana in savyalalitasana embracing Lakṣmī who is also seated in similar fashion on his left lap. The attribute in the left hand of Lakṣmī is damaged. Viṣṇu is decorated with various ornaments including kirtimukuta. The prabhāvalī of the icon is adorned with serpentine design in the usual Kalyāṇa Chālukya manner along with daśāvatāras. A kalāsa is placed near the feet of Lakṣmī. Other figures, if any, are damaged.
7. Śankha, padma, gada, chakra.
8. This is one of the many icons found in North Karnataka during the regime of Kalyāṇa Chālukyas. It hardly differs from the Hoysala examples. Other examples are known from Enagi, Halsi, etc. in the same district. Regarding dedications to Lakṣmī-Nārāyana, refer to the separate chronological list of dedications to Viṣṇu in Chapter-VI.

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No. 35

1. Lakshmi—Narayana
2. Belur, Hassan Dist.
3. On the wall of a temple in Channakesava temple-complex
4. Hoysala
5. c. 1117 A.D.
6. Viṣṇu as Nārāyana is seated in savyalalitāsana on a throne embracing Lakṣmī seated in similar fashion on his left lap. Usual Hoysala ornamentation. Lakṣmī holds pāśa in
her left hand and embraces Nārāyana with her right hand. They are flanked by a female chaurī-bearer on either side of them obviously standing for Siddhi. Below, an elephant, Garuḍa, Kalaśa, and a male devotee are carved as small figures.

7. Vishṇu holds śaṅkha, padma, gadā and chakra and Lakshmī a pāśa in her left hand.

8. Although specific shrine images are available in Hoysala context, the example is quoted here because of its exclusive carving. In it the elephant and kalaśa are significant since possibly they indicate the scene after the samudramantraṇa when Airāvata and amrita-kalaśa also were produced along with Lakshmī whom Vishṇu embraced as his consort. The sculpture is a model for shrine images also. However elsewhere some variations are noticed at times; Lakshmī sometimes is shown with pāśa or kalaśa in her hand. Vishṇu's aspect is sometimes changed because of alteration in the arrangement of attributes in his hand; e.g., Rao T.A.G. pl.LXXVI, would be, strictly speaking, an image of Lakshmī-Śrīdharā. The example illustrated here is a wall sculpture of Lakshmī-Nārāyana temple, Hosaholalu (Fig.30).

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IV. THE SAYANAMURTIS

The Anantasayana form of Vishnu represents his eternal existence. The theme of creation, which centres round Vishnu reclining on Śeśha in the milk ocean, is popular from an early period, and especially so from the early Chālukya period onwards. Numerous inscriptions of the Rāshtrakūtas and the Chālukyas of Kalyāṇa contain the myth of creation from the navel of Nārāyana sleeping in yōga-nīḍāra from whom the kings of different dynasties claimed their ancestry.

The Vaikhānasāgama⁴⁹ describes four categories of reclining Vishnu which may be briefed as below:

(i) Yōgaśayanamūrti: two-armed
Attributes: Right hand near pillow, left hand in kaṭaka pose. Or, latter may be parallel to body as to touch thigh.

Associated deities: By his side Bhrigu and Mārkaṇḍeya; near his feet demons Madhu and Kaṭabha; Brahmā seated on the lotus sprouting from the navel; back wall to have āyudhapuruśas, Garuḍa, Viśvakṣeṇa and seven rishis - all in anjali mudrā. The south and north walls to have Brahmā and Śiva respectively. This constitutes uttama yōgaśayanamūrti.

Madhyama class - Saptarishis and Viśvakṣeṇa absent from above group

Adhama class - Pujakamunis and Madhu and Kaṭabha absent
(II) Bhūgaśayanaṃūrti: two or four arms

Attributes: Right hand to touch the kirīṭa or stretched towards head. Left hand to lie parallel to body and rest upon thigh. Attributes for other hands not mentioned. Right leg stretched out straight and the left slightly bent.

Associated deities: Lakshmī near head seated holding lotus and Katakahasta, Bhūdevi near feet, touching his left foot hands to hold nilōtpala and kātakahasta. Mārkaṇḍeśya and Bhrigu on right and left. South and north walls to have seated Brahmā and Śiva. South and north wall-niches to have Gaṇeśa and Durgā. Near the feet of Vishnu violently rushing Madhu and Kaiṭabha. Brahmā in the lotus sprouting from the navel. Garuḍa and Ayudhapurusha to his right. Sūrya above to his right. Aśvinīdevatas, Tumburu, Nārada (as young children) and Chandra. And Dikpalas and apsaras waving chāmaras. This conforms to uttama class.

Madhyama class - Tumburu, Nārada, Dikpālas absent.

Adhama class - In addition to the above, Pūjikamuniś and apsaras absent.

(III) Viśaśayanaṃūrti: four-armed

Attributes: right hands-bent to serve as pillow and chakra; left hands - śankha and stretched parallel to the body

Associated deities:

Uttama class - Madhu and Kaiṭabha holding feet of Vishnu in supplication. Near the feet, Lakshmī and Bhūdevi seated. Mārkaṇḍeśya and Bhrigu to right and left. Brahmā seated on the lotus issuing from navel. Wall at back of shrine to have Ayudhapurushas, Garuḍa, Chandra, Sūrya, Saptarishis, twelve Ādityas, eleven Rudras, apsaras, Tumburu, Nārada, kannaras, Sanaka and Sanatkumāra, Brahmā and Śiva.
Madhyama class - Rudras, Adityas, apsaras and Saptarishis absent.

Adhama class - In addition to the above, Kinnaras, Sanaka, Sanatkumāra and pūjakamunis absent.

(iv) Abhichārikāsayanamūrti: two or four armed.

Uttama class - two-hooded Śesha with body coiled into two turns. Vishnu lies completely on bed. No attendant deities.

Madhyama class - Śesha has only one hood and his body has only one coil.

Adhama class - Śesha is absent and Vishnu lies on bare floor

The Padma Purāṇa gives the following description of Śayānamūrti of Vishnu.\(^{50}\)

The god of gods sleeps on the serpent. One of his legs lies on the thigh of Lakshmi, while the other is placed on the body of the serpent. He has two hands, one of which is stretched along the right thigh and the other is placed over his head. Brahmā is comfortably seated on the lotus which springs from the navel of Vishnu. Entangled in the stem of the lotus are the demons Madhu and Kaitabha. The symbols of the god, viz., the conch, discus, club and lotus are all represented about him, each assuming a body.

Some works like the Chaturvarga-chintāmani of Hemādri refer to Sayānamūrti of Vishnu under the term Jalaśayana.\(^{51}\)

The Jalaśayin is an image of Vishnu shown to be lying in the midst of waters, resting on the Adisesha....In reclining upon the serpent, three-fourths of the body of Vishnu is made to lie flat upon it, and the remaining fourth towards the head is slightly lifted up and inclined. One leg... rests upon the lap of Lakshmi and the other is somewhat
bent and thrown upon the other leg. One arm is stretched along the body so as to make the hand reach the navel, while the other corresponding to it supports the head; two other hands grasp the santānamāṇjarī. On the lotus sprung from the navel of Vishnu is seated Brahmā...and adhering to its stalk are...Madhu and Kaitabha. The personified weapons ... are all shown on Ādiśeṣha surrounding the figure of Vishnu.

According to the Devatāmūrtipraṇakaraṇa, Jalasayana Vishnu has to be as follows:

The god reclining on the coils of the serpent Śeṣha amidst the waters. One hand is resting on the thigh and the other is near his navel. One of the upper hands is near the head and the other holds the santānamāṇjarī. Brahmā is in the lotus issuing from the navel of Hari while the demons hold the lotus stalk.

The description of this type of Śayānamūrti of Vishnu is identical in almost all the texts.

In actual representation, however, the Vaikhānasāgama prescription does not seem to have been followed in the Deccan and Karnataka except partially in the early period. It becomes obvious from the icons described in the catalogue that most of the Śayānamurtis of the 9th century onwards conform to the Jalasayana of the texts with minor variations.
1. Bhogaśayanamūrti (Fig. 31)
2. Aihole, Bijapur Dist.
3. A ceiling sculpture in the 'Chikki-gudi' (Śaiva)
4. Badami Chālukya
5. c. 7th cent. A.D.
6. Four-armed Vishnu reclining on five-hooded serpent couch. The hands do not hold attributes. One of the left hands supports the head and the other rests on the bed. Of the right hands, one rests on the left side of the bed and other is held near the right shoulder. A lotus issues from the navel, serving as the seat of Brahmā. Above are four personified figures of gada, sankha, chakra and khadga (?), who are attacking the two demons to their right side (damaged). Below, touching the foot of Vishnu is Bhūdevī or Lakshmi. And near the head sits another lady, Lakshmī or Bhūdevī.
7. Attributes are not held in hands, but depicted in personified form: sankha, chakra, gada, khadga.
8. Rather a rare example in Chālukyan context to agree more specifically to an iconographic text (Vaikhanasāgama). It is Bhogaśayana mūrti. The parallels are found in Cave II and III of Badami in narrative context. The presence of Brahmā in the lotus navel is significantly conspicuous. It is absent in many other Chālukyan Āyana mūrtis considered below.

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No. 37

1. Bhogaśayana mūrti (?) (Fig. 32)
2. Aihole, Bijapur Dist.
3. A ceiling panel in the north-west temple of the Konta group (Śaiva or Śākta).
4. Badami Chālukya
5. Early 8th cent. A.D.

6. Four-armed Vishnu reclining on seven-hooded Śeṣa, holding no attributes in hands. The left hand supports the head and the right hand is kept parallel to the body on the bed. The remaining left hand is placed on the bed while the right hand is bent and held near shoulder. His legs are placed in cross position. To his right side are chakra, khadga, gada and padma(?); the latter two being in human form. One more figure in añjali mudrā is that of Garuḍa. On the left side of Vishnu are an aged pūjakamuni, two female figures, obviously Bhūdevī and Lakshmi, and the fleeing demons Madhu and Kaitabha. The śaṅkha is also present near the pūjakamuni.

7. Attributes are not held in hands, but are present; they are: śaṅkha, chakra, khadga, gada (personified) and padma (? (personified).

8. Like some other Chālukyan examples, Brahmā is absent from the group. The probable reason is the position accorded to Brahmā in three-panel scheme of Chālukyan temple ceilings. Otherwise, the sculpture is intended to be a Bhūgaśayanamūrti of Vishnu. The presence of Madhu and Kaitabha is noteworthy; also of the personified gada and padma (?)

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No. 38

1. Probably Bhūgaśayanamūrti
2. Aihole, Bijapur Dist.
3. A ceiling sculpture of probably of Śaiva temple, now preserved in the Prince of Wales Museum, Bombay, Acc. No. 82
4. Badami Chālukya
5. Early 8th cent. A.D.
6. Four-armed Vishnu reclining on a bed of seven-hooded Śeṣa, holding no attributes in the hands. His legs are placed in cross position. His right hand supports the head. The other
right hand is placed on the bed touching, as it were, Lakshmi. The proper left hand rests stretched on thigh, while the remaining left hand is held near the shoulder. To his right side are a śankha, a worshipping muni, and a mutilated figure of a person holding gada, probably one of the two demons. To Vishnu's left side are chakra, khadga, Lakshmi and Bhūdevi, and Garuḍa with his hands in añjali - all seated.

7. No attributes are held in hands, but śankha, chakra and khadga are shown about him.

8. Attended by his consorts, pujakamuni, demon and vehicle Garuḍa, and having four arms, this may be a Śhōgasayanamūrti. The absence of lotus in the navel and of Brahmā is conspicuous as in some other Chālukyan examples.

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No.39

1. Probably Yōgaśayanamūrti (Fig.33)
2. Pattadakal, Bijapur Dist.
3. A ceiling panel in the first mandapa of Pāpanātha temple (Śaiva)
4. Badami Chālukya
5. c.8th cent. A.D.
6. Vishnu reclining on the serpent couch. Serpent has five hoods, Vishnu has only two arms, the right one supporting his head and the left resting parallel to the body on the bed. His legs are placed crosswise. On his rightside are Garuḍa and two ladies, probably Lakshmi and Bhūdevi. On Vishnu's leftside are śankha, and a dwarf praising figure, probably chakrapurusha, and another standing person with his hand raised in vismaya, probably a pujakamuni.

7. No attributes in hands.
8. Of the Chalukyan examples, the only known to have two arms and hence important. Carved at a time when the contacts of Karnataka were brisk with the South, it may well represent the influence from that quarter. Absence of Brahmā is noteworthy. This may indicate that the image represents Vishnu in yōganāḍī, even before the creation of Brahmā, contemplating upon creation. The absence of Madhu and Kaitabha is also to be noted. Partially conforms to Vaikhanasagama prescription of yōgasāyanamūrti.

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No. 40

1. Bhōgasāyanamūrti of Vishnu
2. Ellora, Aurangabad dist., Maharashtra.
3. Kailasa (Saiva) temple complex, a wall sculpture in the courtyard.
4. Rāshtrakūṭa
5. c. 8th/9th cent. A.D.
6. Four-armed Vishnu reclining on serpent couch. The right hand supports the head and the other is held near stomach possibly holding saṃtānamāṇjari. One left hand is placed horizontally along the body to touch the left knee. The other is held slightly raised in the air. A lady, probably Bhūdēvi is massaging his leg. Brahmā is seated on the lotus issuing from the navel of the god. Below the god are six seated figures, one of them probably Garuḍa. There is one more figure of a seated person. These may be rishis.

7. No attributes in the hands except perhaps saṃtānamāṇjari. No āyudhapurushas.

8. The absence of the demons, āyudhas, etc. is noteworthy. The posture with the head of the god lying to the viewer's left and the positioning of the hands in this sculpture establishes a precedent for the future Jalaśayana images of 10th
1. Jalasayana, (Fig. 35)
2. Badami, Bijapur Dist.
3. On the west face of the rock to the south of Bhūtanātha temple, eastern group; a shrine image
4. Kalyāṇa Chālukya
5. 11th-12th cent. A.D.
6. Four-armed Viṣṇu reclining on a serpent bed. His right leg is placed horizontally along the bed and on the lap of Lakṣmī whose right hand is engaged in the act of massaging it. His left leg is placed crossing over the right one. To Lakṣmī's left stands Gāruḍa with his hands in aanjali mudrā. To the right of Viṣṇu, near his head, is apparently Bhūdevi. Below Viṣṇu, along the stretch of his body are placed his attributes; śaṅkha, chakra and gada. A seven-hooded serpent serves as a canopy of the god. From the navel of Viṣṇu issues a lotus and in it is seated Brahma. Above the makara-torana design are the depictions of the daśavatāras (stereotype list).
7. Kaṭakahasta holding santānanaṁjaṛi; supports god's head; padma; placed horizontally along the body.
8. Conforms to the prescription of Jalasayana image described in such works as that of Hēmādri, though there are minor variations. Its location near the tank bank is very noteworthy in view of the fact that there are many such instances of Anantaśayana representation near water reservoirs, as in Balligave. Cf. Rao T.A.G. pl. LXXIX, an example from Halebidu. The shrine image from Sudi (Dharwad dist.) may
be a little earlier image. (Fig. 34) differing from the above in that its head is towards the left and that the prabhâvalî carries dikpâlas also.

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No. 42

1. Jalaśayanamûrti
2. Koravangala, Hassan Dist.
3. A sculpture on the wall of Bûchëśvara temple (Śaiva)
4. Hoysâla
5. 11th-12th cent. A.D.
6. Four-armed Vishnu lies reclined on serpent couch with his head towards viewer's right. One left hand supports his head and the other is also held near it. One right hand holds santanamanjari near the chest and the other rests parallel along the body. From the navel of the god issues a lotus in which is seated Brahma. Flanking the lotus stand: Lakshmî near the foot of Vishnu and Bhûdëvi near the head. The couch floats on waters.
7. Santanamanjari in a right hand
8. The vertical depiction on temple walls has made it difficult for the Hoysâla artist to present the scene properly, hence we find Anantasayana representation very rarely on temple walls. The sculpture is intended to be Jalaśayanamûrti.

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V. THE AVATĀRAS

The concept of Vishnu's avatāras is an ancient one. Its first explicit mention is in the Bhagavadgītā in which Krishna tells Arjuna:

Whenever virtue and righteousness are jeopardised, and vice and unrighteousness raise their head in this world, I manifest myself age after age for the purpose of saving the virtuous and chastising the unrighteous, and for firmly establishing the Dharma. ⁵³

The best exposition of the avatāra legends are found in the Purāṇas. But the mythology underlying some of these legends are traced in the Vedic literature itself. However, at the beginning the some avatāra feats are ascribed to Āditya Vishnu (e.g., Vāmana—Trivikrama) or Brajāpati Brahma (e.g., Matsya and Varāha) instead of Vishnu himself. It is only in the Purāṇas that we find the avatāra concept in a fully crystallised stage identifying them as manifestations of Vishnu.

The number of incarnations of Vishnu is uncertain in early works. The Śatapatha Brāhmaṇa mentions the Matsya, Kūrma and Vāmana legends while the Taittirīya Śamhitā adds Varāha also. In the Taittirīya Āranyaka Narasimha is also mentioned. ⁵⁴ The Mahābhārata (Nārāyaṇiya section) mentions ten avatāras: Varāha Narasimha, Vāmana, Kṛiṣṇa, Rāma (Bhārgava), Śrī Rāma (Rāghava) Hamsa, Matsya, Kūrma and Kalki. ⁵⁵ The Vishnu Purāṇa recognised
the Matsya, Kūrma, Varāha, Narasiṁha, Vāmana, Pēraśurāma, Rāma, Kṛiṣṇa and Kalki as incarnations of Viṣṇu, although it gives a derogatory picture of the Buddhists. The Matsya Purāṇa enlists Nārāyaṇa, Vāmana, Narasiṁha, Dattātreya, Pāṇḍhātra, Rāma Jāmadagnya, Rāma Dāśarathī, Vēdavyāsa, Buddha and Kalki as the ten avatāras. The Vāyu Purāṇa replaces Buddha in the above list by Kṛiṣṇa. Epigraphical evidence proves that the stereo-type list of the daśāvatāras had come to be accepted in the South as indicated in an early Pallava inscription from Kāhabalipuram:

Matsya, Kūrma, Varāha, Narasiṁha, Vāmana, Rāma (Jāmadagnya), Rāma (Dāśarathī), Rāma (Balabhadra), Buddha and Kalki. In Karnataka also the same list has been usually preferred although sometimes Kṛiṣṇa replaces Balabhadra Rāma.

The Bhāgavata Purāṇa is uncertain about the exact number of avatāras. However, it does mention twentytwo at one place and twentyfour at another which include Puruṣa, Varāha, Nārada, Nārāyaṇa, Kapila, Dattātreya, Yajña, Rishabha, Pṛithu, Matsya, Kūrma, Dhanvantari, Mōhinī, Narasiṁha, Vāmana, Rāma (Jāmadagnya), Vēdavyāsa, Rāma (Dāśarathī), Rāma (Haladharā), Kṛiṣṇa, Buddha, Kalki; in the other list Śaṅktumāra, Hamsa, Prajāpati, Ahindra, Hayagrīva, Gajendramokṣhaṇa and Dhrūva.

For the sake of convenience, the daśāvatāras (including Kṛiṣṇa) have been dealt with here first and the remaining are dealt with under other manifestations of Viṣṇu. The latter find representation only in the post-10th century period.
Of the Dasāvatāras in iconography, only Varāha, Narasimha, Vāmana and Kṛishṇa are frequently represented in Karnataka while the remaining are infrequent. Rāma Dāsirathī gained importance from the latter half of the Hoysala period and was a popular deity during the Vijayanagara times.

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1. MATSYĀVATĀRA

The story of the Matsyāvatāra, originally ascribed to Prajāpati, is connected with saving of Manu from the flood and of the Vēdas in the Purāṇic literature.62

The Vishnudharmottaram states that the Matsya incarnation of Vishnu may be made in the form of a fish with a horn.63 The Śilparatna also gives the same information.64 The Matsya image may be made also in a form which is half fish and half man, the lower portion being that of fish. Of the four hands two are in abhaya and varada while the remaining carry chakra and śankha.65

In actual depictions the Matsyāvatāra in Karnataka is scarce. From the Rāṣṭrakūṭa period onwards in the dasāvatāra representations on the prabhāvali, the Matsyāvatāra is shown in zoomorphic form. The larger representations are found on some ornate Hoysala temples and an example is considered below.

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1. Matsyāvatāra (Fig. 36)
2. Somanathapura, Mysore District
4. Hoysala
5. c.1268 A.D.
6. Matsya with fish face and human body, six-armed. He is decorated with usual ornaments in Hoysala style including kirtamakuta. Bhūdevī and Lakshmī flank him on right and left. He stands in samabhanga.
7. Broken, śaṅkha, padma, danda (hala?), chakra, akshamālā, and probably pustaka.
8. No known text prescribes six arms to Matsya form of Vishnu hence the depiction is of singular importance. The foundation record claims that āgamic directions have been followed but what text is followed is not mentioned. In all probability the sculptor had a free hand in this iconography. The attributes of akshamālā and pustaka (?) probably symbolize the Matsya as the saviour of the Vedaś. Texts say that he should either have complete fish form or upper half human and lower half fish. Neither prescription is followed here.

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2. Kūrmāvatāra

Like the Matsya, Kūrma was also originally associated with Prajāpati and later identified as an avatāra of Vishnu in the Purānic literature, in the context of churning of ocean.66 The Vishnudharmottaram67 and the Agni Purāṇa68 state that the image of the Kūrmāvatāra should be exactly like a tortoise.
Śrī Tattvanidhi states that Kurma should be of golden colour holding in two hands chakra and śankha while the other two hands should be in abhaya and varada mudrā. The Sāttvata Samhita⁷⁰ and the Mēru Tantra⁷¹ describe the image of Kurma as holding śankha, chakra gada and hala.

Like the Matsyāvatāra, the Kūrṇāvatāra is also less popular in Karnataka. The depiction of this avatāra is restricted to the prabhaṇvalī of Vishnu icons wherein it is in zoomorphic form. However, in anthropomorphic form, the depiction is found sometimes on Hoysala temple walls.

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No.44

1. Kūrṇāvatāra (Fig.37)
2. Somanathapura, Mysore Dist.
4. Hoysala
5. c.1268 A.D.
6. Kurma in anthropomorphic form with the face of kūrma and body of man. He stands in samabhaṅga and is six-armed. Usual Hoysala ornaments including kirtamakura. He is flanked by Śrīdevī and Bhūdevī.
7. A five-pronged symbol, chhatra, chakra, śankha, padma, broken (probably held phala).
8. Being six-armed it is of singular importance. What text has been followed by the artist is enigmatic. The symbolism of the five-pronged attribute and of chhatra is not clear.

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The myth of Ėmūśha-Varāha is also ascribed to Prajāpati in early Brāhmaṇa literature. From the Mahābhārata time, he was identified as an avatāra of Vishṇu. Originally Varāha appears to have been a solar deity. The first detailed myth about Varāha is found in the Harivamśa.

Basically two versions of the Varāha myth are known from different Purāṇas. According to one version, Prajāpati Brahmā (identified with Vishṇu) takes the form of a boar and lifts up the earth above the waters to help creation. (Vishṇu Purāṇa, Varāha Purāṇa, Liṅga Purāṇa, etc.). The other version in the Agni Purāṇa, the Harivamśa, the Bhāgavata Purāṇa, etc., brings in an episode wherein as asura named Hiranyāksha steals away the earth to the nether regions where he hides her and Vishṇu in Varāha avatāra, the asura and brings up the earth. The first of these versions appears to be the earlier one while the Hiranyāksha episode is a later interpolation. In early sculpture no depiction of Varāha slaying the asura is found.

Various categories of Varāha icons are described in iconographic texts. These are briefed below:

1. Standing Varāha: The Vishṇudpudharmottara, the Vaikhānasāgama, the Śilparatna and the Agni Purāṇa describe the standing variety of Varāha image.
The Vaikhanasagama refers to standing Varaha as Bhūvarāha:

Varaha has the face of a boar and the body of man. Of his four hands, two hold śāṅkha and chakra. A left hand supports Bhūdēvi's legs while the remaining right hand is thrown around the waist of Bhūdēvi. His right leg is slightly bent and placed on the head of Ādiśēsha. The goddess is seated on the bent leg of Varaha. His muzzle is shown approaching Bhūdēvi's bosom as if to smell her. Her hands are in aṅjali. Both have a dark complexion. The top of Bhūdēvi's head reaches the chest of Varaha. 75

According to the Agni Purāna:

The Bhūvarāha image has the human body and holds gada and other weapons. In his right hand is śāṅkha while in the left there is either padma or Lakshmi. In the latter case, Lakshmi is seated upon the left elbow of the god and the figures of Bhūmi and Ādiśēsha are near his feet. Setting up of Varaha image brings emancipation from saṃsāra. 76

The description of Nṛi-Varaha contained in the Viṣṇudharmottaram is as follows:

Nṛivaraha stands on four-armed Śēsha, whose two hands carry hala and musala and the remaining two are poised in aṅjalimudrā. He is in aśīdha pose. Goddess earth rests on Varaha's left arm both her hands being in namaskāra attitude. The god holds śāṅkha in the same hand as rests the goddess, while the remaining three hands carry padma, chakra and gada. 77

In the Śilparatna, the following description of Nṛi-Varaha is given:
Nṛivarāha holds gada and padma in the hands while Bhūdevī rests on the tusk. His one foot should rest on Adisesha and the other on tortoise. Or the goddess is seated on the left elbow of Varāha, with a nilōtpala in her hand. One of the right hands of the god rests on the hip.\textsuperscript{78}

The Matsya Purāṇa states:

The Mahāvarāha holds lotus and mace in his hands. The goddess Earth is seated on his left arm holding a lotus. His right hand is placed on his hip. One of his legs rests on the Kurma and the other on the hood of Śesha.\textsuperscript{79}

The four-armed Varāha, according to Skandha Purāṇa, has two of his hands in abhaya and varada mudrā, while the remaining two carry śankha and chakra.\textsuperscript{80}

In the Mantra Mahārnava, a Tantric text, multiple armed Vishṇu-Varāha is referred to. He holds the chakra, śankha, khadga khēṭaka, gada, śakti, dānāhasta and abhayahasta and is accompanied by the Earth goddess.\textsuperscript{81}

The complete zoomorphic image of Varāha is also described by some of the above texts.

2. Seated Varāha

In the Vaikhānasāgama two types of seated varāha images are described.

Yajñavarāha has... four arms. He is seated on simhāsana with left leg resting upon the seat and the right one hanging down. Two hands carry śankha and chakra. To his right side seated Lakshmi with her right leg dangling,
holding, lotus in her left hand. Her right hand rests on the seat. To the left of Yajñavarāha Bhūmidevi is seated with her left leg dangling. In her right hand she holds nilōtpala while the left hand rests on the seat. 82

The Pralaya Varāha is also seated on simhāsana, with right leg hanging down and the left on resting on the seat. His two hands carry śaṅkha and chakra; the front right hand is in abhaya attitude; and the front left hand rests on the left thigh... On the right of Pralaya Varāha, Bhūmidevi is seated on the same throne with her right leg dangling, holding upāla flower in the left hand. The right hand rests upon the seat. 83

The Vishnudharmottaram states that Varāha (Nṛivarāha) can also be represented as seated in meditation like the sage Kapila. He may be shown holding in his two hands a pīṇḍa which symbolizes the Earth. 84

Early icons of Varāha, which occur frequently from the Gupta period onwards, in North India, are two-armed and carry no Vaishnavā attribute. Four-armed Varāha icons become common from the Post-Gupta period. The complete zoomorphic representations of Varāha are also found numerously in North India. 35 In Karnataka, however, this form was probably not popular. We scarcely come across a zoomorphic Varāha image in this region. Nṛivarāha representations appear frequently from the Badami Chalukya period onwards.
1. Nrivarāha (Fig.38)
2. Badami, Bijapur Dist.
3. Wall relief in the verandah of Cave II
4. Badami Chālukya
5. 6th cent. A.D.
6. Bhūvarāha with his left leg bent and placed on a lotus above
the Śesha whose hands are in anjali. Bhūdevi stands on a
left hand of Varāha with her right hand resting on the muzzle
of the god throwing her weight on his face. A pair of cele­
stial couples floats above the god praising his feat. The
god's person is embellished with various ornaments.
7. Katyavālambitahasta, chakra, śāñkha, — (supporting the legs
of Bhūdevi on a padma).
8. The most noteworthy feature of the sculpture is the way in
which Bhūdevi is depicted. It at once recalls the Gupta
Bhūvarāha sculptures of North India, in which the goddess is
made to dangle from the tusk of the god. The improvement over
the Gupta tradition in the present sculpture is seen in
Varāha supporting her legs on his hand. In having four-arms
it differs from the Gupta examples. The sculpture does not
agree with textual prescriptions completely. The develop­
ment over the present sculpture is found in the Cave III of
the same place, considered below.

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No.46

1. Nrivarāha (Fig.39)
2. Badami, Bijapur Dist.
3. Figure in relief in the verandah of Cave III
4. Badami Chālukya
5. c.578 A.D.
6. Varāha with face of boar and body of man, four-armed. Left leg bent and placed on body of Śesha who is accompanied by his wife. Bhūdevī stands on Padma supported by front left hand of Varāha; her right hand resting on shoulder of the god. He is bedecked with ornaments, like karīta, hāra, udarabandha, vajrayanti, etc. Two flying celestial couples above Varāha are in the attitude of praise. A Nāga female chaurī-bearer to the right of the god. Śesha and the Nāga ladies are all looking up with astonishment.


8. In Karnataka proper, this image is the earliest dated example of Bhūvarāha, though the one in Cave II of the same place may predate it. It is close to the latter example in details, except that Bhūdevī's right hand rests on face of Varāha and Varāha's leg rests on a lotus. The depiction, like many other Chālukya Varāha icons, does not agree with textual prescription.

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No.47

1. Nrivaraha
2. Aihole, Bijapur Dist.
3. Rāvalaphadi Śaiva Cave, wall near sanctum.
4. Badami Chālukya
5. c.7th cent. A.D.
6. Bhūvarāha stands on ground, Śesha and his wife being cornered to his left. He is four-armed, his raised left elbow supporting the seated Bhūdevī and the lower left hand supporting her legs. Śesha and his wife have their hands in ānjali mudrā. The śankha is made to float behind Bhūdevī.
8. The depiction is a more simplified one than the Badami cave examples with no celestial couples etc. The major deviation
in this is that Bhūdēvī is made to sit on the elbow of the god. It becomes a more or less regular feature of Karnataka Varāha icons hereafter. In view of the fact that both left hands had to be spared for Bhūdēvī, Śankha is made to float. But the Chālukya sculptor achieves harmony in the Mahakuta example considered below. The floating Śankha feature is retained in Varāha examples from Pattadakal.

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No.48

1. Nrivarāha (Fig.40)
2. Aihole, Bijapur Dist.
3. A dēvakōṣṭha image in 'Durga' (Āditya) temple
4. Badami Chālukya
5. c.700 A.D.
6. This Bhūvarāha icon is similar to Rāvalaphadi cave example, the major difference being that Varāha has his left leg on the body of Śeṣha who is accompanied by his consort. Śeṣha has his hands in anjali. Varāha's muzzle is almost approaching Bhūdēvī's bosom. Śankha floats behind her. Varāha's broken left hand obviously supported her legs. The sparse ornamentation of his person is noteworthy.

7. Katyavalambitahasta, chakra, -, -. Śankha floats in air.
8. Represents the continuation of the Rāvalaphadi Śaiva cave tradition, with a few deviations.

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No.49

1. Nrivarāha (Fig.41)
2. Mahakuta, Bijapur Dist.
3. On the south wall of a shrine (Vaishnava ?) to the west of tank in Mahākūṭēśvara temple- complex.
4. Badami Chālukya
5. c. 8th cent. A.D.

6. Nrivarāha stands almost straight, his left leg being bent and placed on the hood of Śesha who is accompanied by consort. Śesha’s hands are in anājāli. Bhūdēvi is seated on the raised left elbow of Varāha. Her left leg is bent and the right leg is dangling. Varāha is bedecked in different types of ornaments, his hāra being made of bells.

7. Katyavālambitaḥasta, chakra, - (Bhūdēvi), śankha.

8. Represents the achievement of harmony in depiction of Varāha. Śankha is held in a hand. The leg is placed on head of Śesha, which is the feature hereafter.

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No. 50
1. Nrivarāha
3. Probably from a Vaisnava temple, an icon for worship.
4. Rāśhtrakūṭa
5. c.9th cent.A.D.
6. The deity stands in straight stance, with the left bent leg placed on the body of Śēsā. Bhūdevī is seated on left elbow with the right leg bent and the left leg dangling. He is attended by Garuḍa on the right and a standing lady who may be the consort of Śēsā. The latter's hands are in añjali. The prabhavali has the miniature Daśavatāras and two more figures possibly additional incarnations of Vishnū; one of the latter is Vishnū riding Garuḍa.
8. The depiction in round is a definite indication of its enshrining in a temple; as such it is the first so far known Varāha shrine-image in Karnataka. The yajnopavīta passing over the right arm in mājakāra is a noteworthy early feature, but the depiction of other associate deities, like Garuḍa, and the daśavatāras indicates advancement over previous examples. As such it has to be attributed to early Rāśhtrakūṭa age.

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No.52

1. Varāha (Fig.43)
2. Karva, North Kanara Dist.
3. Shrine image of Varāha temple
4. Rāśhtrakūṭa
5. c.10th cent.A.D.
6. Standing in samāpāda on a padmapītha, two armed. Has kīrtamakuta, hāra and other ornaments. No attendant figures

7. phala and gadā

8. A unique image of Varāha. Does not tally with textual prescription. It is likely that this image is a later one than what it looks to be, possibly modelled after an earlier image of the type.

*****
No.53

1. Nyūvarāha (Fig.44)
2. Halsi, Khanapur taluk, Belgaum dist.
3. Narasimha temple, one of the shrine images.
4. Goa Kadamba
5. c.12th cent. A.D.

6. Bhūvarāha standing with the right foot placed on tortoise and the left on the hood of Śesha. He is bedecked with various ornaments. Bhūdevī seated on left shoulder. Ādiśesha has his hands in anjali. The seated figure to the left is probably of a pūjakamuni. A standing Garuḍa with his hands in anjali is to the right of Varāha. The prabhāvalī is decorated with makaratorana culminating in kirtimukha. The supporting pillar bases have a female chaurl-bearer each. There is also depiction of dasavataras.

7. Gadā, chakra, padma, śankha

8. It is the best example known and preserved. Ornate carving style befits the period in which it was carved. In having the attributes of gadā and padma in addition śankha and chakra, and in having the legs placed on tortoise and Śesha, it conforms to prescription of the Silparatna, Mānasollāsa and the Mātṛya Purāṇa. Since all the other known Bhūvarāha sculptures are only from temple walls, this sculpture is of singular importance.

*****
Nrivarāha (Fig. 45)

1. Nrivarāha (Fig.45)
2. Belur, Hassan Dist.
3. On the wall of one of the shrines in the Channakēśava temple-complex (Vaishnava).
4. Hoysala, royal patronage
5. 12th/13th cent. A.D.
6. Twelve-armed Nrivarāha in a moving posture over the fallen demons. In typical Hoysala ornate style with overgrown embellishments. Bhūdevi is seated on the left shoulder of the god. She holds a lotus (-nilōtpala?) in her right hand and a kalāsa in the left. A female figure shown to the god's left may be Lakshmī with her hands in anjali. The fallen demon on whom the left leg of Varāha is placed is probably the slain Hira-
nyākṣa. The remaining two, one of them stuck to the gada of the god, are the demon's associates. Ādiśeṣa is absent.
7. Gada, ankuśa, vajra, khadga, chakra, bāna; vismayahasta(?), śankha, supports Bhūdevi, dhanus, khetaka, phala.
8. In Hoysala wall sculpture Varāha is usually shown twelve-armed with the same attributes. The depiction is also almost similar. For example, Cf. In praise of Hoysala Art, pl.45, found on Hoysalesvara temple, Halebid. As such a major deviation from the examples found elsewhere. But it is not certain whether this was the case with icons enshrined in temples for worship because no such examples have come down to us. For the other variety, see below.

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No. 55

1. Nrivarāha (Fig. 46)
4. Hoysala
5. C.12th cent. A.D.
6. Probably eight-armed Varāha, simpler than Belur example.
   Hands are mutilated but some attributes are clear. The demons are missing here. It is not clear if the figure to the left of Varāha is Ādiśeṣha.
7. Gadā, - , - , chakra, śankha, padma, khetaka, phala.
8. Uniformity of pattern in depiction of multi-armed Varāha is demonstrated by this example which is much simpler than the ornate Hoysala examples.

No. 56

1. Nrivarāha (Fig. 47)
2. Śomanāthapura, Mysore Dist.
3. In a parivāra shrine of the Kēśava temple. Icon for worship.
4. Hoysala
5. C.13th cent. A.D.
6. Nrivarāha, four-armed, for enshrining. Badly damaged. The depiction is as if the god is walking frontwards. Bhūdevi rests on his left shoulder. Associated figures cannot be made out as the lower portion is damaged.
7. Probably, gadā, chakra, śankha, padma.
8. Lone example of four-armed standing icon for enshrining, in Hoysala region and hence noteworthy.

No. 57

1. Seated Varāha
3. On the wall of Lakṣmī-Narasimha temple
4. Hoysala
5. C.1246 A.D.
6. Four-armed Varāha seated cross-legged on a padmapītha with usual ornaments. He is flanked on the right by an image of Bhūdēvī in similar posture and on the left by Śrīdēvī.

7. Varāha - gada, chakra, śankha, padma, Bhūdēvī - abhaya, nilōtpala, nilōtpala, varada Lakshmi - abhaya, padma, padma, virada

8. Icons of seated Varāha are rare in Hoysala iconography, and this is one example. Any conformity to textual prescription is not discernible though it recalls Vaikhānasāgama which expects Yajñavarāha to sit in lalitāsana.

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No.58

1. Bhūvarāha (seated)
2. Varanathakkallahalli, Māndya Dist.
3. Shrine image of Varahanatna temple
4. Hoysala
5. Early 14th cent. A.D.

7. abhaya/padma, chakra, śaṅkha

8. A unique shrine image of Bhū-varāha, recalling the Lakṣmī- Nārāyaṇa, Lakṣmī-Narasimha images. Its colossal size is also noteworthy. It recalls the description of Yajñavarāha and pralayavarāha given in the Vaikhānasāgama and perhaps one of these is the intended form.

*****
The earliest reference to Narasimha is in an invocation contained in the Taittariya Āranyaka, which describes him as possessed of sharp claws and fangs. The Mahābhārata considers Narasimha among the avatāras of Vishṇu. The detailed myth of Narasimha avatāra first occurs in the Harivamśa. The demon Hiranyakaśīpu, having obtained boon assuring him protection against gods, demons, gandharvas, yakṣas, human beings, evil spirits and beasts, became a terror to the world. Vishṇu assumed the form of Narasimha and approached the court of Hiranyakasīpu where he tore out the entrails of the demon by his sharp claws. Prahlāda, son of Hiranyakasīpu, plays an insignificant role in this version. The Vishṇu Purāṇa only passingly refers to the Narasimha incarnation. The most detailed account of the Narasimha avatāra is contained in the Bhāgavata Purāṇa. Having proclaimed his sovereignty over the three worlds, Hiranyakasīpu ordered that none should worship any god in his kingdom. His own son Prahlāda, however, turns out to be a devotee of Vishṇu, at the risk of his father's wrath. Once Hiranyakasīpu asked Prahlāda if Vishnu was omnipresent why he did not show himself in the pillar of his court and struck it with his sword. The pillar broke and Narasimha emerged out of it and tore off the bosom of Hiranyakaśīpu.

Different types of Narasimha icons are described in iconographic texts.
Sthāuna Narasiṁha

This type of Narasiṁha conforms to the image depicting him as killing Hiranyakaśipu.

The Harivanaśa describes Narasiṁha as holding thunderbolt, (Vajra) lance (śūla), and sword (khadga) and tearing out the entrails of the demon.91

According to the Vishnudharmottaram the Narasiṁha image should be made as follows:

The Narasiṁha image has strong shoulders, waist and neck. The middle part of his body and belly are lean. He has the face of a lion and the body of a man and his face is haloed. He is in ālīḍha pose. His face and mane are flamboyant. He is to be represented as tearing the bosom of Hiranyakaśipu with his sharp claws.92

The Vaikhanasāgama describes Sthauṇa Narasiṁha as a four-armed seated image.

His back hands carry chakra and śankha; the front right hand is poised in abhaya or varada pose, and the corresponding left hand rests on the thigh. The folded left leg is supported on the simhasana while the right leg hangs down. The neck is covered with thick mane... The sharp curved teeth are distinctly visible in the mouth of Narasiṁha.93

Another manuscript of the Vaikhanasāgama presents a different description of Sthauṇa Narasiṁha.94

(1) The image may have twelve or sixteen hands. The deity is in tribhāṅga. The hands are engaged in ripping open
the belly of Hiraṇyakaśīpu whose body is stretched out on
the left thigh of the god. A right hand is in abhaya
pose and another carries a sword whose point reaches the
ear-ring. A left hand of the deity hold the mukuta of the
demon and another is lifted up for administering a blow
to the demon. A right hand holds the legs of the asura.
A right and a left hand are lifted up to the ears, holding
the entrails of the demon, in the form of garland.
Hiraṇyakaśīpu is armed with sword and shield. The deity
is attended by Śrīdēvi, Bhūdēvi, Nārada and Prahlāda and
Lōkapālas whose hands are in anjali pose.

(11) If the image has only eight hands, two of them are
engaged in tearing open the belly of Hiraṇyakaśīpu, two are
holding up the drawn out entrails while the remaining four
carry śaṅkha, chakra, gada and padma. The neck of the image
is thick, the shoulders and the hip are large and the waist
and the abdomen are thin.

According to the Matsya Purāṇa the image of Narasimha is to
be eight handed, with the face of the lion having thick mane.
He should be shown as tearing out the entrails of the demon.
Their legs should be interlocked and the demon should be shown
attacking the god with sword and shield.95

The four-armed image of Narasimha is described in the Agni
Purāṇa. His two hands hold chakra and gada while the other hands
are engaged in striking the bosom of the demon, who should be
lying on his left thigh.96 Elsewhere the same Purāṇa prescribes chakra, and śaṅkha as attributes of Narasimha killing Hira-
nyakaśīpu.97
The eight-armed Sthauna Narasimha image is described in the Śilparatna as follows:

The image must have a fierce face of lion with eight hands. Two hands are engaged in striking the demon with finger nails and two more in pulling out the entrails of the demon while the demon lies on god's lap holding sword and shield. The remaining right hands hold the chakra and the padma and the left hands the gada and the śankha.

Girija Narasimha and Kēvala Narasimha

In the Vaikhanasagama the description of Girija or Kēvala Narasimha is given.

Girija Narasimha is a single figure of the deity seated on a padmāsana in the ut'utika posture wearing yōgapatta. It may have two or four arms. In the latter case the upper right hand holds chakra and the upper left the śankha. The other two hands are stretched out and supported on the knees....This form is also called Yōga-Narasimha.

According to the Śilparatna, however, chakra and śankha should be shown near the stretched hands while the upper hands should hold gada and padma.

Another description of Girija Narasimha is as the following:

Narasimha is seated upon a simhāsana with the right leg dangling down and the left folded and made to rest on the seat. He may have four arms, carrying the chakra and śankha in the right and left back hands. The front right hand is in the abhaya pose and the left in the katyāvalambita, resting upon the hip... Ornaments and karandamakuta are worn
by the deity. He is flanked by Lakshmi and Bhudevi on the right and left respectively.¹⁰¹

### Lakshmi-Narasimha

The Skanda Purana states that while embracing Lakshmi, Narasimha is seated on a lotus, has a clam look and holds chakra and dhanus. The hands being extended to the knees.¹⁰²

#### Standing Narasimha

No.59

1. Standing Narasimha (Fig.48)
2. Badami, Bijapur dist.
3. Wall relief in Cave III (Vaishnava)
4. Badami chalukya
5. c.578 A.D.
6. Four-armed Narasimha standing with legs apart. The head is adorned with a lotus, as in all early Narasimha sculptures. Ornaments include yajnopavita in mālakara, the lower garment is like kaupīna, hāras, etc. The right lower hand is held near the right breast with an indistinct attribute. Two pairs of gandharva couple are flying above. To the right, below is the dwarf figure of asura prahlāda and on the left of the god stands Garuḍa in human form (with wings).
7. - (?), chakra (personified), śaṅkha (personified), gada.
8. There are only two examples of this type of Narasimha in Karnataka, the other being in the Durga temple, Aihole. No prescription in iconographic texts for such an image is known, but it appears to connote the stance of the god after completing the mission - killing of Hiranyakasipu - pacified Prahlāda who necessitated the incarnation. The personified weapons held in the hand are noteworthy because it is very uncommon to early Chālukya sculpture.

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No. 60
1. Standing Narasimha (Fig. 49)
2. Aihole, Bijapur Dist.
3. A Devakoshtha image in Durga temple (Saura), Aihole.
4. Badami Chalukya
5. c. 700 A.D.
6. Four-armed standing Narasimha with right leg kept away from the left. A padma decorates the head and there are some sparse ornaments. There are no attendant figures.
7. Gada, chakra, Sankha, katihasta.
8. A rare sculpture of Narasimha. No similar sculpture of later period has come to light.

No. 61
1. Standing Narasimha (Fig. 50)
2. Nuggihalli, Hassaan Dist.
3. Wall image
4. Hoysala
5. c. 1246 A.D.
6. Four armed Narasimha in samapada posture. Head is of a lion and body of man.
7. Gada, padma, Sankha, chakra
8. This icon is intended to represent Narasimha as one of the chaturvamsatimurtis of Vishnu as revealed by the order of the emblems held.

Sthauna Narasimha

No. 62
1. Sthauna Narasimha (Fig. 50)
2. Badami, Bijapur Dist.
3. On North wall of upper Śivālaya (probably Vaishnava)
4. Badami Chālukya
5. Early 7th Cent. A.D.
6. Eight-armed Narasimha in the act of killing Híranyakásípu. A padma decorates his head. There are four figures of Híranyakásípu, one each at each corner, trying to attack or escape from the clutches of Narasimha. Each is subdued by one of the god's hands. The remaining two hands are engaged in tearing out the demon's entrails.

7. nil
8. Although the image here appears to be close to the Vishnu-dharmottara description, the scene is seemingly dramatic depiction of the supernatural powers of the Almighty against ignorance.

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No. 63

1. Sthauṇa Narasimha (Fig. 51)
2. Aihole, Bijapur Dist.
3. On a pillar in the 'Durga' temple, dedicated to Sūrya
4. Badami Chālukya
5. c. 700 A.D.
6. Four armed Narasimha in the act of tearing out the bosom of Híranyakásípu. The upper hands hold chakra and śāṅkha and the lower two hands are engaged in tearing out the stomach. The padma on the head as usual.

7. Chakra, and śāṅkha in upper hands.
8. The image recalls the Agni Purāṇa description. But perhaps more significantly, his depiction as protruding from a pillar may indicate the Bhāgavata Purāṇa idea of Narasimha's emerging from the pillar.

****
1. Sthauṇa Narasimha (fig. 52)
2. Aihole, Bijapur Dist.
3. Image in the rear devakōṣṭha of Huchchappāyyagudi (probably Śaiva)
4. Badami Chalukya
5. c. 8th cent. A.D.
6. Four-armed Narasimha in the act of tearing the stomach of Hiranyakasīpū. He wears a long kīrīṭa and other ornaments. Hiranyakasīpū holds gāda, and khēṭaka.
7. Upper hands hold chakra and śāṅkha
8. Like the above example, it recalls the Agnī Purāṇa description of Narasimha. The appearance of kīrīṭa is noteworthy.

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No. 65

1. Sthauṇa Narasimha (fig. 53)
2. Ellora, Aurangabad dist. Maharashtra
3. On the wall of the Kailāsa temple, dedicated to Śiva.
4. Rāṣṭrakūṭa, royal patronage
5. Late 8th cent. A.D.
6. Six-armed Narasimha, subduing Hiranyakasīpū. Two hands hold the demon. Of the left hands one holds Hiranyakasīpū, one śāṅkha and the third is left free. Hiranyakasīpū holds khadga and khēṭaka. One of the god's legs is placed on the fallen demon.
7. Chakra and śāṅkha
8. Like the upper Śivalaya example, this appears to be depicting the dramatic scene of the subduing of ignorance by super-natural power.

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1. Sthaupa Narasimha (Fig.54)
2. Koravaanga, Hassan Dist.
3. Wall sculpture, Buchesvari temple (Saiva)
4. Hoysala
5. c.1173 A.D.
6. Ten-armed Narasimha in the act of killing Hiranyakasipu. Two front hands are tearing the stomach of the demon and two more are holding up the entrails. The remaining hands carry weapons.
7. -, -, khadga, chakra, entrails, entrails, sankha, khetaka head of demon.
8. The image is a part of the narrative of the story depicted on the wall of Buchesvari temple. The images preceding this are of punishments of Prahlada in which he comes out successfully without any harm done to him. The one immediately preceding is of Hiranyakasipu standing by the side of a pillar, which has the depiction of standing Narasimha. Obviously the scene shows the demon asking Prahlada if that pillar also had the god inside it. As such the depiction clearly follows the Bhagavata Purana.

*****

No.67

1. Sthaupa Narasimha
2. Halebid, Hassan Dist.
3. Wall of Hoysalesvari temple (Saiva)
4. Hoysala royal patronage
5. c.1121 A.D.
6. Sixteen-armed Narasimha killing Hiranyakasipu. Usual ornate Hoysala style. Most of the attributes in the right hands are damaged. Two hands are tearing the stomach of the demon, two more are holding him, and two more are holding up the entrails. The demon holds khadga and khetaka. To the right of the
god, below, are two female standing figures with their hands in anjali-mudra, possibly Bhudevi and Sridevi. The figure on the left is either a demon or Garuda.

7. Bana, chakra, (Khadga?), kheta, vajra, sankha, padma dhanus.

8. The image more or less conforms to the description of the Vaikhanasagama. The attributes are not mentioned in the text for the sixteen-armed image, but other details tally.

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No. 68

1. Sthauṇa Narasimha
3. Wall sculpture on Lakshmi-Narasimha temple
4. Hoysala
5. c.1246 A.D.
6. Eight-armed Narasimha killing Hiranyakasipu. Two hands are tearing open the bosom, two are lifting up the entrails, and two more are holding the demon. The remaining two hold the weapons. The dwarfish person on the right with hands in anjali is Prahlada. One more seated figure is also in anjali. The figure on the left may be Garuda.

7. Chakra and sankha in two of the hands.

8. The image broadly agrees with the eight-armed Narasimha image described in the Vaikhanasagama, though the artist does not appear to have followed it entirely.

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Girija or Kevala Narasimha

No. 69

1. Narasimha in accompaniment with Pañchavīraś.104
2. Kondamotu, Guntur Dist., Andhra Pradesh
3. In a dilapidated shrine
4. Ikshvāku (?)
5. 3rd/4th cent. A.D.
6. The central figure being of a couched lion is flanked on the right by Pradyumna and two-armed Vishnu and on the left by Vāsudēva-Krishna, Baladeva, and Aniruddha. The couchant lion represents Narasimha, seated on a low pedestal. He has an additional pair of hands issuing from the neck, carrying weapons. The complete zoomorphic form of the deity is the most noteworthy feature. His identification with Vishnu is confirmed by the characteristic attributes as well as the Śrīvatsa mark on the chest.

7. Gada and chakra
8. It is unique and perhaps the earliest so far known Narasimha representation in the country. The complete zoomorphic form of the deity is the striking feature because it throws light on the original iconographic form. Narasimha was apparently initially conceived as a complete lion, befitting the epithet Girijā Narasimha given to him in the Vaikhanāsīgama. The tradition seems to have been current in Karnataka too, and one of the examples survives in Magaravalli (Shimoga Dt.) considered below, where only lion is worshipped as Narasimha. The simha representation in the Aravelam Cave also probably signifies Narasimha. Early tw-armed Narasimha icons of Karnataka are only derivatives. Recalling the representation of Narasimha in this zoomorphic form in group are those plaques from Kunidine (Andhra Pradesh, Sarma I.K., 1982, ph.39) and Peddamudiyan (Andhra Pradesh, Ibid, ph.86-B). The presence of the Pañchavīra group in the panel under consideration is indicative of the prevalence of the Pañchavīra cult in the Deccan on the hand and the rise of the avatāra concept on the other.

*****
2. Remtek, Dist. Nagpur, Maharashtra
3. Shrine image in the Narasimha temple (Vaishnava)
4. Late Gupta
5. c.5th/6th cent. A.D.
6. Seated two-armed Narasimha, with one (left) leg folded horizontally and the right vertically, in sukhāsana. The right hand, resting on the bent right knee, holds chakra, while the left hand is placed on the left lap. Except anklets, no ornamentation can be discerned. The lion face has a padma over the head.

7. Chakra in the right hand.
8. A good example of the two-armed Narasimha variety as represented in the northern Deccan. A parallel to this in Karnataka is the relief on the pillar of Mallikārjuna temple in Aihole (Fig. 61). Actual representations in the round, however, slightly differ from this example.

*****

No. 71

1. Girija Narasimha (?), Two-armed (Fig. 56)
2. Halsi, Khanapur taluk, Belgaum Dist.
3. Narasimha temple, shrine image (Vaishnava).
4. Early Kadamba
5. 5th cent. A.D.
6. Two-armed Narasimha seated in sukhāsana-like postures, has head of lion and body of man. The absence of vaṭānopavīta is noteworthy. Attributes absent. A padma on the head.
7. nil
8. Halsi was a capital of the Kadambas, and an important township of their times. The icon presently is in a temple of Goa Kadamba patronage, but the locus of the image indicates
it to be predating the temple. The iconographic features indicate it to belong to early Kadamba times. Similar icons of the date are known from Kudali and Kuppaḍadde (Shimoga Dist.), Kuppatur (Shimoga dist.), Talagunda (Shimoga dist.), etc. The last one, however, is four-armed.

*****
No. 72

1. Girija Narasimha
2. Talagunda, Shimoga Dist.
3. Sculpture in the field. Originally for worship.
4. Early Kadamba.
5. C.5th-6th cent. A.D.
6. Four-armed Narasimha, seated with right leg bent. Face upper hands damaged. A padma over the head, a thick yajñopavīta passing over the right arm in mālākara etc. on the person of the god appear to anticipate early Chālukya sculpture. The lower right hand carries a ball-like object (phala ?) and the lower left rests on the left thigh. The upper hands obviously carried weapons. The scattered mane is noteworthy.
7. Phala (?), - (Chakra), - (śaṅkha), on the thigh.
8. In Karnataka, it is the earliest four-armed Narasimha icon, showing an improvement over the two-armed tradition in giving the icon a clear Vishnuit appearance. Later in Chālukya context, such examples are known in relief in considerable numbers.

*****
No. 73

1. Girija-Narasimha
2. Badami, Bijapur Dist.
3. On a pillar in Cave I (Śaiva).
4. Early Chālukya
5. C. mid 6th cent. A.D.
6. Narasimha seated with right leg bent and held by yogapatta. Four-armed; right lower hand placed on right knee and left lower on the left thigh. Attended on the right by Prahlada with hands in ațjali. Correspondingly, Garuda with folded hands on the left. One more attendant on each side of the god.

7. Chakra and śāṅkha in upper hands.

8. One is reminded of the Talagunda example of four-armed Narasimha. The noteworthy yogapatta, which here, however holds the right leg only, is perhaps the forerunner of the later yogapatta of the yoga-Narasimha images under the Hoysalas. The image is attended by both Prahlada and Garuḍa here, the former pacifying the god.

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No. 74

1. Girija Narasimha (?), Two-armed (Fig. 57 and 58)
2. Mahakuta, Bijapur Dist.
3. Kept near the tank in Mahākūṭēśvara temple compound (originally for worship)
4. Early Kadamba
5. c.5th/6th cent. A.D.
6. Seated more or less in the sukhanasā. Narasimha in the round has the face of lion and body of man. The arms are mutilated, but it can be made out from the context that the right hand rested on the right bent knee and the left on the left bent lap. The deity wears a hāra and yajnopavīta in the mākākāra fashion. A lotus probably adorned the head of the deity.

7. Nil

8. Found in the Chālukyan homeland, this is probably an image dating from a period prior to their advent. The presence of the Yajnopavīta is a pointer to its considerably later date in early period. In significance, it indicates the continuation of the earlier tradition of the two-armed Narasimha images.

*****
No. 75

1. Girija Narasimha (?), Two-armed (Fig. 59)
2. Aihole, Bijapur Dist.
3. On a pillar in the Mallikārjuna temple (Śaiva)
4. Early Chālukya
5. Late 7th or early 8th cent. A.D.
6. This decorative sculpture on the pillar shows seated two-armed Narasimha in sukhāsana, in the fashion of the Ramtek image described above (No. 70). Noteworthy additional features are the bold padma on the head of the deity and the yajñopavīta holding the right bent knee, in the mode of the yoga-pattā, as also chakra and śāṅkha shown in the field near the shoulders of the deity.
7. Chakra in the right hand.
8. Although a minor sculpture, it is important from iconographic point of view, because it indicates the continuation of two-armed Narasimha images in the Chālukya period also. Other similar minor reliefs can be seen on the chaitya-kudū of the Upper Śivālaya (Vishnu) temple at Badami, chaitya-arch decoration sculpture kept in the Badami Museum, etc.

****

No. 76

1. Girija Narasimha (?), four-armed (Fig. 60)
2. Ellora, Aurangabad Dist., Maharashtra
3. A pillar in Lankesvara in the Kailāśa complex (Śaiva)
4. Rāṣṭrakūṭa
5. Last part of 8th cent. A.D. or early 9th cent. A.D.
6. Like the above example, it is also on a pillar, but differs in detail in having four hands. The front hands are placed in the fashion of the Mahakūta sculpture.
7. Chakra and śāṅkha in upper hands.
8. Represents the continuation of the seated Narasimha sculpture in sukhasana into the Rashtrakuta period. One more illustration from Banavasi (North Kanara dist.), which is two-armed, belongs to Vijayanagara period. But it may have been produced in imitation of an early image (Fig. 61).

****

No. 77

1. Girija Narasimha (Fig. 55)
2. Magaravalli, Shimoga dist.
3. Shrine image in the Vyaghra-Narasimha temple (Vaishnava)
4. Rāshtrakūta (?)
5. c. 8th cent. A.D.
6. couchant lion without any attributes.
7. nil
8. It immediately recalls the Kondamotu relief and is a unique example of Narasimha icon in Karnataka. The present image may date from Rāshtrakūta period but it appears to have emulated an earlier lion - Narasimha- icon probably of early Kadamba date. It is another example which lends support to the view that originally Narasimha image iconographically was conceived only as a complete zoomorphic icon - a lion, without Vishnu's attributes.

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No. 78

1. Yōga-Narasimha
4. Hoysala
5. c. 1246 A.D.
6. Four-armed Narasimha seated in yōga posture with his cross bent legs held by yōgapatta. Lower hands are supported on the bent knees. On the right is the small figure of Garuda with hands in anjali. Correspondingly on the left is Prahlāda with hands in anjali. The deity is seated on a padmapītha.
7. Chakra and śaṅkha in upper hands
8. Recalls the description of Kevala Narasimha given in the Valkhānasāgama. It is one of the popular forms of Narasimha in the Hoysala country. The other example, also a wall sculpture, is from Hosaholalu (Fig.62). Such images were installed in shrines for worship as in Agara and T. Narasipura (both in Mysore Dist.) and Hiremagalur (Fig.63).

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Lakshmī-Narasiṃha
No. 79

1. Lakshmī-Narasiṃha
2. Harnahalli, Hassan Dist.
3. Wall sculpture of Lakshmī-Narasiṃha temple
4. Hoysaḷa
5. c.1234 A.D.
6. Narasimha seated on simhāsana in lalitāsana, with Lakshmī seated on his left lap in similar posture, her right leg being supported on a lotus. Both deities are decorated in the usual mature Hoysala fashion. Lakshmī embraces the god with her right hand and holds a padma in her left hand. The right of the simhāsana is the boy Prahlāda with his hands in anjali. Near the foot of Lakshmī a kalaśa and an elephant are shown as in Lakshmī-Nārāyaṇa images.

8. Like the Lakshmī-Nārāyaṇa image, Lakshmī-Narasiṃha image also probably indicates the ever inseparable union of the Prakṛti and Purusha concept. We may note here that the order of attributes in the hands of the god exactly tallies with the one given for Narasiṃha of chaturvimśatimūrtis. Like Lakshmī-Nārāyaṇa, the Lakshmī-Narasiṃha form was also a popular one in the Hoysaḷa country and to a lesser degree, in northern Karnataka. The example illustrated here is from Hosaholalu (Fig.64). The kalaśa and gaja are absent here.

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The legend of Vāmana-Śrīvīkrama traceable to the Rīgveda, occurs in the Rāmāyana in a developed form. Vishnu as Vāmana went to the asura king Bali at the time of a sacrifice and asked for a piece of land measuring his three steps. Bali granted the boon and Vishnu assumed his giant form, measured the entire world with his three steps and sent Bali to rule the nether world.

The Purāṇas contain almost a similar account of the legend in a more embellished form.

A. Vāmana

The iconographic description of Vāmana as contained in different Sanskrit texts is varied. The Vishnu-dharmottaram states that Vāmana should have crooked limbs and a fat body, carrying a staff and wearing an antelope skin.

The Agni Purāna prescribes the umbrella and the staff for a two-armed Vāmana figure.

According to the Vaikhānasāgama:

Vāmana carries in his two hands a kamandalu and an umbrella. On the crown of his head is a tuft of hair tied up in a knot. A deer skin worn in the upavīta fashion, an yajñopavīta, and a kaupīna should also be worn by him. He also carries a book in his hand. He should look like a small lad beaming with intelligence.
In the Bhāgavata Purāṇa the description of a four-armed Vāmana is given. He holds the umbrella, the staff, the kampala and abhayahasta. He wears an antelope skin, an yajnopavita etc.¹¹¹

The Mānasollāsa of Sūmāvara states that, the image of Vāmana should be made in saptatāla measure in the form of a beautiful dwarf Brāhmaṇa, wearing krishṇajuna upavīta, holding umbrellas and kamandalu, adorned with sikhā and kundala.¹¹²

We may note that a number of Vāmana images carrying Vishnu's distinguishing emblems are known. These correspond to Vāmana of the Chaturmunṣati forms (Fig.92) of Vishnu rather than the actual Vāmana (dwarf) icons.

B. Trivikrama

The image of Trivikrama is described in the Vishnudharmottaram as follows:¹¹³

The image of Trivikrama should be like the cloud laden with water and his eight hands should hold the staff, noose, conch, disc, mace and lotus, the remaining two hands being in the act of blowing conch.

A detailed description of Trivikrama image is given in the Vaiṣṇavasāgama.¹¹⁴ According to it, the image of the god can be made in three ways: His left leg is raised (i) upto the level of the right knee, (ii) upto the level of navel or (iii) upto the level of the forehead. It can have either four or eight hands.
If the god has four arms, he holds śāṅkha and chakra or vice versa in the right and left hands. The other right hand is held up with the palm upwards, while the other left hand is stretched out parallel to the uplifted leg. Or the right hand may be in abhaya or varada mudrā.

If the god is made with eight arms, five of the hands hold, śāṅkha, chakra, gadā, sārīga, and hala while the remaining hands are as in the four-armed image. The right leg is firmly placed upon the earth and the left leg raised up. Indra holds an umbrella over the god's head. Varuṇa, Vāyu, Sūrya, and Chandra attend the god with fly whisks. Brahmā washes the uplifted leg of Trivikrama. Sanyāsa, Sanaka and Sanatkumāra are also shown while Śiva is shown with his hands in anjali pose. Near the leg of the god should be Namuchi in the attitude of reverence. On the left Garuḍa should be shown taking hold of Sukra, with a view to balabour him for obstructing Bali in giving the gift to Vāmana. Below, to the left of the god's leg, Vāmana should be shown as holding an umbrella receiving the grant. Opposite him Bali accompanied by his wife is pouring water from a kamandalu indicating that the act of giving the gift is complete.

The Śilparatna requires that the Trivikrama image should be made to stand on the left leg instead of the right, while the latter is lifted up in the act of measuring the strides.

The early images of Trivikrama more or less conform to the Vaikhānasāgama description. But the later images, especially of the Hoysala land, seem to follow the Śilparatna tradition. The attributes held in the hands of the god are appropriately
arranged for Trivikrama of the Chaturvinnatamurti list rather than those of the Agamas, but influence of Vaikhanaasagama tradition is also discerned to some extent.

Vamana
No. 80

1. Bali and Vamana (Fig.65)
2. Koravangala, Hassan Dist.
4. Hoysala
5. 11th-12th cent.A.D.
6. This depiction which precedes that of the Trivikrama, represents king Bali in all ornaments giving away the gift of land asked by Vamana who stands in dwarf form receiving the gift, symbolised by the pouring of water through kamandalu.
7. Vamana holds chhatri in the hand and Bali pours water from kamandalu.
8. Most of the Hoysala depictions of the theme are similar. Vamana is depicted as a boy and brahmacharin. Independent depictions are rare. Other examples of similar type are found on Hoysaleesvara at Halebid, Kesava temple at Belur, Laksmi-narasimha temple at Nuggihalli, Kesiva temple at Somanathapura etc.

Vamana
No. 81

1. Vamana
2. Belavadi, Hassan Dist.
3. Viranarayana temple, wall sculpture.
4. Hoysala
5. C.12th cent.A.D.
6. Vāmana, two-armed, standing in samabhanga, in the form of a boy. His hair is tufted into a knot at the crown of his head. He is attended by a lady to his left. He wears a kaupīna, kundala etc. and is having slightly disproportionate body.

7. Danda and kamandalu.

8. A rare exclusive depiction of Vāmana.

Trivikrama

No. 82

1. Trivikrama (Fig. 66)
2. Badami, Bijapur Dist.
3. Cave II, wall of the Verandah, (Vaishnava)
4. Early Chālukya
5. 6th cent. A.D.
6. Trivikrama, eight-armed, stands on his right foot and has raised up his left foot up to the level of shoulders. Namuchi holds his right leg in reverence. An āsura holding khadga stands to his right astonished at the god's dimensions. To the left of the god, below his lifted leg is Vāmana holding a chhatri, receiving the gift being given by Bali accompanied by his wife and guru, Sukra, the last mentioned being in the act of pouring water from a kamandalu on behalf of Bali. Above this scene, a demon is thrown into the air by the force with which the god has raised his leg. A grinning face is shown at the left upper corner. There are two figures flying above the lifted leg of the god: One has the face of bear, obviously representing Jāmbavān and the other is of Garuḍa. Both these are in the attitude of praising the great feat displayed by the god.

7. Khadga, gadā, bāna, chakra, śāṅkha, held parallel to the lifted leg, khetaka and dhanus.
8. This beautiful relief is probably the first of its kind in Karnataka. Much of its description is common with the Vallkhānasāgama, but with some variations. Absence of Brahmā and Śiva, and of the Pujakamunis is, however, noteworthy. Garuḍa is shown, but he is not engaged in the act of belabouring Sukra. The image in the Cave III of the same place agrees with the above description in detail. The illustration from Chikkagudi mandapa ceiling, Aihole, produced here, corresponds to the Cave II example in much of its details (Fig. 67).

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No. 83

1. Trivikrama (Fig. 68)
2. Pattadakal, Bijapur Dist.
3. On the front wall of the Virūpāksha (Śaiva) temple, in a niche.
4. Early Chalukya (Royal patronage).
5. c. 733-744 A.D.

6. Six-armed Trivikrama, with right foot on the ground and the left leg raised to the level above the forehead. To his right side below is Bali, accompanied by his consort, in the act of pouring sacred water through the kamandali into the hand of Vāmana who holds a chhatra. On the left side of the god, Garuḍa is belabouring Sukra.

7. Kātyavalaṁbitalahasta, gada (chakra), śankha, raised up with palm upwards, and held parallel to the lifted up leg.

8. Although the details in this depiction are comparatively less, the description partially recalls the Vallkhānasāgama prescription; for instance, the position of the two left hands, the raised leg, and depiction of Garuḍa belabouring Sukra, the guru of the asuras. In these respects, the influence from the South is apparent, as we do not come across such features prior to this example. Its extentions are noticed in the Ellora example considered below.

*****
No. 84

1. Trivikrama
2. Ellora, Aurangabad Dist. Maharashtra
3. Wall sculpture in Daśavatāra (Śaiva) Cave.
4. Rāṣṭrakūṭa, royal patronage
5. Second half of 8th cent. A.D.
6. Eight-armed Trivikrama, corresponding in detail more or less to the Badami cave II example considered above. The flying Jāmbavan and other figures are not represented; but the figure of Garuḍa belabouring Śukra is to the right of Trivikrama as in the case of the Pattadakal example. The left side depicts the mutilated scene of Bali accompanied by his consort pouring libation into Vāmana’s hand.
7. Khaḍga, gadā, bāna, chakra, śāṅkha, dhanus, kheṭaka and held parallel to the lifted up leg.
8. Represents the continuation of the Pattadakal tradition. The absence of Namuchi, etc. is noteworthy. Later examples, considered below, exclude Namuchi from the scene totally. Brahmā is also absent.

No. 85

1. Trivikrama
2. Halebid, Hassan Dist.
3. On the wall of Hoysalesvara temple
4. Hoysala
5. Early 12th cent. A.D (c. 1121)
6. Four-armed Trivikrama with his left leg placed on ground and the right foot raised upto the level of the forehead. His uplifted leg is being washed by Brahmā and the water flows down to the earth where Garuḍa is shown kneeling with his hands in anjali pose. To the left of the god is a female chauri-bearer. The sculpture like other examples to be considered below, is preceded by the depiction of Bali
pouring water into the hand of Vāmana. The deity is beautifully embellished with ornaments.

7. Padma, gada, chakra, and śankha

8. According to the Śilparatna prescription, the deity stands on his left leg instead of the right. The Vaikhānasāgama rule is reflected in the depiction of Brahmā as washing the lifted leg of the god. Garuḍa belabouring Śukra is hardly seen in any of the Hoysala depictions. The attributes held in the hands correspond to the Trivikrama- mūrti of the Chaturvīm- śatis, as all the Hoysala Trivikrama depictions do. In having the leg lifted up to the level of the forehead, it recalls the third category of the Trivikrama icons listed in the Vaikhānasāgama. For other two categories, see below.

No. 86

1. Trivikrama
2. Belur, Hassan Dist.
3. On the wall of a temple in the Kēśava temple complex
4. Hoysala. Of royal patronage
5. c.12th cent. A.D.
6. Four-armed Trivikrama, standing as in the above example, but with the leg raised only up to the level of the navel, is depicted the same way as the one described above.

7. Padma, gada, chakra, and śankha

8. Recalls the second category of Trivikrama image referred to in the Vaikhānasāgama. ****

No. 87

1. Trivikrama (Fig. 69)
3. Channakēśava temple, wall sculpture.
4. Hoysala
5. Early 13th cent. A.D.
6. Four-armed Trivikrama, standing on his left foot. The raised foot is only up to the level of the knee and Brahmā is washing it with water as usual. Garuḍa is depicted to the left of Vishnu. The attributes, like the above example conform to the Trivikramamūrti of Chaturvimāṭamūrtis.

7. Padma, gada, chakra, saṅkha

8. In having the leg raised up only to the level of the knee it recalls the first category of Trivikrama of described in the Vaikhānasāgama. Such depictions are rare.

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6. PARASŪRĀMA AVATĀRA

Parasūrāma is considered a portion of Vishnu-Nārāyaṇa in the Bhāgavata Purāṇa, Agni Purāṇa and Vishnu Purāṇa. In the Mahā-bhārata he is stated to have beheaded his mother at the instance of his father Jamadagni. In pleased with this act, Jamadagni granted him a boon by which Parasūrāma had his brothers and mother resurrected, and accrued for himself unrivalled might on the battlefield.

Once Kārtavīrya visited the hermitage of Jamadagni in order to refresh from the fatigue of hunt. Jamadagni treated him sumptuously by means of wish-fulfilling cow Sabala. The envious king requested that the cow be his, but the sage rejected. Kārtavīrya's son slew the sage and carried away the cow. Paraśu-rāma who had gone into the woods avenged the death of his father by undertaking twenty-one campaigns to eliminate the kṣatriyas from the earth.
The Vishnudharmottara states that the image of Paraśurāma should have jatamakuta and hold parasu in the hand. He should be wearing deer skin. According to Agni Purāṇa, in his four hands Parasurāma should hold dhanus, bāna, parasu and khadga. The Vaiṣṇavaśāstra gives two varieties of Parasurama icons - two-armed and four-armed. The former should have an axe in the right hand and the sūchīmudrā in the left. He wears jatamakuta, yajnopavīta and other ornaments. The four-armed image of Paraśurāma carries the usual attributes of Vishnu.

Although Paraśurāma is expressly regarded among the ten avatāras in epigraphs his worship in temples was not popular.

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No. 88

1. Paraśurāma (Fig. 70)
2. Aihole, Bijapur Dist.
3. Provenance not known; now in the Archaeological Museum, Aihole.
5. C. 12th cent. A.D.
6. Seated four-armed deity with right leg bent and kept on the seat. The attributes in the lower hands are damaged. Karanda-makuta, hāra, yajnopavīta, etc. decorate the deity.
7. Upper hands - parasu, dhanus. Sankha and chakra shown in the background.
8. No strict conformity with any text. The identity of the deity is established by the presence of sankha and chakra in the background.

*****
1. Parasurāma (Fig. 71)
4. Hoysala
5. C. 1246 A.D.
6. Two-armed deity standing in dvibhanga with kirītakuta and other ornaments.
7. Parasu and phala.
8. Does not tally with textual prescription.

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7. Śrī Rāma Avatāra

Śrī Rāma, the hero the great epic Rāmāyaṇa, was initially a merely mortal hero and he was identified as an incarnation of Viṣṇu only at a later time.

According to the Viṣṇudharmottaram, Śrī Rāma image should be adorned with all royal marks of a king. His brothers - Lakṣmana, Bharata and Śatrughna - should also be represented in the same way but without kirīta. The Agni Purāṇa describes Śrī Rāma as holding the dhanuṣ, the bāna, the khadga and the śaṅkha.

The image of Śrī Rāma as described in the Vaikñānasagama is as follows:

It should have two arms. The right hand holds bāna and the left hand holds the dhanuṣ. He stands in tribhanga, and wears kirītakuta. Sītā should be
to the right side of Rāma. There should be karnamakuta. The left hand should hold a lotus. She should be looking at Rāma. To Rāma's left should be Lakshmana. He should look like Rāma in other respects. Hanumān should stand to the right of Rāma. Of his two hands the right is placed on the mouth and the left is made to hang down as to reach the knees. \[128\]

The Rāmāyaṇa theme has been a very popular in Karnataka from an early period, as is evident from the references in the Sātavāhana and Kadaṁba records and the early Chālukya sculpture. But Rāma temples are not found till the advent of the Hoysalas. However on temples we do find representations of Rāma group from the 6th cent onwards.

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No. 90

1. Rāma-Dāsarathi group (Fig. 72)
3. Wall sculpture, Lakshmi-Narasimha temple
4. Hoysala
5. c. 1246 A.D.
6. The group consists of Sītā, Rāma, Lakshmana and Hanumān, all standing. All are two-armed. Rāma and Lakshmana are are decorated with kiritamakuta and other usual ornaments. Hanumān has his hands in anjati mudrā. The distinction between Rāma and Lakshmaṇa has been shown by their size. Both are in tribhanga. Sītā holds a phala in her right hand.

7. Rāma - bāna ano dhanus
   Lakshmaṇa - bāna and dhanus
   Sītā - phala and dangling
8. The depiction is more or less in conformity with Vaikhānasāgama description but the order of the deities is changed here. For shrine image see below.

*****

No. 91

1. Rāma-Dāśarathī group
2. Hiremagalur, Chikmagalur Dist.
3. Shrine images in Kōḍandarāma temple
4. Hoysala
5. c.12th-13th cent. A.D.
6. Rāma group comprising Sītā (right of Rāma), Rāma and Lakshmana (left of Rāma), all two-armed. Sītā stands with her right hand dangling and left holding padma. Rāma and Lakshmana hold bāna in the right hand and dhanus in the left. They are decorated in the usual Hoysaḷa fashion, and stand in tribhanga. Hanumān is carved on the pedestal.

7. Rāma - bāna and dhanus
   Lakshmana - bāna and dhanus

8. The only so far known well preserved shrine image of Rāma in Hoysala context. It is perhaps the earliest of the existing Rāma temples in Karnataka. The description tallys, excepting the absence of Hanumān in the group, with the prescription given in the Vaikhānasāgama.

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8. RĀMA-KRISHNA AVATĀRA

It has been noted that the Kalyāna Chālukya-Hoysala epigraphs refer to Vēnuğopāla as Rāmakrishna, indicating that Balarāma was regarded as a sort of twin avatāra of Krishṇa.
A. Balarama-Ekanamsa group

Iconographic prescriptions of Balarama have been stated already under the Panchavirās. One more specific iconographic item connected with Balarama described in some early texts is considered here. The Brāhmatantra states the goddess Ekanamsa should be carved between the images of Krishnā and Balarama. Her left hand should rest on her hip and the right hand should hold a lotus. The four-armed image of this goddess has the following attributes: varadahasta, akshamāla, pustaka and padmah. The Vishnudharmottaram says simply that the goddess Ekanamsa should be placed between Rāma and Krishnā, with a lotus in the right hand and the left hand placed on the hip. Only one representation of the Ekanamsa group has so far been found in the Deccan, viz., at Ellora.

The independent worship of Balarama was rare in Karnataka and as such his independent representations are scarcely found at all, except on temple walls.

B. Krishnā

So far as the image of Krishnā is considered the Vaikhanasā-gama lays down the following prescription:

Krishnā is adorned with various ornaments. His hair is tied into a knot at the top and a karita adorns the head. The right hand carries a peculiarly curved stick and the left arm is lifted up and bent at the elbow with the palm facing downwards. To the right of Krishnā is Rukmiṇī...
with her hair tied into a knot adorned with flowers. Her tight hand is hanging down and the left carries a lotus. To the left of Krishna is Satyabhama. Her right hand holds a flower and the left hand is hanging down. To the left of Krishna stands Garuda with his hands in anjali-mudra.\textsuperscript{133}

According to the \textit{Vishnudharmottaram} Krishna holds chakra in one of the hands and Rukmini holds a nilotpala flower in her hand.\textsuperscript{134}

The Navamitarittamurti of Krishna is described as follows in the \textit{Vaikhānasagama}:

Krishna as a boy stands on the left leg, slightly bent at the knee-joint. The right leg is lifted up and bent inwards as in dancing. The right hand is held in abhaya or carries a ball of butter in it, while the left hand is stretched out and thrown outwards. The image should be adorned with all ornaments and may be shown as either nude or clothed.\textsuperscript{135}

The \textit{Vaikhānasagama} also describes the Venugopala image:

The image of Venugopala surrounded by the cows, the Gopīs and the Gōpas, stands erect with the left leg resting on the floor and the right leg thrown across behind or in front as to touch the ground with the toes. The flute held in both the hands has its one end placed near the mouth. The head has a bunch of peacock feathers. There are three bends in the body.\textsuperscript{136}

Kāliyāhīmardaka Krishna image is also described in the texts.
Krishṇa in the form of a child is dancing upon the hood of serpent holding in his left hand the tail of it keeping the right hand outstretched with \textit{patāka-hasta}.\textsuperscript{137}

Rao has suggested that \textit{patāka-hasta} should be interpreted as the arm appearing like a streamer.\textsuperscript{138} But it appears to indicate the hand carrying a flag (a cloth) as we find in the early representations of Kāliyāhimardaka Krishṇa.

Although the iconographic texts do not describe the Gōvardhanōddhara Krishṇa image, the walls of the temples of Karnataka have the depiction of the theme from an early period. Perhaps because the forms of Krishṇa are numerous the iconographic texts did not venture to describe all the forms as stated in the \textit{Vaikhānasāgama}\textsuperscript{139}

\textbf{C. \textit{Krishnacharita}}

The legends connected with the boyhood feats of Krishṇa and Balarāma are dealt with due importance in the \textit{Harivamśa}, the \textit{Vishnu Purāṇa} and the \textit{Bhāgavata Purāṇa}. The other Purāṇas usually give the synopsis of the whole story only. Of all the versions of the \textit{Krishnalilā} story, the one contained in the \textit{Bhāgavata Purāṇa} is the most exhaustive. The outline of the story as given in some Purānic works is given below:

\textit{1. Harivamśa}\textsuperscript{140}


2. Vishṇu Purāṇa


3. Bhāgavata Purāṇa


4. Agni Purāṇa


In Karnataka Krishnacharita scenes were popular from the early Chālukya period. The first representations are found on
the beams of the two caves at Badami dating from the 6th cent. A.D. Brief outlines of the representations of different periods are presented below:

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A. Ėkāṇamsā Group

No.92

1. Ėkāṇamsā Group
2. Ellora, Aurangabad Dist., Maharashtra
3. Wall relief, Cave XXVII (Vaishnava)
4. Rāṣṭrakūṭa
5. c.9th cent. A.D.
6. Balḍēva-Ėkāṇamsā-Vyāsudeva group. All in samāpāda posture. Balḍēva stands two-armed, with varadahasta and hala. Ėkāṇamsā also two-armed, holds padma and katihasta. Vyāsudeva has a flute and gada as attributes.
7. As above.
8. It is the only known sculpture of its kind in Deccan. The background is given in chapter-V. The artist appears to have followed Brihatsamhitā or Vishnudharmottara or Hayaśīrṣasamhitā description of Ėkāṇamsā or Subbhadra.

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No.93

1. Balarāma (Fig.73)
3. Wall sculpture, Lakṣmī-Narasimha temple.
4. Hoysala
5. c.1246 A.D.
6. Balarāma standing in dvibhanga with kiritamakuta and other ornaments.
7. Musala and hala
8. Since the attributes are characteristic of Balarama there can be no ambiguity as to the identity of the deity. The emblems are in conformity with the Vaikhānasagama and Vishnudharmottaram prescription also.

*****

B.Krishna
Navanitachōra
No.94

1. Navanitachōra Kṛishṇa (Fig.74)
2. Koravangala, Hassan Dist.
3. Wall sculpture of Buchesvāra temple
4. Hoysala
5. 1173 A.D.
6. Kṛishṇa standing on a stool touching the set of pots containing butter with his left hand. His right hand is engaged in eating the butter.

7. -
8. It is a very rare depiction on Hoysala temple wall.

*****

Venugopala
No.95

1. Venugopala Kṛishṇa
2. Udupi, South Kanara Dist.
3. Shrine image in a Krishna temple
4. Rashtrakūṭa
5. c. 9th-10th cent. A.D.
6. Venugopala Krishna stands on a padmapīṭha, playing on flute. His person is decorated with numerous ornaments in the style common to South Kanara-Kerala region. He is flanked on either side by a lady (Rukmīṇī and Satyabhāmā?). A couple of cows are also shown.
7. Flute

8. Perhaps the earliest of the so far known Vēṅgōpāla images in Karnataka. Indicates the popularity of his cult in South Kanara region. Partially conforms to Vaikhānasāgama. 

*****

No.96

1. Vēṅgōpāla Kṛiṣhṇa 146
2. Belur, Hassan Dist.
3. On the wall of a temple in the Channakēśava temple complex.
4. Hoysala
5. c.12th cent. A.D.
6. Two armed Kṛiṣhṇa Vēṅgōpāla standing in tribhaṅga playing the flute. He is surrounded by ascetics, gōpis, gōpas and the cattle the attention of whom is drawn towards him, because of the enchanting flow of music from the flute.

7. Flute

8. The scene tallys with the Vaikhānasāgama prescriptions. The theme is adopted for the shrine image too.

*****

No.97

1. Vēṅgōpāla 147
2. Somanathapura, Mysore Dist.
3. Shrine image in Kēśava temple
4. Hoysala
5. c.1268 A.D.
6. Vēṅgōpāla standing in tribhaṅga, playing the flute. He is flanked at his feet by Bhūdēvi and Śrīdēvi. A cowherd also stands near his feet. Groups of cattle on either side as well as gōpis, gōpas and ascetics, all enamoured by the musical flow from the flute of the lord. The lord stands under a tree. The dasāvatāras in miniature are also carved on the prabhāvalī.
7. flute
8. See above, No.96

---

1. Venugopala (Fig.75)
2. Ujjaini, Bellary Dist.
3. Marulasiddha (Saiva) temple, in one of the shrines
4. Seuna
5. c.12th-13th cent.A.D.
6. Similar to the above except in details
7. Flute
8. See above, No.96. The image has been produced here as an example from northern part of Karnataka.

*******

Kāliyādamana
No. 99

1. Kāliyādamana Krishna (Fig.76)
2. Upper Śivālaya (Vaishnava), Badami, Bijapur Dist.
3. West wall of Upper Śivālaya
4. Early Chālukya
5. Early 7th cent.A.D.
6. Krishna subduing Kāliyānāga who is held by his tail. The other hand of Krishna shows a cloth. The gopas are witnessing the scene with astonishment. One of the legs of Krishna is placed on the body of the nāga. The nāga, shown along with his consort, has his hands in aṅjali-mudrā.
7. A cloth
8. The noteworthy feature is the presence of a cloth in the hand of Krishna recalling the textual prescription for Kāliyādamana - patakahasta. The feature recurs throughout the early Chālukya phase in iconography. See below for other examples.

*****
No.100

1. Kāliyādamana Kṛishna
2. Pattadakal, Bijapur Dist.
3. Krishṇalīlā narrative on the pillar of Virūpāksha temple
4. Early Chālukya
5. 733–744 A.D.
6. Kṛishṇa pulling away Kāliyānāga with his left hand while the right hand shows Paṭākahasta. The right hand of the nāga is raised in the attitude of the praise of the subduer.
7. Paṭākahasta.
8. Indicates the continuation of the earlier tradition.

No.101

1. Kāliyāmardana Kṛishṇa
2. Pattadakal, Bijapur Dist.
3. On a pillar of the ghanadvara of Pāpanātha temple
4. Early Chālukya
5. c. 750 A.D.
6. Four-armed Kṛishṇa playing on the body of the subdued Kāliyānāga. The front two hands carry paṭākahasta and the tail of the nāga whose hands are in aṁjalīmudrā. Of the remaining two hands, the right one is placed on the thigh and the left carries śaṅkha. The god is adorned with kūṭāmajukta
7. Thigh, paṭākahasta, śaṅkha and tail of Kāliyā.
8. Noteworthy feature is the presence of four arms and of the śaṅkha, which were absent in the previous examples.

No.102

1. Kāliyāmardana Kṛishṇa (Fig. 77)
2. Haranhalli, Hassan Dist.
3. Wall sculpture of Lakṣmī-Narasiṁha temple
4. Hoysala
5. c.1234 A.D.
6. Kṛishṇa dancing on the hoods of Kāliyānāga. His left foot is placed on the hood, and the right is bent and held near the knee. The right hand is in abhaya and the left holds the nāga by his tail. On either side a nāga woman (consorts of Kāliyā) stands with her hands in anjali-mudrā. The Garuḍa is also kneeling with his hands in anjali-mudrā. At the middle portion, flanking the god are ladies holding garlands in their hands.

7. Abhaya, tail of nāga.
8. More or less in conformity with the Vaikhanasagama prescription, except the absence of Patāka-hasta. Most of the Kāli-yādamsa icons on Hoysala temple walls follow the same depiction.

*****

Gōvardhanōdāhāra

No.103

1. Gōvardhanōdāhāra Kṛishṇa (Fig.78)
2. Badami, Bijapur Dist.
3. South wall of Upper Śivālaya (originally of Vishnu) of royal patronage
4. Badami Chālukya
5. Early 7th cent. A.D.
6. Two-armed Kṛishṇa lifting Gōvardhana'mountain. He has kirita-makūṭa and other ornaments including a yajnopavīta. His left hand is placed on the thigh while the right supports the hill. He is flanked on the right side by gopis churning the outtermilk and on the left by gopas looking after the cattle. On either side there are cattle.

7. Mountain
8. The first wall sculpture of its kind in Karnataka.

*****
No. 104

1. Gōvardhanāḍhara Kṛiṣṇa
2. Pattadakal, Bijapur Dist.
3. Mallikārjuna (Trailōkāśvara) temple, sculpture on a pillar
4. Badami chālukya
5. c.733-744 A.D.
6. Four-armed Kṛiṣṇa lifting the mount Gōvardhana. The cattle are resting under the mountain. Two hands support the mountain while the right lower hand rests on thigh and the left holds śankha. Kīrtimakuta adorns the lord.
7. Thigh, mountain, mountain, śankha
8. Vishnu’s attribute in the hand noteworthy

No. 105

1. Gōvardhanāḍhara Kṛiṣṇa
2. Pattadakal, Bijapur Dist.
3. On a pillar of ghanadvāra of Pāpanātha (śaiva) temple
4. Badami chālukya
5. c.750 A.D.
6. Four-armed Kṛiṣṇa lifting Gōvardhana mountain. Below, at his foot are the cattle. His right lower hand rests on the thigh as well as the left lower (damaged). The remaining right hand holds chakra and the left supports the mountain. He stands only on his right foot.
7. Resting on thigh, chakra mountain.
8. The attribute, of chakra and four arms noteworthy.

No. 106

1. Gōvardhanāḍhara Kṛiṣṇa
2. Ellora, Aurangabad Dist., Maharashtra
3. A major wall sculpture in Daśāvatāra cave (śaiva)
4. Rāṣṭrākūṭa, royal patronage
5. 2nd half of 8th cent. A.D.
6. Six-armed Kṛiṣṇa lifting gōvardhana with two hands, cows and gōpas are shown beside him.
7. katyavalambitahasta, chakra, gōvardhanagiri, govardhanagiri, padma and śankha
8. Six arms. The Viśnuitė attributes of śankha, chakra and padma are noteworthy. In the Deccan, perhaps it is in this sculpture for the first time that we find padma in Viśnu's hand is clearly depicted.

*****
No. 107

1. Gōvardhanadhāri Kṛiṣṇa
2. Halebid, Hassan Dist.
3. Wall sculpture, Hoysalēśvara temple.
4. Hoysala
5. c. 1121 A.D.
6. Two-armed Kṛiṣṇa decorated among other things by a karanda-makūṭa and vanamāla, stands in tribhāṅga, supporting the lifted hill with his left hand. The hill is replete with varieties of trees and snakes. On the right and left of the god are gōpas - some playing music, some looking at the god's astonishing feat - and the cattle.
7. Gōvardhana mountain in the left hand
8. Most eloquent depiction of the dramatic scene, in the usual Hoysala style.

*****
C. Kṛiṣṇaśṛiṣṭi
No. 108

1. Kṛiṣṇalīlā scenes
2. Badami, Bijapur Dist.
3. Cave II, Cave III and upper and lower Śīvalayas. Narrative reliefs either on lintels or basement of cave/temples, all Vaishnava.
4. Chālukyas of Vatāpi
5. 6th-7th cent. A.D.
6. Cave-II : Birth of Krishna and Balārama; stealing the butter; Pūtanāvadha; Yamālārjuna-bhaṅga; Saṅkata-bhaṅga; Vatsavadha; Arishtavadha; Kāliyādamana; Dhēnukavadha; Gōvardhanadhāra; Chāṇuramardana; Kāmsavadha.

Cave-III : Birth of Krishṇa; Pūtanāvadha; Śakata-bhanga; Vatsa/ Arishtavadha; Yamalārjunabhaṅga; Kēśivadha; Coronation of Krishṇa by Indra and gopīs; Gōvardhanadhāra; Dhēnukavadha; Kuvalayāpīḍavadha; Kāliyādamana; Chāṇun-Muṣhtika vadha; Kāmsavadha; Pārijātaharaṇa. 149

Lower Śīvalaya - (Sculpture preserved in Archaeological Museum, Badami). Birth of Krishṇa; Pūtanāvadha; Śakata-bhanga; Yamalārjunabhaṅga; Pralambavadha; Kuvalayāpīḍavadha; Dhēnuka-vadha; Gōvardhanadhāra; Kēśivadha; Kāliyādamana; Arishtavadha; Muṣhtika-Chāṇurādaḥa.

Upper Śīvalaya: Similar to the above more or less but too weathered for each identification. (Figs. 79-84)

7. --
8. The narration is not always continuous in theme as it appears in the Purāṇas. The depiction seems to follow the Harivānda and the Vishnu Purāṇa version of Krishnacharita.

****

No. 109

1. Krishṇalīlā Scenes.
2. Pattadakal, Bijapur Dist.
3. Virūpāksha, Mallikārjuna, Kāśivīvēśvara (all Saiva) temple pillars (Figs. 85-86)
4. Early Chālukya
5. c. 733-750 A.D.
6. Kāmsa in court and message from heaven Krishṇa's birth; Escape of Māyā from Kāmsa's hands; Exchange of babies; Pūtanāvadha; Śakata-bhanga; stealing of butter; Yamalārjuna-
8. Escape of Maya and Bakasuravadha are new additions to the previous theme, and these are found in the Bhagavata Purana.

*****

No.110

1. Krishnalila Scenes
2. Hosaholalu, Nuggihalli, Halebid (Hassan Dist.). And Somanathapura (Mysore Dist.).
4. Hoysala
5. 12th-13th cent. A.D.
6. The announcement of birth of Krishna to Kamsa; Birth of Maya and Krishna; Exchange of babies; Escape of Maya; Putana-vadha; Sakatabhaanga; Trinavartasuravadha; The Universe in Krishna's mouth; Draging of Ulukhaia and Yamaclarjunabhaanga; stealing of butter; Vatsasura vadha; Bakasuravadha; Aghasuravadha; Dhenukavadha; Kaliyadamana; Praalambavadha; Gopivastrapanara; Govardhadhara; Indragarvabhangha; Rasakriya; Brahm put in awkward position; Arishtavadha; Kesavadha; Akruraravarda; Rajaakavadha; Trivakracka, Dhanurbhanga; Kuvalayapidadamana; Chaurura-Mushtika vadha; Kamsavadha; Parijatataramana.

7. 

8. The representations very clearly follows the Bhagavata Purana in the narration, although the narration is sometimes in disorder. It is an explicit indication of popularity of that Purana in Karnataka during the Hoysala period.

*****
The inclusion of Buddha as an *avatāra* of Viṣṇu in the dasāvatāras commenced from about the Gupta times. The sculptural evidence also points to the same fact. The *Agni Purāṇa* describes Buddha as benign and calm in appearance, with long ears and a halo behind, showing *abhaya* and *varada* hastas, seated on *Urdhva-padma*.

The images of Buddha as an incarnation of Viṣṇu for worship in shrines have not been found so far in Karnataka. However, he is depicted on temple walls and the *prabhāvalīs* of Viṣṇu icons, especially in the Kalyāṇa Chālukya-Hoysala period.

Buddha images exclusively of Buddhist affiliation are found in Haigunda, Babhruwada (North Kanara Dist.), and Aihole.

---

No.111

1. Buddha *avatāra*
2. Ellora, Aurangabad Dist., Maharashtra
4. Rāṣṭrakūṭa
5. C.8th/9th cent. A.D.
7. Nil.
8. It is a small relief of a yogi, but nevertheless important for our purpose. Considering the other sculptures on the same and other pillars, it doubtless represents an *avatāra*, and has to be identified with Buddha. His representations on *prabhāvalī* of Viṣṇu icons of the period are similar. As such it would be the first representation of Buddha as an *avatāra* other than those on the *prabhāvalī*.

*****
1. Buddha avatāra
2. Belavadi, Hassan Dist.
3. Wall sculpture of Viranārāyaṇa temple.
4. Hoysala
5. C.12th cent. A.D.
6. Vishnū as Buddha seated on urdhvapadma. Has two arms. Hands are in yōgamudrā.
7. Nil.
8. Even on temple walls the appearance of Buddha form is very rare, and as such the depiction is of importance. Noteworthy is the fact that he is seated on urdhvapadma as prescribed in the Agni Purāṇa. Yōga-Nārāyaṇa images also rest on urdhvapadma and there appears to be a close connection between Yōga-Nārāyaṇa representations, the latter being found numerously from 10th century onwards.

10. KALKI AVATĀRA

The avatāra of Vishnū which is yet to materialise is that of Kalki. Vishnū is supposed to incarnate as Kalki, seated on a horse and holding a khadga and śaṅkha, chakra and gada at the end of the Kaliyuga.

The Vaikhānasāgama describes the image of Kalki as four-armed, having the face of horse and body of man, carrying śaṅkha, chakra, khadga and khetaka. According to the Agni Purāṇa, the image of Kalki is made to ride a horse and may hold either dhanus and bāga or khadga, chakra and śaṅkha. The Vishnudharmottara states that Kalki should be seated on a horse and carry khadga in one of the two hands.
Like the Buddhāvatāra, Kalkyāvatāra is also scarcely found represented in iconography, except on the prabhāvalī of Vishnū images.

*****

No. 113

1. Kalki (?)  
2. Somanathapura, Mysore Dist.  
3. On the wall of Kēśava temple.  
4. Hoysala  
5. C.1268 A.D.  
6. Four-armed Vishnū in samāpāda in usual mature Hoysala ornamentation.  
7. Khadga, chakra, saṅkha, khetaka  
8. As already pointed out, Kalki images are rare. This appears to be such one, since khadga and khetaka as attributes of Vishnū in four-armed images is not known. Attributes tally with the Vaikhānasāgama prescription except that the face is not of horse.

******
VI. THE TWENTY-FOUR FORMS OF VISHNU

The aspects of twenty-four forms of Vishnu emanating from the four vyūhas has been discussed elsewhere in the present work. Iconographic prescription for these twenty-four forms are available in various texts, but some of them do not tally with each other. Since only the arrangement of the four attributes of Vishnu, viz., Chakra, śankha, gadā and padma, defines the particular form of his, there is no difficulty in understanding which of the prescriptions is correct. Also there are inscribed Hoysala sculptures, which attest the correct identification of the form and check the arrangement of the attributes for that form against the textual prescriptions.

The prescriptions of various texts has been given here in tabular form. We may note that of these, the prescription given in the Mānasollāsa of Sōmesvara and the Rūpamaṇḍana is found to be correct both logically and sculpturally. (Figs. 87-110).

Chaturvimsatimurtis of Vishnu: The order of emblems prescribed in different texts (from lower right hand, clockwise)

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<tr>
<th>Name</th>
<th>1 Ahirbudhnya</th>
<th>2 Paramēśvara</th>
<th>3 Padma</th>
<th>4 Rūpamaṇḍana</th>
<th>5 Mānasollāsa</th>
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<td>24. Krishna</td>
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*S = Śankha;  C = Chakra;  P = Padma;  G = Gada*
As already pointed out above, some purânas, like the Bhâgavata, gave a list of more than ten avatâras. Iconographic description of some of the forms mentioned in the list is available, but since actual specimens are not available for all, only those which can be illustrated with help of actual specimens are considered below:

**KAPILA**

When pradyumna became free from all worldly desires, he is said to have assumed the form of Kapila. The Vaikhânasâgama classified Kapila as an āvaranâdevatâ. According to it, he is the embodiment of the Vêdas and is to be seated facing east. He has eight arms with the following attributes; abhaya; chakra, khadga, hala, śâṅkha, âsâ, danda, katyavalambitahasta. On his sides stand Gâyatri and Sâvitrî. It is possible that one of the eight-armed images on Kâsâva temple of Somanathapura (1268 A.D.) may represent this form, but since the attributes are lost due to mutilation, the identification is difficult. See for instance, No. 22 above.

**DATTÂTRËYA**

The concept of Dattâtrëya appears to have risen on account of the idea of equality of the Hindu Triad. It has expression in sculpture from the Badami Châlukya times. The first
instances of the concept are perhaps traceable in the ceiling sculpture of Chalukyan temples, like the Kontagudi (Aihole), Jambulinga (Badami), Papanatha (Pattadakal), etc. where the deities of the triad are placed side by side. The Jambulinga temple at Badami has also the distinction of being the first so far known triple-shrined temple in Karnataka dedicated to the Hindu triad (699 A.D.). From that time onwards the dedication to Brahme-Vishnu-Mahesvara in temples became common in the State, especially during the Rashtrakuta and Kalyana Chalukya period. Dattatreya aspect representing the unity of the three deities, appears to have attained perfection in iconography during the Kalyana Chalukya period.

The Matsya Purana lists Dattatreya among the Daśavatāras of Vishnu. The Markandeya Purana deals with the story and achievements of Dattatreya at length. The Śilpa texts look upon Dattatreya aspect as a composite one, implying thereby the union of Brahma, Śiva and Vishnu to assume one form.

The Vishnudharmottaram states that the image of Dattatreya should look like that of Valmiki.

According to the Rūpanandana, the image of Hari-Hara-Pitamaha should have four faces, six hands and single body made to stand on a pitha. He should hold akṣamāla, trisūla, gada, chakra, khatvāṅga and kamandalu.

The Hoysala temple walls show many images which appear to be of composite deities, but most of them have lost the attributes in the hands thereby making their identity uncertain.
No. 114

1. Dattâtrêya (Fig. 112)
2. Belur, Hassan Dist.
3. West wall of the shrine behind the main temple in Channakesava temple complex.
4. Hoysala
5. c.1117 A.D.
6. Three-headed (four headed) Vishnu is samapâda posture. He is four-armed, but the lower two are mutilated. The upper hands carry śâṅkha and chakra. Ornamentation is in the usual Hoysala fashion.

7. śâṅkha, chakra
8. In having four heads (usually only three heads are visible in sculpture) it agrees with the Râpamandana prescription but in having only four arms it shows deviation from that tradition. Except in the case of Vaikuntha image no other form of Vishnu is known to have four heads; however, since here the Varâha and Narasimha faces are absent, it can be easily described as a composite image, viz., of Dattâtrêya. It is a rare image on the Hoysala temple wall.

No. 115

1. Hari-Hara-Pitamaha
2. Halebid, Hassan Dist.
3. Hoysalesvara temple, wall sculpture
4. Hoysala
5. c.1121 A.D.
6. The images of Brahmâ, Śiva and Vishnu are arranged side by side in standing posture. Brahmâ is four-headed (only three visible). Vishnu and Śiva are accompanied by their Dëvis. All the three are four-armed.

7. Brahmâ - akshamâl, śruk/śruva, pâsa and kalaśa; Śiva - akshamâl, triśûla, ādamaru, pustaka; Vishnu - śâṅkha, padma, gada, chakra (Nârâyaṇa form)
8. Gopinatha Rao describes such images under Dattātreya, possibly because some Śilpa texts describe him as Hari-Hara-Pitāmaha. But texts appear to be uniform in their description of the form as composite one. Here the theme appears to have derived more from the earlier trinity group (Traipurusha) dedications than the Dattātreya form. Cf. Fig.111, from Belur (Bijapur Dist.) which represents such a group for worship.

****

No.116

1. Dattātreya

2. Badami, Bijapur Dist.

3. Shrine image of Dattātreya temple

4. Kalyāna Chālukya

5. c.1141 A.D.

6. Four-armed Viṣṇu seated in yogic posture wearing jatamakuta and other ornaments. Right ear has sarpakundala while the left has makarakundala. Prabhavali has daśavatāras. Before the deity are placed Nandi, Garuda and Hamsa.

7. Upper hands - chakra and śankha; lower hands - yōga-mudrā

8. The presence of the lāṅchanas of the trīd clearly implies the composite nature of the deity. On the other hand, the presence of the daśavatāras of Viṣṇu indicates the image to be a manifestation of Viṣṇu.

****

HAYAGRĪVA

Viṣṇu is spoken of sometimes as Hayagrīva in the Mahābhārata. In the form he rescued the Vēdas from the demons Madhu and Kaitabha. In the Devī Bhāgavata Viṣṇu is stated to have killed a Rākṣasa named Hayagrīva in the form of Hayagrīva avatāra. However, Hayagrīva has been looked upon
as the god of learning in iconography. According to the \textit{Vishnu-dharmottaram}, the image of Hayagrīva has to be as follows:

The feet of the god are stretched on the palms of Earth goddess. His complexion is white and cloth blue. His face is that of a horse and the body that of man. Of the eight hands, four carry śāṅkha, chakra, gada and padma; the remaining four are placed on personified forms of the Vedas.\textsuperscript{168}

The \textit{Pāṇḍarāta-gama} prescribes only four hands to Hayagrīva image. According to it the attributes are: śāṅkha, akṣhrālā, pustaka and jñānamudrā.\textsuperscript{169}

The \textit{Agni Purāṇa} prescribes chakra, gada, śāṅkha and pustaka for the four-armed Hayagrīva image.\textsuperscript{170}

The images of Hayagrīva are known to occur from the Hoysala period. And the varieties indicate that both the \textit{Devībhāgavata} and \textit{Mahābhārata} traditions were current in that period.

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\textbf{No.117}

1. Hayagrīva
3. On the wall of Lakshmī-Narasimha temple.
4. Hoysala
5. c.1246 A.D.
6. Four-armed Hayagrīva seated on padmapītha. The head is of a horse and the body that of man. His body is decorated with various ornaments. He is flanked by Gaṅgāśa and Sarasvatī.
7. Yogamudrā, akṣharālā, pustaka, phala
8. This is a rare depiction in Hoysala temples of Hayagrīva. The deity is obviously looked upon as one of learning. This is indicated both by the attributes in the hands as well as the two other flanking deities - Gaṇeśa and Sarasvatī - both of whom stand for learning. The attributes tally more with the Pāñcarāṣṭrapīprescription, which appears to have been the guiding canon for the Hoysala artists.

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No.118

1. Hayagrīva (Fig.114)
3. Wall of Lakṣmī-Narasimha temple.
4. Hoysala
5. c.1248 A.D.
6. Eight-armed Hayagrīva with the face of a horse and the body of man shown moving victoriously over a fallen demon shown on the pedestal of the image. The deity is decorated with the usual Hoysala ornamentation.
7. Gada, bāna, chakra, khaḍga, kheṭaka, śankha, dhanus and padma
8. Standing image like seated image of Hayagrīva is also a rare one in Hoysala temples. The example shows that the theme given in the Dēvībhāgavat was known to the Hoysala region. In having eight arms, it recalls the prescription of the Vishnudharmottaram, but the personified Vēdas are absent; as such it is deviation from Vishnudharmottaram.

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Dhanvantari

The image of Dhanvantari, according to the Vishnudharmottaram, should be carved as a handsome person holding in his two hands amrita-kālasā.
—=407:=—

No.119

1. Dhanvantari
2. Somanathapura, Mysore Dist.
3. On the wall of the Kesava temple
4. Hoysala
5. c.1268 A.D.
6. Two-armed, seated on padmāsana, Holds Kalaśa and apūpa(?)
7. Kalaśa and apūpa
8. Although the Vishnudharmottara prescribes kalaśa in both the hands of Dhanvantari, the Hoysala artist appears to have taken liberty to have his choice, as reflected in most of the Hoysala temple-wall sculptures. However, for the appropriate attributes, see below.

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No.120

1. Dhanvantari (Fig.115)
2. Hosaholalu, Mandya Dist.
4. Hoysala
5. c.1248 A.D.
6. Two-armed Vishṇu-seated in padmāsana on a padma-pītha holding amṛtakaḷaśa in both the hands. The sculpture is heavily ornamented in the usual Hoysala fashion. Chakra and śāṅkha are shown on the wall in back-ground.
7. Amṛtakaḷaśas in both hands; chakra, add śāṅkha in the back-ground.
8. The icon is in agreement with the Vishnudharmottara prescription. The other example illustrated here (Fig.116) is from Nuggihalli.

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The well known story of Gajendramoksha has variations both in Puranic legend and sculptural depiction. The story is referred to in many Puranas. The text given in Bhagavata differs distinctively from the one said to appear in the Mahabharata, both in length and content. In the Bhagavata Purana, the story has been distinctly adapted to South Indian environs. Indradyumna, a Pandya king, was cursed by sage Agastya to become an elephant. The king was therefore born as Gajendra (the king of Elephants) and in the region of Trikuta, along with his companions entered a lake only to be caught in the clutches of a deadly crocodile. His prolonged fight for survival proved futile and Gajendra ultimately sought refuge under God Vishnu, whom he praised with various appellations. Vishnu rushed to the spot on his mount Garuda to release his devotee from the fatal clutches of the deadly animal, formerly a Gandharva who had been cursed by sage Dēvala to be of that form.

In sculpture the story finds representation in three different types corresponding to the area in which it is found. The one on the Dasavatara temple at Deogarh (Uttara Pradesh) is perhaps the earliest representations of the theme (5th-6th cent. A.D.) The aquatic animal which has caught hold of Gajendra in this beautiful sculpture is a dragon (Nāga). In the Tamilnadu region, the theme finds representation on the Pallava temples, as on the Vaikunthaperumal temple at Kanchipuram (c.700-728 A.D.). The aquatic animal here is makara. The Deccan
presents another version of the theme in sculpture. The one on the Visva-Brahma temple at Alampur, which seems to be the earlier representation of the theme in this tract, shows a tortoise as the aquatic animal catching the leg of Gajendra. Vishnu here is eight-armed and we may note here that the left lower hand, apart from holding khedaka, is in sūchī-mudrā (tarjanī?) pointing to the tortoise. Although the arms are badly mutilated, it may easily be conjectured that they carried khadga, gadā, dāna, chakra, sāṅkha, dhanus and khētaka. We have one more similar representation of the theme in a stray sculptured panel (inscribed, "Gajendramoksha") now preserved in the Alampur Museum, in which Vishnu is only four-armed. In Karnataka, there are some representations of the theme that closely agree with those of Alampur. But the difference is that Vishnu here is only four-armed, carrying chakra (in prayoga fashion), and sāṅkha in the upper hands, the lower left being in sūchī-mudrā. Later on in Ellora also some major representations of the theme are noticed. The aquatic animal here also is a tortoise. However, Vishnu is four-armed and carries khadga, chakra, sāṅkha, and khētaka (with sūchī-hasta) in his hands.

In the Hoysala region the story was very popular and there is a beautiful representations on the Hoysalesvara temple at Halebid and the Būcheśvara temple at Koravangala(Fig.120) where the aquatic animal is the crocodile.

It appears that the word 'Grāha' used for alligator in the texts confused the interpretation of its meaning. 'Grāha' can
mean a serpent, crocodile or any aquatic animal like tortoise, for that matter. Possibly owing to this, different aquatic animals are represented in sculpture until the meaning as used in the story became standardized as crocodile in later period.

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No.121

1. Gajendramoksha (Fig.117)
2. Pattadakkal, Bijapur Dist.
3. Virupaksha temple, North mukha-mandapa pillar
4. Badami Chalukya
5. c.733-744 A.D.
6. Vishnu four-armed riding Garuda in the action of throwing chakra. Beak-nosed Garuda supports the legs of his master. Below is the scene of an elephant holding a lotus in its trunk whose front leg is caught in the mouth of a tortoise. Lotus plants and buds indicate that the scene is in a pond. Above, to the left of Vishnu a two-armed figure is flying with the right hand in the attitude of praise.

7. Chakra, śankha and tarjani-hasta (commencing from upper right).

8. The most significant aspect of the sculpture is the presence of a tortoise instead of a crocodile. It is a major variation from the earlier concept of dragon in the same context as the Daśavatāra temple at Deogarh (U.P.). The feature is not a mistake, but common in the Deccan between 7th and 9th centuries A.D. The probable reason for the variation is suggested in the textual portion. Other examples are from Mallikārjuna temple, Pattadakal (Fig.118) and Kailāsa temple, Ellora (Fig.119)
No. 122

1. Gajendramoksha (Marg- In praise of Hoysala Art, pl. 48)
2. Halebid, Hassan Dist.
3. Hoysalesvara temple, wall sculpture.
4. Hoysala
5. c. 1121 A.D.
6. Eight-armed Vishnu riding Garuda with all ornamentation of typical Hoysala fashion. Below is the scene of the elephant caught in the mouth of a crocodile in a pond. There is a lotus held by its trunk. From the cut caused by the chakra of Vishnu on the body of the crocodile a Gandharva is issued with his hands in anjali-mudra.
7. Abhaya, bāna, gadā, chakra, śankha, dhanus, kūtaka, and tarjani-hasta.
8. In being eight-armed, the sculpture recalls the Viśva Brahmā wall sculpture of the early Chalukyas in Alampur. The presence of the crocodile indicates the standardization of the form of the aquatic animal mentioned in the Purānic story. The feature continues to be common henceforth.

No. 123

1. Gajendramoksha (Fig. 120)
2. Koravangala, Hassan Dist.
4. Hoysala
5. c. 1173 A.D.
6. Four-armed Vishnu riding on Garuḍa carries gadā, chakra, śankha and padma. He has struck the crocodile with his chakra. The elephant offers a lotus to Vishnu with his trunk. A yogi sits below, possibly representing the meditative attitude of the elephant.
7. Gadā, chakra, śankha and padma.
8. This sculpture differs from the previous one in Vishnu's having only four arms. It represents the version by which story was known to the Hoysala land.

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No. 124

1. Allalaperumal (Varadaraja)
3. On the wall of Lakshmi-Narasimha temple
4. Hoysala
5. c.1246 A.D.
6. Vishnu seated in sukhasana. The inscription below the image reads "Allalaperumal".
7. Abhaya, chakra, sankha, varada.
8. The identity of the image is established by the inscription describing it. The aspect is sometimes called Varadaraja also and is possibly aligned with the Gajendramoksha story. The name is applicable to standing image with the same attributes also. See below.

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No. 125

1. Vishnu - Varadaraja or Allalaperumal
2. Wall sculpture on Kesava Temple.
4. Hoysala
5. c.1268 A.D.
6. Vishnu standing, holdingabhaya-hasta, chakra, sankha, and varada-hasta as attributes, Usual Hoysala ornaments.
7. Abhaya, Chakra, Sankha, Varada.
8. Such sculptures are called 'Allalaperumal' in contemporary epigraphs and represent the Varadaraja aspect of Vishnu, otherwise aligned to Gajendramoksha episode. There are examples where, as at Nuggihalli, such images are inscribed as Allalaperumal.

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1. Mōhinī (?) (Fig. 121)
2. Koravangala, Hassan Dist.
3. Wall of Būchēśvara temple
4. Hoysala
5. c. 1173 A.D.
6. Two-armed female figure who is nude but has ornaments on her person. A sarpa coils around her thighs. Her right hand holds a vessel, obviously containing amṛita, besides a serpent. The left hand is raised and placed over her head in the act of her final dance which led to the destruction of asura Bhasmāsura.
7. Amṛita-pātra/Nāga in the right hand.
8. The figure of Mōhinī is a more common one on Hoysala temples whether Śaiva or Vaishnava. The interesting fact is that the sculpture is invariably followed by Śiva Dakṣiṇāmūrti. He is supposed to have a fallen in love with the Māyā Mōhinī. Mōhinī is the form taken by Viṣṇu to destroy Bhasmāsura after the churning of ocean for amṛita. It is mentioned in Purāṇas like the Bhāgavata. Similar sculptures can be found on the temples at Belur, Halebid, Muggihalli, etc. The theme indicates that popularity of the Bhāgavata Purāṇa.

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VĪTHOBA OR VĪTHALĀ

The original image of Vīthala, also called Vīthōbā, which hails from Paṇḍharapura in Māharashtra, is a two-armed figure in samabhāṅga with the hands akimbo. Other round relief examples are known from Tirupati and Ahobalam. In the former, the figure is almost nude and to the level of knees only; the hands carry varadahasta and śāṅkha even as they are kept on the hips.
In the Ahobalam example, the deity is well dressed and holds in the hands, which are akimbo, śankha and money-purse (?). The latter appears to be of c.14th cent. and the former of about 15th-16th cent. The examples considered here are from the Hoysala temple walls.

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No.127

1. Vitthala (Fig.122)
2. Harnahalli, Hassan Dist.
3. Lakṣmī-Narasimha temple wall sculpture
4. Hoysala
5. c.1234 A.D.
6. Two-armed standing figure is samabhanga adorned with the usual Hoysala ornaments, with the hands akimbo. Kirita-mukuta and makarakundalas among noteworthy ornaments. A devotee stands to his left.
7. Śankha and jug (bag of money ?)
8. The attributes correspond to the later Ahobalam example. But it appears that even for the Hoysala artist, there was no clear vision as to the exact attributes in the hands of Viṭṭhala form.

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No.128

1. Viṭṭhala
2. Govindanahalli, Mysore Dist.
3. Panchalingēśvara temple, wall sculpture
4. Hoysala
5. c.1240 A.D.
6. Two-armed figure with hands akimbo carrying a small bag in each hand.
7. Small bag in each hand
8. Shows the probable confusion about the attributes of Viṭṭhala.
The concept of the composite deity known as Harihara, 
Haryardhamūrti, Śaṅkara-Nārāyaṇa, etc. goes back to the Mahābhā-
rata times. In that epic, a hymn to Śiva, addressed by 
Arjuna, the composite form of Viṣṇu and Śiva is referred to 
as the Harirudra. In iconography the form had materialised 
as early as the Kushāṇ period.

In Karnataka, the antiquity of Harihara icons goes 
back to early Kādaṃba period. Such images are found numerously 
from early Chālukya period onwards.

The Matsya Purāṇa gives the following description of Hari-
vara image:

The left side is occupied by Mādhava and the right 
side by Śiva. Both arms of Kṛṣṇa are decorated with diamond bracelets and he holds śāṅkha and chakra or gadā. The right half of the head has the jata-mukuta decorated by a crescent. He wears serpent bracelet on his right arm. One right hand is in varadamudrā and the other holds a trident. His yajnopavita comprised of serpents and the lower garment is made of skin.

According to the Vishṇudharmottaram the Harihara image 
should be as follows:

In the Harihara image the right half should be of 
Sadāśīva and the left half that of Kṛishikēśa. Varada 
trīśula, chakra and padma should be the order of the 
attributes in the hands. On the right side should be 
Vṛṣhabha and the left Garudā.
The Purvakarnāgama states that the Isārdha bhāga of Harihara should have the varada-hasta and parasūl. Vishnu portion should have makūta (left) and be ornamented with keyūr etc., holding śāṅkha and kāti-hasta.190

According to the Śilparatna:

Harihara, standing in samapāda posture, should hold abhaya-hasta, paraśu, śāṅkha and kāti-hasta. The left half should be that of Hari. The right half should be ugra and the left one sītala. Behind the head of image of Harihara there should be śīraśchakra.191

At another place, the same work states that Harihara may hold varada-hasta, śūla, śāṅkha, chakra (or) gada.192

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No.129

1. Harihara (Fig.124)
2. Gokarna (a Śaiva pilgrimage), North Kanara District.
3. Exact findspot not known
4. Kadamba
5. c.5th cent.A.D.
6. Sparsely decorated four-armed figure in samapāda posture. The Haśa and Hari aspects are differentiated by jatāmakuṭa and karīta-makuṭa, vyāgracharma and lion cloth, and the emblems held in the hands. The upper left hand is mutilated. Yajñoparīta not found.
7. Varada-hasta (tri)śūla, - (chakra), śāṅkha in kāti-hasta.
8. The earliest of the so far known images of Harihara in Karnataka. It exhibits typically Gupta features in its style, and there is a wide gap between this sculpture and the Chālukyan Harihara images even in attributes. Again it agrees with the prescription of Matsya Purāṇa.

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No.130

1. Harihara (Fig.125)
2. Harihara, Chitradurga Dist.
3. Shrine deity of the Harihara temple of Hoysala period built by Somanatha Daṇḍanāyaka
4. Early Kadamba
5. c.5th-6th cent. A.D. with later alternations.
6. Four-armed standing deity in samapāda posture whose lower part below the knee are gone. All the hands are later additions, but the scheme of the attributes indicate that the original features have been retained at the time of alteration. Yajñopavītā is absent and the ornamentation is sparse.
7. Varada-hasta, triśūla, chakra, śāṅkha.
8. The original icon obviously has much in common with the Gokarna example and approximates to the Matsya Purāṇa prescription. The absence of yajñopavīta is significant and suggests an early date.

No.131

1. Harihara
2. Badami, Bijapur Dist.
3. Cave I, large relief on the left wall of the verandah (Śāiva)
4. Badami Chālukya
5. Mid.6th cent. A.D.
6. Harihara standing in samapāda posture flanked by Pārvatī on the right and Lakshmi on the left. Also, Nandi on the right and Garuda on the left. Two pairs of Vidyādhara couple above. Vishnu side is distinguished by kirītamukuta, nakra-kundala, yajñopavīta and lion cloth and other ornaments. The Śiva side is distinguished by jata-mukuta, sarpa-upavīta, sarpa-kundala etc. There is prabhūmandala behind the head.
7. *parasu* with serpent, *sankha* and *katihasta*.
8. Perhaps the first Harihara sculpture under Chalukyas

The deviation from the earlier tradition is at once apparent. The lower right hand, now broken, probably held a fruit like the example considered below. The *parasu* and *sarpa* is common in Chalukyan Harihara images. In Chalukyan context, again, the presence of the consorts of each deity by the respective side here is another rare feature. The attributes tally more with *Silparatna* tradition than any other text. The Badami Cave III (578 A.D.) example (Fig. 126) is similar to the above except in absence of Vahanas and consorts.

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No.132

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1. Harihara (Fig.127)
2. Aihole, Bijapur Dist.
3. Ravalaphadi Saiva cave, wall sculpture.
4. Badami Chalukya
5. 6th-7th cent. A.D.
6. Harihara in *samapada* posture with radiating *siraschakra* behind the head. Vishnu half is similar to the above Chalukyan examples. But Siva half is also made to wear dhoti. Saivite features are visible in the form of *jatamukuta*, *sarpakundala*, *sarpa-upavita*.
7. *Akshamala*, *sarpa*, *sankha* and *katibhasta*.
8. The presence of *akshamala* and *sarpa* in the right hands is a major deviation from the above considered example. But the *akshamala* for Siva side is prescribed in the *Devatamurtiprakaraṇa*.

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No.132

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1. Harihara (Fig.128)
2. Aihole, Bijapur Dist.
3. A sculpture in the *devakoshtha* of Durga temple (Saura).
4. Badami Chalukya
5. c.700 A.D.
6. Eight-armed Harihara in samāpāda posture with damaged right hands. The distinction between the two halves is made only by means of the jatāmukta and kirītāmukta, the necklace which has a flower pendent on Viṣṇu side only, and the attributes in the hands, Śīraśchakra is present. Flanking the head of the deity on each side is celestial lady with garland. A dwarf figure to the right of the image obviously represents the personified śriśūla. The female figure to the left of the deity is the personified gadā.
7. - - - (śriśūla), chakra, dhanus, gadā (devī), śāṅkha in kaṭṭihasta.
8. The sculpture is distinctly in a style deviating from what can be described as Chālukyan both in presentation and attributes. Like the other sculptures of the same temple, this is also to be described to stylistic wave from the Mālwa region - post-Gupta. It is unique in having eight arms and the personified weapons.

No.134

1. Harihara (?) (Fig.129)
2. Mahakuta, Bijapur Dist.
3. the rear wall of the temple to the west of the tank in Mahākūṭēśvara temple compound (Vaishṇava ?)
4. Badami Chālukya
5. c.2nd quarter of 8th cent.A.D.
6. Four-armed image in tribhaṅga. The deity wears kirītāmukta and other ornaments and the two halves are not at all distinguished. Two dwarfs, one on each side are shown below. There is a chhatra over the kirīṭa.
7. sarpa, chakra, śāṅkha, kaṭṭihasta.
8. It is one of the rarest sculptures in the Chālukyan series in so far as iconography is considered. No sculpture of Viṣṇu with sarpa as an attribute of Viṣṇu in the hand
has come to light so far. As such it has been given under Harihara sculptures here.

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No.135

1. Harihara (Fig.130)
2. Pattadakal, Bijapur Dist.
3. On the wall of Virūpāksha temple
4. Badami Chālukya
5. c.733-744 A.D.
6. Harihara standing in tribhanga, four-armed. The two halves distinguished by the jatā and kīrīṭa makutas only. Below to the right is the bull and on the left Garuḍa in human form. Chakra is shown in background on the Vishnu side.
7. Katihasta probably with sarpā, triśūla, śāṅkha and broken.
8. Triśūla in the hand here appears for the first time in Chālukyan Harihara image. The tribhangga posture as well as the chakra represented in the background are additional noteworthy features. Similar examples with the difference of attributes (sarpā, paraśu, śāṅkha, katihasta or katuḥ paraśu, śāṅkha, katihasta) are found on smaller temples in Mahakuta.

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No.136

1. Harihara (?) (Fig.131)
2. Pattadakal, Bijapur Dist.
4. Badami Chālukya
5. c.733-744 A.D.
6. Seated image in partial profile in cross-legged posture with yogapatta passing round the left leg. Jatā and kīrīṭa are distinguishable. A third eye is visible on the forehead. below the padmapītha, in a separate panel, two ascetics are depicted, one of them is praising the god.
7. Akśhamālā (?), paraśu, chakra, akśhamālā
8. It is a unique image in so far as it depicts a seated Harihara. No other example of the type from Chāṇḍukya region is known.

No. 137

1. Harihara (Fig. 132)
2. Harnahalli, Hassan Dist.
3. Wall sculpture of Lakshmī-Narasimha temple
4. Hoysala.
5. c. 1234 A.D.
6. Four-armed Harihara standing in samapāda posture, has usual Hoysala type ornaments decorating his person. At the feet he is attended by female figures, probably the consorts.
7. Abhaya with akśhamālā, tīṣaḷa, cakra and saṅkha.
8. It is the common type of Harihara images found on Hoysala temple-walls. For e.g. at Nuggihalli (MAR. 1933, 0.25), Javagal (Ibid. p. 75) etc. The textual conformity is with the Matsya Purāṇa.

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NOTES AND REFERENCES

2. EI. Vol. XXIV, p.194 ff.
4. Ibid. pp.70-71
5. Brihatsamhitā, LXXII, 35
6. Ibid. LVI, 36
8. Ibid. pp.68 f.
9. Khan A.W., APGAS, No.16
10. Sāmba also appears to have been addicted to intoxicating drinks and Banerjea has tried to show that some of the Kushāṇa icons may represent him. Banerjea J.N., JISQA. Vol.XII, pp.129 ff. If he is right, the figure may be that of Sāmba rather than Saṅkarṣaṇa.
12. Ibid. Pt.I, pp.80-85
14. Ibid.
15. Ibid.
16. Ibid.
17. Ibid. p.15
18. Ibid.
19. Matysa Purāṇa, CCLVIII, 7
23. Bhatt P.G., Studies in Tuluva History and Culture, pl. 177(b)
24. Ibid. pl. 177 (a)
25. MAR, 1944, pl. I-1
27. Sundara A., in Mānavika Bharati, Vol. I/2, pl. IV-1
28. MAR, 1932, pp. 29-32
29. Ibid.
31. Ibid.
32. Supra
34. Krishna Shastri H., South Indian Images, p. 52
38. Ibid.
39. Ibid.
42. Rao, Op.Cit., pl. XXIV.
43. Ibid. pp. 104 ff.
44. Ibid.
45. Ibid. pp. 261 ff.
46. Soundara Rajan, *Indian Temple Styles*, p.141
47. Settar S., in *Karnataka Bharati*, Vol. VI/4, fig.2 facing p.152
48. *In praise of Hoysala Art*, pl.29
55. Ibid.
56. Ibid.
57. Matya Purana, XLVII,237-48
58. Vayu Purana, XCLVII,71-104
59. Srinivasan K.R. *Cave Temples of the Pallavas*, p.173
60. Bhagavata Purana, I,3
61. Ibid., II,7
65. Ibid.Pt.I,p.127
67. Ibid.p.67
68 Ibid.
69. Ibid.p.68
70. Ibid.
71. Ibid.
72. For development of Varāha myth, see Ibid. pp. 71-73
73 Harivaṃśa, III, 34, 30-43
74. The Mathura Museum Varāha image of the Kushāna period (the earliest Varāha known), has the depiction of a collapsing person by the side of Varāha. This is tentatively identified as Hiraṇyākṣa. Except in this, no other early sculpture of Varāha depicts the asura. Desai, Op. Cit., f. 58
77. Ibid. Appendix C, pp. 30-31
78. Ibid. Pt. I, pp. 133-34, Appendix C, p. 30
79. Matsya Purāṇa, CCLX, 28-30
80. Skanda Purāṇa, Venkatesvara Mahātmya, Adhyāya 1, 18; Desai, Op. Cit. p. 78
83. Ibid. p. 136
84. Ibid. p. 135, Pt. II, Appendix C, p. 31
86. MAR., 1947–56, pl. XXIX.
87. Quoted by Desai, Op. Cit. p. 84
88. Ibid. p. 95 and note 4
89. Vishnu Purāṇa, XX.
90. Bhāgavata Purāṇa, VII, 8, 10.
92. Ibid. p. 86
94. Ibid. pp. 52-53
95. Matsya Purāṇa, CCLXIX, 31-34
97. Ibid. pp. 88-89
98. Ibid. pp. 91-92
100. Ibid. p. 150
101. Ibid. pp. 150-51
103. In Praise of Hoysala Art, pl. 40
104. Khan A.W., APGAS, No. 16
105. Sundara A. in Janata Shikshana Samiti Souvenir, pl. VI, fig. 6.8
107. Harivamśa, III, 58-68, Matsya Purāṇa, CLXI-CLXVII; Agni Purana, V, etc.
108. Vishnudharmottaram, III, 85, 54
109. Agni Purana, IIIX, 5
111. Bhāgavata Purāṇa, VIII, 18, 23-24
112. Mānasollāsa, III, v. 735-36
113. Vishnudharmottaram, III, 85, 55-56
115. Ibid. p. 167
116. MAR, 1933, pl. XIX, 3
117. Periyālvār refers to the incident in the episode. When Trivikrama rose to titanic form, Namuchi, son of Bali, questioned his action that he was given three steps only by his Vāmana stature and not in any transformed nature. He caught hold of god's knees in an attempt to prevent him from measuring the offered steps. This appears to be the correct interpretation of the theme in sculpture. Soundary Rajan, in JIH, Vol. XLI, p. 187

119. In Praise of Hoysala Art, pl. 37
120. Ibid., p. 36
123. Vishṇudharmottaram III, 95, 61-62
129. Supra, p. 245
131. Vishṇudharmottaram, III, 85
134. Ibid., p. 204
135. Ibid., p. 206
136. Ibid., p. 208
137. Ibid., pp. 212-13
138. Ibid, p. 213
139. Ibid, p. 215
140. Hariyamsa, II, 1-30
141. Vishnu Purana, V, 1-6
142. Bhagavata Purana, X, 1-64
146. In Praise of Hoysala Art, pl. 34
147. HV, Pl. facing p. 50
148. In Praise of Hoysala Art, pl. 33
149. Banerji R.D., MASI, No. 25, pls.
150. MAR, 1932
151. Agni Purana, ILIX, 8
152. MAR, 1933, pl. XIX, 4
154. Ibid.
155. Ibid.
156. Supra, pt. I, Chapter-VI
158. Manasollasa, III, 726-733 See appendix B
160. Ibid, p. 123
161. Ibid, p. 255
162. Ibid, p. 255-56
163. Ibid, pl. LXXII, Fig. 1
164. Ibid, pl. LXXIII
166. Ibid.
168. Ibid., p.260–61
172. Ibid., pl. IX.3
173. VII, 4. The story is also dealt with in Varāha (CXLIV), Skanda (II, Vaishnavakhanda, Kārtikamahātmya, VIII), Vishnudharmottara (I, 194), and Vishnudharmā (LXVII), Purānas.
174. A work entitled Pañcharatna States so. But it is not found in all the recensions of the Mahābhārata.
176. Sivaramamurti C., Indian Sculpture, pl.14
177. Rea A., Pallava Architecture, pl.33, 1; 73; 84, 1
178. Ramachandra Rao P.R., Alampur - A Study in Early Chālukyan Art, Fig.113, It is mistaken for Gajakachchhipayuddha.
179. Khan A.W., Sculptures in Alampur Museum, pl.62b
180. Varma D.N. (Iconography of the Brahmanical Caves of Ellora) describes it as an alligator. But my examination has showed it to be a tortoise.
181. MAR, 1933, p.25
182. Ibid. 1932, p.29 and 31
184. Ibid. Fig.40
185. MAR, 1933, p.18
187. Ibid. p. 52
188. Matsya Purāṇa, CCLX, 22-27
190. Ibid.
191. Ibid. p. 169
192. Ibid. p. 170

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