CHAPTER-IV

FORMS OF SUN WORSHIP
FORMS OF SUN WORSHIP

Sūrya, the personification of the ultimate truth, the omnipresent, is worshipped by the people from the very dawn of mankind till date. During this long spell of time, his worship underwent different changes and developments. In the initial stage he was worshipped in the natural atmospheric form as he is present in the sky. Then came the symbolic worship theriomorphic and finally iconic tradition of worship.

In the prehistoric time he was represented symbolically and worshipped naturally. In the vedic and later vedic phase, his fertility aspect, his light giving aspect, his rain giving aspect, his day making aspect, his stimulative and healing aspects and all other benevolent qualities were worshipped under different names. He was conceived as time. All these aspects of the Sun god continued on the Epic and puranic phase and continuing still today.

The method of worship in the Vedic period:

The Sun god and his worship plays very important role in day to day life. He is worshipped under one name or the other in each and every religious and social life of vedic society. In the vedic period, the Sun god was invoked and worshipped by the recitation of the hymns and offerings. The recitation of hymns or mantras was one of the most important elements in the vedic Sun worship. Two types of hymns were in vogue. They were either in the form of prayer or the praise. Both the Rigveda and later Vedas maintained the use of this method. Rigveda states that, the Adityas are invoked by means of oblations and hymns. Savitri is worshipped by the sacrifice and the sacred hymns. Visnu is
praised through the recitation of hymns repeatedly and oblations are also to be offered. The hymns of Sūrya are generally related with his praise. The hymn 1.50 of the Rigveda glorify and praise the activities of the Sun and the last three Sūktas exhibit the prayer of the worshipper for removal of diseases. The hymn 1.115 of the Rigveda is again a praise for the Sūrya and the last Sūkta is a prayer to deliver us from sins done. The Āsvinī, Puṣan and all other Solar gods are praised and prayed to give protection. All the Vedas, the Brahmaṇas, the Śrauta and the Griha Sūtra refer to the recitation of the hymns sacred to the Sun. But the Sūtras give the direction that the hymns are to murmered not be recited. Thus practice of “Jaapa” is a new development in the process of the recitation of hymns. In the Sanādhyaopāsana, Sandhya or Samdhya vandana, Japa, the muttering of the Gāyatri hymn, the offering of arghya, the ācamana, the prāṇayāma, the mārjana, the aghamārsana and upasthana are added.

Secondly, the offerings of the oblation or the libations are practiced in the Sun worship. The oblation means the clarified butter poured on fire while libation means the Soma juice sprinkled either on the fire, or on the ground or sometimes on the sacred grass (Kusa) strewed on the floor. Oblations are offered to the Adityas, the Viṣṇu, to the Āśvinī, while libations are offered to the Āśvinī, Mitra, Savitri. Sūrya is connected with soma juice. Puṣan was offered a special food known as “Kamāmbha”. In case of Sūrya and Savitri, salutation and meditation are prescribed as the method of worship. This suggests to the development of the practice of “Sūrya darshana” and “Sūrya namaskāra” which became very popular in the mode of Sun worship in the later Hinduism.
The vedic methodology connected Sun and worship with each and every phase of human life, from the conception of the child till the funeral pyre, Sun god became a part and parcel of human life. He was invoked and worshipped in different social ceremonies and festivals.

**Sun worship in the marriage ceremony:**

The worship of the Sun is prescribed at different occasions in the marriage ceremony. Āryaman was considered as the guardian of unmarried girls. So during the marriage ceremony, Āryaman is prayed to release the bride from his guardianship and give her to the bridegroom. Puṣan as the guardian of roads is invoked to lead the bride safely. Mitra, Viṣṇu, Sūrya and other gods are invoked to protect the couple. After marriage, the bridegroom is directed to offer oblations for three days in the morning to Sūrya. Towards the morning of the fourth night, the husband offers oblations with prayers to the Sun for expiation. Sānkhyāyāna Griha Sūtra prescribes that after marriage, when the couple have reached the home, four oblations should be offered by them, one of which goes to Sūrya.

**Sun worship in the initiation ceremony:**

In the initiation ceremony the Sun god play very important role. Savitri, the Sun god, constitutes one of the essential part of the initiation ceremony. The Solar deities like Savitri, Puṣan and the Āśvins are invoked when the teacher takes the charge of the students. The recitation of the Gāyatri hymn sacred to Savitri is one of the essential and important part of the ceremony. According to Āśvalāyana Griha Sūtra, Sūrya is invoked to shower insight and radiance on the student.
Some teachers give the instructions that the student should look to the Sun and recite the hymn sacred to him\textsuperscript{31}. The Sun god is worshipped again\textsuperscript{32} while giving him the charge of the student. At the time of re-opening of the vedic study\textsuperscript{33} and at the end of studentship\textsuperscript{34}, Sun god is worshipped. This suggest that the entire studentship is dedicated to and guided by the Sun god, the store house of all knowledge and insight.

**Sun worship in other Rites:-**

Sun god is invoked and worshipped in all the sanskāras\textsuperscript{35}, starting from the very birth, Sun god is related in almost each and all sanskāras. To get a valiant male child, the Sun god is invoked by hymns sacred to him\textsuperscript{36}. After one month of the child birth, the solar deities like Bhaga, Aryaman, Savitri, Mitra, Pūṣan and the Aśvins\textsuperscript{37} are given sacrifice by the parents. In the fourth month, the child is made to look at the Sun by muttering the hymns of the Sun\textsuperscript{38}. At the time of Kesānta and cudākarman ceremony Savitri is invoked.\textsuperscript{39}

**Sun worship in the daily life:-**

According to the vedic literature customarily every house holder should offer oblations in the morning to the Sun god every day\textsuperscript{40}. The worship of the Sun is prescribed for expiation on different occasions such as in case of a person who sees a bad dream,\textsuperscript{41} or who rises after the Sun rise\textsuperscript{42}, or who is in some danger\textsuperscript{43}. He is also worshipped to get a co-wife\textsuperscript{44} or at the time of the purification of the kusa\textsuperscript{45}.

As per the Vedas, it is the duty of every twice born or dvija or Brāhmaṇa house-holder to perform Samādyā or Samādyā-upāsana. It is the spiritualized form of Sun worship. In this ritual, one should carry
prayer before the Sun rise till the disc of the Sun is seen on the horizon, while in the evening prayer begins when the disc of the Sun is about to set. Gayatri hymn should be muttered during the puja. It is to be done facing towards the east in the morning and to the north-east in the evening. The Griha Sutras and the Dharma sutras have given some procedure to be adopted by the Brahmin Hindu. While doing Sāndhyā offering of arghya to the Sun is also prescribed. Thus the spiritualized form of Sun worship is very important in the social life.

**Sun worship in seasonal ceremonies:**

Sun worship is very much vital in many seasonal ceremonies and festivals. Worship of the Sun is prescribed through the hymns sacred to Śūrya at the time of the Parta-king of the first fruits of the harvest. At the time of house building ceremony also he is invoked. In the śrāvana ceremony meant to appease the serpents, the worship of Śūrya, the Lord of celestial beings is done. In the agricultural festivals Pusan is invoked. Even in funeral ceremonies, the hymns in adoration to the Sun god along with others are to be recited. Even Sun god is worshipped in a number of ceremonies observed for the fulfillment of certain desires.

All these are the testimony of the importance and necessity of Sun worship at every stage of life of human being. He became the most popular deity in the daily life of common people of vedic society.

The Gobila Grihyasūtra refers to a vow or Āditya Vrata, which is prescribed for a student. This is one type of discipline prescribed for the proper performance in the studies. During the observation of the vrata,
the student has to wear one garment only and has to stand in knee-deep water and to worship the Sun god.

Sun was worshipped not only by the common masses, but in the aristocratic Strata of the vedic society we find his influence in many “Srautyajnas”. The Agnihotra may be regarded as a spell to aid the rising of the Sun. Pūsan and Savitri are offered libations in the seasonal sacrifices. In the Asvamedha and Vājapeya sacrifices the solar symbolism has been found. In the Agnicayana we find references to direct worship of symbols of the Sun. Therefore, we may conclude that all stratas of the vedic society were acquainted with Sun worship in different occasions in life.

**The method of Sun worship in Epic stream:-**

The vedic methodology continued in the Epic period of Sun worship. The Solar gods continued to be invoked by the vedic and upaniṣadic hymns. Sun god was invoked by Kuṇḍi by hymns of the Atharva vedic Upaniṣad. The Aśvini kumāras are invoked by means of the hymns of the Rigveda. The Epic methodology continued the vedic survivals such as the Japa, the arghya, the ācamana, the prāṇayāma, the upasthāna etc. The Upanishads prescribes to worship the Sun by facing towards the Sun with upstratched arms. The Rāmāyaṇa refers to a group of Sun worshippers worshipping the Sun god with Urdhva bāhu. “Samvarana” is described as worshipping the Sun in “Urdhva mukha” position.

All these methods are merely the continuation of the vedic tradition. During this phase, Sun sect and Sun worship became imbued
with the indigenous traditions of “bhakti”. Many a time, “bhakti” is
directly referred to in connection with the worship of the Sun god. Sun
god is worshipped in the human form by means of dhupa, dipa and
naivedya. So, this phase exhibits an assimilation of the indigenous
tradition of bhakti and puja with the vedic tradition.

The practice of ‘Japa’ became more prevalent. Yudhīṣṭīra
worshipped the Sun by repeating the one hundred eight names of the
Sun god and the hymns of praise and prayer. Karna also followed the
method of japa of the hymns to worship the Sun god. Lord Rama
invokes the Sun god by the japa of “Āditya hridaya hymn.” Along with
the japa, the ācamana, the prāṇāyām, the upasthāna etc, observation
of vows involving complete fasting with concentration and purity of
mind was introduced in the Sun worship. The yogic practices played
important role in the Epic society.

The salutation to the Sun god became the common theme in the
Epics. The Japa process changed from repetition of the complete hymns
of the vedic period to the repetition of the names of God. During this
phase, use of flowers, incense, garlands, lamps etc. entered into the
process. The vidyadharas worship the Sun by means of garlands of
maṇḍāra flowers. The sixth and the seventh day were considered
auspicious to the Sun worship. Though image worship was not
introduced the tradition was known to the Epics.
Method of worship in the Purāṇa age:-

The development of the Solar vows in a systematic and organized scale was marked in the puranas. The ideas of fasting, severe penance, and austerities in honour of the god became the necessities in the worship. The early puranas like the Vishnu, the Brahmāṇḍa and the Markandeya, do not refer to any Saura vratas, but the austerities and fastings are referred to. It is for the first time in some late chapters of the Matsya purāṇa (550-650 A.D.), the saura vratas are mentioned. The tradition of worshipping Sun god with the lotus flower came into practice.

The Solar vows became prominent and prevalent only after 6th century A.D. The later purāṇas mention the vows like different saptami vratas and sūrya saṁkrānti.

The Kalyāṇa Saptami Vrata:-

It is also known as Vijaya Saptami Vrata. It is to be celebrated on Sunday of the seventh day of a bright fortnight. The observer of the vow has to take bath first with cow milk. Then he has to worship the Sun with flowers, sandals, white clothes, incense, eatables (naivedya), raw sugar, salt and fruits. On the eight petals of the lotus eight pictures of the Sun are drawn. The eight Sun gods invoked are Tapana, Mārtanda, Divākara, Vidhātā, Varuṇa, Bhāskara, Vikranta and Rabi. They are to be worshipped by the recitation of a mantra starting with the picture of the eastern side and ending with the picture of the north-east. In the beginning, the middle and at the end he is to be worshipped as paramātma. The worship is followed by a ‘dāna’ to the Brāhmaṇas.
performing this vrata, one gets the freedom from diseases, liberation from all sins and the attainment of prosperity and long life.  

The Visokasaptami Vrata:-

This vow is observed on the sixth and the seventh days of the bright fortnight in the month of Magha. On the sixth day, the observer has to take bath with black sesamum and observe fast and celibacy. In the next morning after rising and taking bath and japa he should worship the golden lotus as ‘Arka’. He has to observe silence and eat food without oil and salt and should give away the lotus and the clothes etc. in charity by performing it the observer becomes free from all.

The Phalasaptami vrata:

This Solar vow is to be performed on the seventh day of the bright fortnight of the month of Margasisra. The Sun is to be worshipped by means of a golden image and a golden lotus. To get endless family, prosperity and freedom from diseases and ultimate attainment of the Suryaloka. One has to worship the Sun in various names like Bhānu, Arka, Ravi, Brahma, Sūrya, Savitri, Hari, Śiva, Vibhāṅsu, Tvasta, Varuṇa.

The Sarkara Saptami vrata:

This vrata is to be observed on the seventh day of the bright fortnight in the month of Vaisākha. In this vrata on an altar a lotus is to be drawn in honour of the Sun and hymns sacred to Savitri is to be recited. Incense, flower are to be used. The motto of the observation is to attain sons and grandsons and the final emancipation.
The Kamala Saptami Vrata:-

It is to be observed on the seventh day of the bright fortnight in the spring. The Sun god is to be worshipped in the form of a golden lotus. Flowers, incense etc. and recitation of hymns or mantra sacred to the Sun under various names, Kamala, Viśvadhāri, Divākara, Prabhākara etc. At the end of the vrata, gifts and food are to be given to the Brāhmanas. As reward of the observation, one becomes possessed of unfathomable wealth and goes to the kingdom of the Sun.

The Maṇḍāra Saptami Vrata:-

It is to be observed on the seventh day in the month of Magha. One golden image of the Sun and an eight petalled lotus having the names like Bhāskara, Sūrya, Arka, Āryamana, Vedadharma, Candabhānu, Puṣan and Ananda are to be worshipped. The use of “Maṇḍāra” flower is the most special feature of this observance.

The Subha Saptami Vrata:-

In this vrata, the golden ox and golden cow, born of the Sun are to be worshipped with flowers, incense and hymns to Āryama Priyatam.

The Sūrya Sankranti Vrata:-

The Sankrānti vrata is to be performed on the day of equinoxes or solstices. The Sun is worshipped by drawing light petalled lotus in different names such as Āditya, Uśnarci, Savitri, Tapan, Bhaga, Martanda, Viṣṇu, Sūrya. The god is worshipped by means of arghya of water, sandal and flowers. One who performs this vrata is to be honoured by the gods in the realm of Indra.
Apart from these vratas, it is prescribed in general that, the Sun god should be worshipped on Sundays by drawing twelve petalled lotus with red sandalwood. After salutation, Sūrya is to be placed on the east, Bhāskara to the south east, Vivasvan to the south, Bhaga to the southwest, Varuṇa to the west, Mahendra to the north-west, Aditya to the north and Savitri to the north-east. On the fore parts of the lotus the horses of Sun are to be inscribed, in the South Āryaman, in the west Martanda, on the northern petal Ravi and in the pericap of the lotus-Bhāskara. He is to be imagined as the soul of the Universe, the basis of the four Vedas. The observance makes the observer free from all the sins. The Viṣṇu Purāṇa prescribes this form of worship in the daily obligations to be performed, by every house holder. Ācamana, arghya of water and recitation of hymns are to be performed.

All these indicate to the making of golden man on the lotus as the symbol of Sun, which reflects much towards iconic tradition. Offering arghya, maintaining silence, repeating the vedic hymns, abstaining from food and observing austerities, offering oblation to the fire, worshipping by means of incense, flowers, prayers, food, lamps and other offerings are the process to please the Sun god and gain his blessings. The ‘Pūjā’ form of worship became more popular during this phase.

The method of Sun worship in Later Purāṇas:

The later puranas throw flood of light on the method of Sun worship. In the later puranic phase we mark a happy conglomeration of the influences of the vedic tradition, indigenous system, Iranian stream, Tantric practices and Saiva theology in the methodology of Sun worship.
During this period, the first and foremost important feature was the introduction of image and temple of the Sun god. The rules and principles for the construction of images and temples are prescribed. Six types of medium for Sun worship such as the fire, water, air, holy place, image and pedestal for the image of the deity are referred. Seven kinds of images made of gold, silver, copper, earth, stone, wood and paint are in vogue. In the dressing the avyāṅga, pādabaṅdha are introduced in the Sun images. Some influence of Iranian elements is found in the dress code of the Sun god. No 'Tantric yantra' or 'Māṇḍala' is found in the early puranas. The “vedokta” or “veda-vedāṅga sammita” hymns are recited in adoration of the Sun god. The vedic homa and vedic and puranic mantras continued. But from 7th-8th centuries onwards, the tantric cult made its penetration in eastern India. It exerted its influence on the Sun cult also. The later chapters of Samba purana testifies many tantric elements in the Sun cult. For instance, the method of initiation is full of tantric influence. It involves the selection and preparation of ground, selection of the spiritual preceptors, and disciples, offer of arghya to the Sun with the ‘Mahāmantra’, drawing of the figure of a twelve petalled lotus in it, Tattvanyāśa, mantranyāśa, worship of the quarter guardians etc. suggest to tantric influence. Tantric symbolism such as drawing of māṇḍalas performance of different mudrās and nyāsas were followed. The tantric works such as performing abhicāra rites and bijas in mantras and practice of yoga began. The six acts of tāṇtra such as ‘Vasi kāṇa’, akārsana, mārana, uccatana, vidveśaṇa and stambhana etc. began. However, the influence of Tantra on Sun worship was not deep-rooted. Even though the wives of Sūrya are known to everybody from the vedic period, the concept of female
principle in Tantric sense i.e. the Saura-sakti, could not be conceived. Most probably due to the visible physical phenomena of nature. Since it was a known fact to everybody that Sun god is responsible for the creation, the sustenance and destruction of the world, there is no necessity of the concept of female principle. Due to the deep rooted vedic tradition and some superficial magian tradition, tantricism was not accepted whole-heartedly by the Sun worshippers. As yogic techniques are required in Saṅḍhyā upāsana and other rituals of Sun worship, the Sun worshippers tried to adopt some of the yogic practices of Tantricism, they did not accept it in its entirety. Thus, the influence of Tantricism is almost superficial.

The Sun worship was to be done at Sun rise, at mid day and at Sun set. The method of performing annual worship (Samvat sari puja) and annual car festival (Rathayātra) of the Sun with the use of vedic and purānic mantras and methods of using incense, flowers, food, water and other materials in puja are popularized. The observation of different Sukla Saptami Vratas and Sūrya Samkrānti continued. Different fairs and festivals are prescribed in the purānas to please the Sun god. The Brahma purāṇa prescribes the donation of umbrella, flags (dhvaja), patākā and cáma etc. to get rid of all sins incurred in the world. It also gives information of a Ratha yātra namely the Damana Bhānjika in honour of Sungod in the later part of Caitra month. Lighting of lamps in the temple continued. The Naradiya purāṇa instructs chanting of the Gayatri Mantra at least twenty-eight times at the time of Saṅḍhyopasaṇa.
The Brahma purāṇa allows Sun worship for all the castes, the Brāhmaṇas, the Kṣytriyas, the Vaiśyas and the sudras to get all the worldly and non-worldly pleasure. It was open to the aseitics and the women also. That means Sun god was worshipped by all without any distinction of caste or class or gender.

The Āśvina Purāṇa and the Brahma Purāṇa mention Mulasthāna (Multan), Kalapriya (Kalpi) and Sutira or Udaya-cala (Konarka) as centres of Sun worship, where Sun temples were established.

The Brahma purāṇa mentions the procedure and method of worshipping the presiding deity ‘Mahabhaskara’ or Sūrya of the Konarka temple of Orissa. A part of the Purāṇa known as the “Konarka vidhi” prescribes that “Then, one should go the Sun temple with flowers and with restrained speech, make three circumbulations, then enter the temple and worship the Sun god. The Brahma Purāṇa and the Brahmāṇḍa Purāṇa refer to the observance of the Damanaka or Damanabhānjika festival at Konarka in the month of Caitra. The Kapila samhitā refers to the Car festival at Maitreyavana or Konarka. The Saura Samuchaya gives information about different important festivals held in different months. Brahma purāṇa also refers to the observance of religious rites relating to Māgha saptami at Konarka. Recently one unpublished manuscript has been discovered known as ‘Padma keśara’ Deula karmāngi. This manuscript is replete with the method and procedure of worship of the Sungod at Konark. It refers to the daily worship such as “Poncopacāra” and “Sodasopacāra” puja. It mentions that starting from the morning different rites and rituals were observed.
systematically one after another. The God was worshipped by arghya, Snāna, flowers, pancāmrita, naivedya, dhūpa, dipa etc, three times in the morning, in the mid-day and at the Sun-set.

Inside the Jagannātha temple complex, in the Śūryanārāyaṇa temple all the rites and rituals are followed, just in the procedure of Lord Jagannātha. It is important to note that Sun worship enjoys great importance in the daily worship of Lord Jagannātha. Because without the worship of Śūrya Viṣṇu cannot be worshipped. So, it is only after giving regards and worship to the Sun god at the Śūrya Chakra, the tradition of Jagannātha worship begins. In the Jagannātha temple complex in the Śūrya Narāyaṇa temple special rites and rituals are observed on Sundays. On Solar and Lunar eclipses, Maṁgha Sukla Saptami, Chaitra Rathayātra, Vasanta pāṇchami, Sāmbara dasami etc. On the sixth day of the bright fort night of Caitra, the ratha yatra of the Sun god is observed. A ratha known as “Makaradvaja” is prepared. It consists of twelve wheels, symbolizing the twelve months of the year as well as the twelve Ādityas.

The chariot is drawn by four horses namely ‘Saṅkha’, Sveta, Gokharaka and Kāmapala. The rathayātra is observed with the brass Sun images, which represent the Śūrya narāyaṇa. Inside the bedha of the Jagannātha temple the ratha yātrā is observed.

A close review of the procedures and forms of worship reveals the fact that Sun worship underwent several development and changes phase by phase in a constructive way. Inspite of frequent external influence and interference, it maintained a balance of all traditions and withheld the indigenousness throughout.
References

1. H.H. Wilson, (Tr.) Riveda, Vol.1, Intr. PP.XXI-XXIII
2. R.V., II, 27.1
3. Ibid, III, 62.3
4. Ibid, 1.156.1.2,
5. R.V., VII, 68, VII, 70
6. Ibid, VI. 62.5
7. SGS, II.5; III.8.7; III.9.1.3; V.5, V.7, VI.4.1.
8. AP.D.S., 1.19.23, 26, 14, 27.6, G.D.S., 1.12.55,
9. G.D.S., V.32
10. AP.D.S., 1.5.15, 1.2..11.16, 1.6
11. G.D.S., 1.50, B.D.S., IV.1.130
12. B.G.S., 1.4.2.1.
13. B.D.S., III.5.1-7
14. B.D.S., 11.4.7.11,
15. R.V., 11.27.1
16. Ibid 1.150
17. Ibid. 1.153.6.; X.108.1
18. Ibid, 1.3.3, 1.34.7
19. Ibid, 111.59.2.2
20. Ibid, 1.44.8
21. Ibid, X.1.70.1
22. A.G.S., 1.4.81; 17.1.3,
23. A.G.S., 1.7.19, S.G.S., 1.11.4.
24. P.G.S., 1.4.16, G.G.S. 1.11.4.
25. H.G.S., 1.7.23.9.
27. S.G.S., 1.16.3
28. A.G.S. 1.20.4
29. S.G.S., 11.5; A.G.S., 1.1, 4.6
30. A.G.S., 1.21.4
31. P.G.S., 11.2.15
32. H.G.S., 1.7.13.
33. S.G.S., 11.7.8.9
34. P.G.S., 11.6.15
35. Rajbali Pandey, Hindu Samskayas
36. G.G.S., 11.9.10, S.G.S., 1.28.15.
37. S.G.S., 1.26.9-15
38. P.G.S., 1.17.6.
39. H.G.S. 11.1.6
40. A.G.S., 1.9.7.
41. A.G.S., III.6.5
42. A.G.S., III.7.1.2
43. A.G.S., III.11.1
44. A.P.G.S., 3.99
45. S.G.S.; 1.8.21
46. A.G.S., III.7.4.6., S.G.S. 11.9
47. A.G.S., III.7.4.6.
48. P.V. Kane, H.D.S., VOL-II, P.P. 315-21
49. M.G.S., 1.2.1-5
50. S.G.S., II 8.7.
51. H.G.S., 1.8.27.1
52. H.G.S., IV, 16.4.11, G.G.S. IV-6-10
54. A.G.S., IV.8.
55. S.G.S., IV.1.8.
57. Ramgopal, India of Vedic Kalpasutram P.464
58. V.C. Srivastava, Purana, III, 1.28
59. A.D. Keith, T.S., P.C. IV, C.XXIX
60. Keith, R.P. V.V., P.318
61. AP.S.S., VIII, B.S.S., V.
62. AP.S.S., X-XIII, XIV-8.12,
63. MBH, III.305, 20.
64. MBH, 1.3.56.57
65. Maitri V, 1.2
66. RAM, 1.172.12
67. MBH, III.3.6.64.
68. MBH, II.3.35.
69. MBH, III.302.17
70. RAM, VI.105.29
71. MBH, III.3.35.39, RAM.VI.105,29.
72. HOPKINS, RI, P.366
73. MBH, III, 368, RAM, VI.105.16-20
74. Ibid.III.3.29.42
75. MBH.III.3.77.64
76. HOPKINS, E.M., P.73

154
77. HAZRA, PURANIC RECORDS, P.228
78. Markandeya p.CIX.49, CX.26
79. Matsya P.Ch. 74.80
80. Matsya P., Ch. 98
81. Ibid, 74.15.
82. Ibid, 74.19
83. Matsya P. 76
84. Ibid, 77
85. Ibid, 78
86. Ibid, 79
87. Ibid, P79.5
88. Ibid, 80
89. Ibid, 98
90. Ibid, 97.5-9
91. Sāmba P.29.2.6
92. Ibid, 38-45
93. Ibid.30.1-2
94. Ibid.31.18
95. Ibid. 12.8, 12.13, 24.7
96. Ibid, 30.18, 32.12
97. Ibid, 6.15
98. Ibid, 39-41
99. Ibid, 1.47-48
100. R.V., X.171.2
101. Maitri U., 1.2
102. Sāmba P.29

155
103. Ibid, 34-14 ff
104. Ibid-46
105. Brahma P. Ch.29, Versa-58
106. Nārādiya P., C.S. riverkēleswar Ed. Bombay Ch.66.)
107. Brahma P., Ch.28, Verses-23.33
108. Samba P., 1.38
109. Mirashi, Three Ancient Famous Temples of the Sun, Purana, Vol VIII, NI, P.42
110. Samba P., 4.2.
111. Brahma P., XXVIII
112. Brahma P., XXVIII
113. Brahmaṇḍa P., 0.S.M., M.S., P.243, Ch.XIII
114. Saurya Samuchaya, O.S.M., M.S. Folio 5 a.b.
115. Ibid, Folio 5b
116. New lights on the sun temple at Karnataka, Manuscript No.II.