Chapter VII

Gañā - Yamunā Motifs in Art.

A motif does not suddenly appear in art and disappear without leaving any trace in subsequent art. It is not an exotic phenomenon which is introduced for a while and then discarded. It is rather a natural thing which grows from inside the tradition and is the fruit of an intelligent acceptance by the people. Gañā-Yamunā motif also does not suddenly appear and disappear without leaving any trace in subsequent Indian art. Many scholars have described the appearance of Gañā and Yamunā images in Indian art for the first time in the Gupta period. In discussion of the Indus Valley Steatite seals Benjamin Rowland has shown that "the seals provide the most comprehensive evidence for our reconstruction of the Mohenjodaro religion and its relationship with the ancient Near East and the concepts of modern Hinduism ... the representation of horned female figures in trees are certainly to be interpreted as the earliest portrayals of the Yakshi, the fertility and tree-spirit that figures so large in later Buddhist art. Their appearance furnishes positive proof that the cult of tree-spirits mentioned in the Yajur and Atharva Vedas had its origins in the Indus culture." As we have seen in Chapter IV, the origin of the image of Gañā and Yamunā may be ascribed to the Mohenjodaro seal. Later on, the practice
of depicting Gaṅgā and Yamunā in art continued from the Śun-a-Sātavāhana period to Medieval period on Buddhist, Jaina and Hindu shrines in different ways. These motifs may be described under the following categories:

1. Decorative motifs
2. Independent Statues
3. Miscellaneous Statues

Decorative Motifs.

In the Indus Valley culture, we find a developed form of art, in which artistic tastes and religious outlooks of the people are vividly depicted. Mackay unearthed a seal from Mohenjodaro. The Indus people seemed to have been familiar with the rivers Gaṅgā and Yamunā. The artist, on this seal, has tried his best to depict the Gaṅgā and the Yamunā in river form as well as in anthropomorphic form. Yamunā comes to meet Gaṅgā on her animal vehicle. On the right top corner of the seal Gaṅgā is depicted as standing on the confluence of the river Gaṅgā and the Yamunā. She is nude and has trisula-horned head having leafy twig. Yamunā is shown as half-kneeling in front of Gaṅgā with stretched hands in aṅguli-mudrā. On her back side, her vehicle, a standing fabulous animal like river-horse, is depicted (Plate I, Fig. 4). Here, we find the depiction of the twin rivers in their river and human forms. The river form is depicted by two lines, half conventional
and half imaginary; in the inner side we do not find any leaves, but on the outer side, the leaves are seen to depict the fertility aspect of the river. This is why the river form is depicted just like a plant. On the lower register, the seven rivers of the Panjab are engraved in their human form having leafy twigs on the head. On another seal Paśupati Siva, who is trisūla-horned is also depicted. Ganges is also portrayed as trisūla-horned. In later periods, the association of Siva and Ganges is frequently described in literature and art.

At Bharhut we find Sudarśana (Plate II, Fig.5) and Chandra (Plate II, Fig.3) as river goddesses Ganges and Yamuna respectively on the railing pillars. Sāñjī Stūpa No. II (Plate II, Fig.8) also has on its railing pillar the images of Ganges and Yamuna. The artists of Mathurā (Plate II, Fig.10) and Amaravati (Plate II, Fig.9) were not unfamiliar with the importance of these two rivers. They carved a beautiful form of Ganges and Yamuna having a tray and Pūrṇa-Kalasa which has already been mentioned earlier in Chapter IV.

Bhārgava-Nāgar kings had adopted the figure of Ganges as their royal emblem. They had chosen the Ganges figure carrying pūrṇa-kalasa in her hand for their coins. The figure of mahanāhīna Ganges (Plate III, Fig.11) is found from Jankhat village. It was placed above the lintel level of a temple. It bore an inscription of Virasena
Māza. Sañā stands on mākara in tribhāņa-mudrā. Her left leg rests on the mākara head and the right one crosses the left leg near the knee. Her right hand is raised up and holds a branch of a tree or bunch of flowers, while the left hand is rested on her hip. Her face is mutilated. She wears two necklaces, one of which is longer and crosses between her two prominent breasts. She wears bracelets of two distinct varieties on her wrists. Her underneath garment is tied on the loin, whereas her upper garment hangs down up to knees.

Burgess has described Cave Nos. XVI, XVII and XIX of Ajantā as the best of all in India both from the architectural and sculptural points of view. These Caves were cut in the Vamātaka period. There is a Varandah, 65' long and 10' 9" broad in Cave No.XVI, which has three doorways leading to the mandapa. The central doorway has the figures of Sañā and Yamañā on the miniature pillar of the door jamb on both sides. In Cave No.XVII we find mākara-vāhiniḥ bōjaḥ and Yamañā at the lintel level on the door-jamb. In the Chaitya-hall below the seat of the Budhā we find a mākara on either side showing a man on a dwarf coming out of the mouths of each one of them. In Cave No.XIII the two goddesses Sañā and Yamañā standing on mākara have their place on the door-jamb. Dr. Hirashi's identification of their vehicle with yamāna does not appear to be tenable. In Cave monastery No.XXI
the two rivers are again represented on makara on the
doors-pillars (Plate III, Fig.15). Gangā stands in
tribhaddra-mudrā. On her back are sculptured the two
figures of her attendants, one of them being dwarfish.
She is carved very beautifully in conformity with the
ideal form of the woman in Indian art. In Cave No.XIII
the river goddesses Īshā and Yamuna are portrayed on the
upper door-jamb. Both divities stand on the makara in
tribhaddra-mudrā. They have niyanta-kalāsa in one of their
hands; while the other hand is bent on the head of a
dwarfish attendant standing beside each deity. In Cave
No.XIV Gaṇā and Yamuna are also seen standing on their
vehicles in tribhaddra-mudrā, holding chāvara in her raised
right hand; the left hand hangs down to the thigh.

we find nine Vihāra caves at Bāgh. In cave No.IV,
which is called Īshāmahāla, on the door-jamb near the
lintel are carved Gaṇā and Yamuna on makara. Dr. P.J.
Gupta has described them makaravāhini tree-goddess
(Yukshikāven) without much justification.

In Udayagiri cave Nos.III (Plate III, Fig.16) V,
VI and IX makaravāhini Gaṇā and Yamuna are depicted on
the door-jamb at the lintel level on both sides. On the
wall of cave No.IV there is a very fine carving of the
great Varāha flanked by the scenes of the descent of the
Gaṇā and the Yamuna from heaven, their confluence at
Praśāra and final merging into the sea in their river
form as well as female form. In the former case, the two streams have been shown as descending on earth from heaven, whereas in the latter case, the female figures are shown as standing on makara and kirva respectively, holding water-jars on their raised palms, the other hand being turned from the elbow towards the stomach in each case. They are received by the god of ocean standing in the water up to his knees and holding a water-vessel in his hands. In the upper part, the VidyuTharas and Ansarasas are depicted as dancing and playing on musical instruments. All this carving has been done on the left side of the niche. (Plate III, Fig. 14). An exactly similar scene occurs on the right side also with the difference that here the heavens have been represented by the devas alone; the Ansarasas are conspicuous by their absence.

The carving of the figures of Gañā and Yamunā on temple doorways became a regular feature of Indian art. Though these rivers were generally sculptured on doorways of the temples, their depiction in niches was not altogether unknown. In a few temples, they are represented on both sides of a false doorway in the temple wall.

We find a very fine depiction of Gañā and Yamunā on the upper doorway of the Tirūvā temple (Jabalpur, Madhya Pradesh). Gañā is standing on makara under a tree resting her left leg on the hind part of the makara, while her right leg is bent from the knee and crosses the left leg and touches the back of the makara by the
She wears profuse ornaments and garments. Standing in the tribhāma-nose, she has prominent breasts, slim waist and heavy hips. Her right elbow rests upon the shoulder of a female attendant; in her left hand she holds some object. There are two more dwarfish attendants on her left side, one of whom is coming out from the mouth of the makara. The right hand of the other figure is raised, while the left one is seen holding some object on the right side. Yasumā stands on kūrna under a tree one of whose branches she holds by her left hand; her right hand is held in the śūkṣma-mudrā. Dr. Burashi is of opinion that she holds the branch of the mango tree by her left hand and plucks the fruits by her right hand.

A male and a female attendant are standing on lotus-stalks on the left and the right sides respectively.

On the bottom of the door-jamb of the Vishnu temple of Ānaśa is found the depiction of Gaṅgā and Yasumā on their respective vāhanas, the makara and the kūrna. We also find the carving of Gaṅgā and Yasumā upon the two square pillars of a temple at Bilsar (Itah District, U.P.).

In Pārvatī temple of Nachanā-Kuthara we find the portrayal of Gaṅgā and Yasumā on their respective vāhanas, the makara and the kūrna on the lower part of the door-jamb. The doorway is richly carved and is a little more evolved than that in the other Gupta temples. There are two bands on the door-jamb. On the outer band of the jamb,
mithunas are represented and at the end of the jamb, small but prominent figures of Gāhnā and Yamunā are carved. Gāhnā stands in tribhaha-mudrā holding something in her both hands. On her left side is standing an attendant holding an umbrella in his hand, on the head of the deity. On the right side of the jamb stands Yamunā in the same manner (Plate II, Fig. 12). The Śiva temple of Nachana-Kutharā also has the images of Gāhnā and Yamunā on the upper part of the door-jamb.

The figures of Gāhnā and Yamunā, on their respective vāhanas, can also be seen on the lower part of the door-jamb of the temples at Sankarpadh, Bhabua (Mundeshvari temple) and Deogarh (Varāha temple).

We find on the Mundesvari temple of Bhabua four doorways on the four cardinal points with various deities carved on them. On the southern, western, eastern and northern doorways are installed the statues of the dvārapālas, Śiva, Gāhnā, Yamunā, and Durgā accompanied by another deity respectively. The inclusion of the two river goddesses in the coterie of popular deities testifies the growing importance of Gāhnā and Yamunā in Hindu pantheon.

The doorway of Vishnu temple at Deogarh is exquisitely carved and decorated. It has four bands running all around. At the level of the lintel, the fourth band sweeps back 10" in order to accommodate
the standing figures of Gañña and Yamuna on their respective vāhanas, the makara and the kūrma. Gañña is carved on the right side (Plate III, Fig. 15) and Yamuna on the left. They stand in the tribhāṅga-āṅgūrā and have a canopy over their heads. They hold in their raised hand a chāmara and their other hand hangs down. They wear ornaments and garments. These figures of Gañña and Yamuna are ranked among the best carved out by Indian artists.

On the brick temple of Bhitarzaon, Kanpur, U.P., the images of Gañña and Yamuna are carved in the middle portion of the side walls of the entrance on both sides of the porch.

The excavations at Ahichchhatra have brought to light the ruins of what was once a Śiva temple. On both sides of the steps leading to the terrace were installed the life size images of Gañña and Yamuna in niches. These terracotta images are two of the best representations of the twin rivers so far discovered. Gañña standing on the makara in tribhāṅga-āṅgūrā is a model of feminine beauty and dignity. Her achaustra and the Uttarīva have been modelled in beautiful and firm wavy lines. The artist has excelled in adorning her figure with an artistic krśāvinyāsa and delicate and limited use of ornaments on her body - the karnakundalas, the necklace, a pair of bangles on each wrist and a pair of anklets being most prominent in this arrangement. With her
eyelids half closed and her eye-brows long-drawn, she holds a water-jar on the open palm of her raised left hand. A female attendant holding a chhatra over the deity's head stands behind, putting on a garment which has again been illustrated by wavy lines (Plate IV, Fig. 17).

The life size clay statue of Yasunā flanking the other side of the stair case of the temple is equally remarkable. Here also the artist has demonstrated great skill in the arrangement of the hair, ornaments and garments on the figure of the Yasunā as well as on those of the two attendants flanking the deity. There are some important points of difference between the two statues. Unlike Sahā standing on the makara, Yasunā here has been modelled as standing on the kūma, whereas Sahā is accompanied by one female attendant only, in case of Yasunā there are two figures, a male and a female attendant on her (Plates IV, Fig. 16). Though the paraphernalia of the two figures is one and the same, its arrangement is significantly different. In the former case the deity holds the water-jar on her left hand, but in the latter case a similar jar is held in the right hand of the deity. The attendants holding the chhatras have been shown as standing in opposite directions.

The figures of Sahā and Yasunā flanking the door frames of the Deh Bhabatā temple in Assam are the two finest representations of these deities so far discovered.
(Plato IV, Pl. 30). The well-chiselled out eyes, nose and mouth, the prominent breasts and a slender waist have imparted rare charm to these female figures. Around the head with beautifully arranged hair is shown a decorated halo in each case which is intended to symbolise divinity of the goddesses. The mala around the slender waist is matched by a garland held in both hands of the deity in its decorative and ornamental design. Whereas Gaṅga is flanked by two female attendants, one holding a chaur in her hands and the other standing on the right side holding a pasandalu in her hand. Besides them, a female worshipper is sitting in adoration with hands 'folded and knees bent.' Vasumā has only two figures of attendants beside her and no worshipper. It is significant to note that the deities here have been shown without their respective vehicles. As is the case in many of the representations of Indra and Vasumā in the later art of India, here too the two river goddesses have been associated with the two vessels fluttering overhead in either case.

The door-jabha of what was once a temple at Buxar, Bihar, is now a prized possession of the Indian Museum, Calcutta. In it are sculptured the figures of Gaṅga and Vasumā on either side (Plato IV, Pl. 30). On the right side of the door-jabha stands Gaṅga in all her majesty on her vehicle, the shenam, from whose mouth a lotus stalk has been shown as coming out. Shenam,
raised in the trikhandra-pada, throws her left hand around the lotus stalk. The raised right hand is shown in the position of holding something which is unfortunately not clearly visible. It might have been a water-jar as is the case in a number of statues of Dama of this period.

On the left side of the door stands Yamuna in the trikhandra-pada on her traditional vehicle, the kuma. Her left hand bringing down the waist holds the utarival which comes down from her left shoulder. Though a part of her right hand is broken, it can safely be presumed that it held something, probably a water-jar in its original position. The slim waist is adorned by a double-stringed necklace. The necklace, coming down the breasts and touching the navel, is likewise double-stringed. The kevaladiha has been done with the help of a string of pearls. The deity is putting on as many as six bracelets on her right hand. The transparent scarf which covers the lower part of her body and to her fronting body. There is a female figure attending on Yamuna. The attendant too has been shown with her hair artistically arranged and a necklace around her neck. Her right hand is hanging down, whereas the left one holds the strings of a bar falling on her back.

Overhead is portrayed two bm as fluttering and holding the ends of a string of pearls in their hands. Over the head of Yamuna is a chhatra held by a male attendant standing behind his mistress. The chhatra is made up of peacock feathers. In the space above the same, is
sculptured a *vidvāghara* with a *parland* in his hands.

There is a very finely carved gateway of a ruined temple of Śiva at Kharod, in Bilaspur District of Madhya Pradesh. On the door-jams are carved the life-size figures of Gaṅgā and Yamunā. They occupy the full length of the door-jams on both sides. Gaṅgā stands on the inner right and Yamunā on the proper left. Gaṅgā holds a nūmba-kālaśa on her raised right palm, while Yamunā holds it on her raised left palm. The right and left hands of Gaṅgā and Yamunā respectively are hanging downwards. Both stand in *tribhanda-mudrā* on a high platform to cover the full length of the jambs. On the left side of Gaṅgā is carved the figure of an attendant. Yamunā has also her attendant on her left side. Both figures are adorned with profuse ornaments. The artist has demonstrated his superb skill in bringing out feminine beauty on stone here.

In the early Chalukyan temple of Lād Khān, the life-size images of Gaṅgā and Yamunā are found on the pillars of its front porch. On the extreme south pillar of the façade is the river goddess Yamunā on makara and on the corresponding pillar in the north is Gaṅgā on makara.

We find a group of temples at Alampur in district Mahabubnagar, adjoining Hyderabad. There are nine temples, known as *Java-Brahma* temples, of which eight belong to the
Northern style and the remaining one to the southern style. Here, the door-frame shows an extended over door design and the tutelary image depicts Garuda, holding the tail ends of adoring pānās who form a canopy over the heads of Śaṅkā and Yamaṇī, appearing on the lower parts of the jambs.

The image of Śaṅkā from Besnagar, preserved in the Museum of Fine Arts, Boston (U.S.A.) is considered to be one of the finest images of its kind. Originally, this image was a lower part of the temple door-jamb. Śaṅkā stands on her right leg, which is firmly put on the back of the makara, while her left one, bent from the knee, crosses the right leg and touches the head of the makara with her toe. Two dwarfs are sculptured on her either side. On her right side is portrayed a rare scene of a dwarf and a makara engaged in some action. While at other places, we commonly find the dwarf emerging out of the mouth of the makara, in the present case, the dwarf has been shown as pressing the lower jaw of the widely open mouth of the makara with his right leg and holding the upper jaw in the firm grip of his rounded left hand. At the same time, he has put his other foot on the head of the tightly held makara. His right hand is raised up. It seems that he is playing with the makara. Śaṅkā is watching joyfully. There is another dwarf mounting on the tail of the makara and holding a dīrṇa-kalpā in his hands (Plate V, Fig. 5).
The standing figure of Gaṅgā has been shown in *tribhanga-mudrā*. Her left hand is placed on the head of the dwarf while the right one is raised in the *sūkhī-mudrā*. She is tastefully adorned with an exquisite hair-style and a variety of ornaments, namely, the earrings, necklace, armlets, bangles and anklets. But the most remarkable feature of the attire of Gaṅgā is her lower garment, which is worn in the southern style. Tied around the waist, it reaches just below the thighs but does not accurately touch the knees.30

We can compare this image with that of Gaṅgā, preserved in the Gujarāt Mahāl Museum. It is in a fragmentary state. A Gaṅgā image of the later Gupta period, found at Tumalīn, deserves special mention. The deity stands on the *anāka*, holding a *nūra-kalasa* in her hand. On her back side is standing a female attendant holding a *chhatra*, over the head of the deity. Another attendant holding the water-jar has also been sculptured beside her. The image, in spite of being in a fragmentary condition, is considered to be a very fine plastic representation of the river goddess Gaṅgā.31

The image of Yamuna discovered from Gandasāra, and carved on the left door-jamb is also a remarkable one. She stands on *kūra* in *tribhanga-mudrā*. On her left side is standing a female attendant holding a pot-like object in her hands. Yamuna holds a bud in her left
hand which is turned from the elbow towards the abdomen. Her right hand is raised in the vyākhyāna-mudrā. Dressed in a transparent adīhaustra and an uttarīva, she is putting on a variety of traditional ornaments. One end of the uttarīva is hanging down from over the shoulder, whereas the other one goes around the arm before it falls down. The figure of Yamuna is rather heavily built (Plate V, Fig. 29). The artist has carved leaves and flowers in the open space overhead.

We find several images of Gaṇḍā and Yamuna on the temple doorways of the medieval period from Bihar. Some of them are housed in the Patna Museum. There is a door-frame from Belwa, Saran District (Bihar), having the images of Gaṇḍā and Yamuna on the respective vehicles, holding water-jars in their hands. From Rewa, Patna (10th C. A.D.) a pair of door-jambs with the figures of Gaṇḍā and Yamuna on the makara and the kūra respectively have been discovered. Each deity is accompanied by an attendant. The person of the river-goddesses is very much decorated.

The images of Gaṇḍā and Yamuna from Orissa, especially from Bhubanesvara, have also come to light. In the wall niches of the rectangular jārapālahan of the Parsurāmeśvara temple, a series of cult images occur in low relief. On both sides of the doorway in the west, Gaṇḍā and Yamuna stand on their respective vāhānga.
which are in a dilapidated condition. The elbow of her right hand rests on the shoulder of the attendant, while the arm hanging down comes to rest on the hip. Gaṅgā stands in water indicated by wavy lines. Her left hand holds a flower. On her left side is seen a female attendant. She holds in her left hand a basket full of flowers. She holds flower in her right uplifted hand. On the right side of Gaṅgā are standing two female attendants; the woman on the extreme right is holding a chhāttra in her right hand. Over the heads of these female attendants are depicted two chhāttra. Over the head of the attendant on the left side is shown an ascetic with matted hair, seated in corner Yamunā has only one female attendant by her side (Plate V, Fig. 33). On the bottom of the door jams of the Kesava temple, Gaṅgā and Yamunā are found along with a dvārapāla on each side. The door jams of the jārapāna (mandapa) as well as the dean (yarbhagha) in this temple contain the figures of Gaṅgā and Yamunā mounted on the makara and the hūruga respectively. Both deities hold water-pots in their hands and have a chhāttra each over their heads, held by a female attendant. This representation of the river goddesses is entirely different from that of the Parasurāmesvara temple. In the vicinity of the Parasurāmesvara temple, there is a ruined temple as well, called the Tāleśvara temple. This too has the figures of Gaṅgā and Yamunā on its door jams.
Vorakesvara temple, opposite the entrance to the
dhara temple has the figures of Gaṅgā and Yamuna
on the lintel jamāb.

There is a false door on the southern side of the
Mukteśvara temple. On its either side we find the
representations of the river goddesses Gaṅgā and Yamunā
on their respective vāhanas, the makara and the kūma.
Gaṅgā stands in saṃbhasta-mudrā. Her raised left hand
is now broken. However, her right one is resting on the
thigh. She wears ornaments. On her left side stands a
female attendant holding a chhatra over the head of the
deity. The figure of Yamunā also stands in saṃbhasta-
mudrā. She, too, like Gaṅgā, has two attendants on her
either side.

We also find the representation of Gaṅgā on the
lower part of the door jamāb from Udayagiri, Cuttack (Orissa),
now housed in the Patna museum. Gaṅgā stands on the
makara in tribhasta-mudrā. Her abhūṣṛṣṭra is transparent.
She is profusely decorated with ornaments. On her right
side stands a woman in tribhasta-mudrā. Her dress and
ornaments resemble those of Gaṅgā. Her left hand is
placed between her breasts and the right one bears down
holding the end of her uttānaśī. On her back side is
standing a female attendant on a fish holding chhatra
over the head of the deity. On the left side of the deity
stands a woman in tribhasta-mudrā. Her left leg crosses
the right one touching the thick in the process. Her left hand is placed on the hip and she holds some object in her unlifted right hand. On the right side at the shoulder's height of Śaṅkū has been outlined a platform on which are portrayed two male figures representing probably the muni's. While one figure is quietly looking on, the other one holds an end of a pearl-garland. The other end, as also the middle part of the garland, are held by two female. On the left side of Śaṅkū also is installed a platform. It is surmounted by a male figure with one of his knees bent a little. His right hand is stretched forward and holds in his left hand some tray-like object and his face is broken.

Another figure of the river goddess Śaṅkū is found in Khichin, Mayurbhanj, Orissa; she stands on the makara which is very much decorated with flowers. She is lovely and smiling and is profusely bedecked with ornaments. She is flanked by two female attendants. One holds the Chhatra on her head, while another, on her left side, holds a chīmara. The latter has stretched her hands in the position of giving a small gift to Śaṅkū. Above the head of the deity a makara-headed arch is sculptured. On each side a boy or dwarf is depicted holding the upper jaw of the makara by his one hand, while the other hand is raised up. Their one leg is on the mouth of the makara. Śaṅkū holds, on her left palm, a nūpa-kalasa, while she holds a bunch of flower in her right hand. Near her head
on the left side two flying geese are depicted holding the ends of the garland in their beaks. She appears to be a very lovely young lady, carved in a relaxed but sinuous pose, full of grace (Plate VII, Fig. 31).\textsuperscript{16}

The small temple of Kartamunisvara at Kandwa, Varanasi (U.P.) is a remarkable monument of medieval architecture, being the only surviving specimen of the Gahadavala period. We find the images of Gaṅrā and Yāmunā on the two door jambs on their vehicles. To quote Dr. J.S. Agarwala, "Each of the two groups consists of three figures; in the centre is the river goddess with a chhatra above head and a lotus in hand, on right of her is a male dvārapāla and on left a female attendant above whose head is a kāsacakēśī in anjalimudrā. Gaṅrā wears a crown on head with a horned kirttiśakha ornament in centre and pearl festoons on the sides. She is wearing round the neck a torus and a necklace on breasts. Round the waist is a tīrōli with vertical pendants falling; on each knee."

We find on the west side niche a small relief showing two female figures, with two attendant parasol-bearers, the right one on lotus being Lakshmi and the left one on makara being Gaṅrā of the Lakheśvara temple at Lakhamandāla, in Dehra Dun District (U.P.).

We find the image of Gaṅrā in the Allahabad Museum, belonging to the later medieval period. Gaṅrā stands in
tribhanga-mudrā on a stone platform, her left foot touching the tail of the animal. Prof. K.D. Bajpai has called the image as makara-vāhini, while some other scholars have stated that she is standing on the tail of a fish. On her left side is standing a female figure on the makara or fish in tribhanga-mudrā holding a kurma-kalasa in her hands. On the right side of the deity is standing a dwarf whose face only is visible. On the head of this figure Gauḍā has placed her right hand, while she holds a bud in her left one. Another figure, small in size a boy or dwarf, stands beside this one. These two figures seem to represent two boys. On the back of these figures stands a female figure holding a chhatra. Gauḍā wears very profuse ornaments; her hair dress is artistically arranged. She has an achokastira and a yand on her person. Three strings are hanging down from the yand, two touching the thighs, while the third one is placed between them (Plate VI Fig. 36).

In the temple of Teli-kā-Mandir, Sawaija, we find the images of river goddesses Gauḍā and Yamunā on each door-frame along with every false-doorlike frame. On either side of the main entrance, we see both deities, with three attendants. One attendant holds a chhatra over the deities. Rowland Benjamin has observed that 'in the subtly swaying movement of the elegantly attenuated figures and the contrast between the broadly
realised forms and exquisitely defined details of ornaments, the style is a prolongation of the magnificent Guta workmanship in western India. Śanā stands in tribhanga-mudrā. Her uttarāya hangs down backward through her arm pit and the abhyavastra touches her feet. Her face and breasts are in a brown state. Behind the deity there stands a female attendant who is also in the tribhanga-mudrā; her right leg is firmly straight and the left one is bent forward from the knee. She has an open mouth and closed eyes. It seems that she is holding a garland in her hands. Another figure stands beside her with her back in the front. Overhead are the representations of the branches of a tree which are held by the attendant in her left hand. The tree is just like a chhatra over the deity; two geese are seen in the left side corner of the figure. 41

In Rajasthan, we find temples containing the images of Gaṅgā and Yamunā. The earliest temple Sitalesvara at Chandrāvatī near Jhalrapatan (District Jaalawar), was built in 689 A.D. Gaṅgā and Yamunā are represented in the lower part of the door-jambs. 45 The Sūrya temple at Asa, Rajasthan, has also the images of Gaṅgā and Yamunā on its lower door jambs. 45

In Gujarat, the temple at Kadvar has the images of Gaṅgā and Yamunā on the lower door jambs in janabhāvamudrā. In the old Sūrya temple at Than, the janabhā portion has three niches containing the statues
of various deities. In the niche on the northern side, Gaṅgā is sculptured standing upon a makara in saṁbhāra-mudrā. She had four hands, not only the stumps remain, what they held in their hands is not clear. Her face is completely disfigured. On either side of the deity, a female figure is standing in triśaṁbhāra-mudrā. Another figure is found from Dabhoi, near Baroda, Gujarat, now in the Baroda Museum. Unfortunately, the head is lost. The deity is standing on a partly mutilated fish; the elaborately carved necklace and the circle cut on by Gaṅgā are noteworthy.

7.4. Varma has given description of the very fine images of Gaṅgā and Yamunā on either side of the eastern door of the Adhukāśeyara temple at Mahalingam, a small village close to eastern Mota. The temple is assignable to the second half of the 8th century A.D. 50

The images of Gaṅgā and Yamunā are also found on the door of the Ellora caves belonging to both Buddhist and Hindu sects. The Buddhist cave Nos. VI and XII have on their upper door jambs the images of Gaṅgā and Yamunā standing on their respective vahana, the makara and the kūra. 51 The Hindu cave Nos. XIV, XVI, have the images of Gaṅgā and Yamunā. In cave No.XIV on the right side of the shrine door, a very graceful and life-size figure of Gaṅgā is sculptured. The goddess is standing on makara and is attended by two female figures, one of which is holding an umbrella over its head. The figure
of Saññī is very well cut, though the breasts may seem to be too big for her size, nor this head is beautifully portrayed and its folds skillfully drawn. On the right side near the figure of Saññī one flying Asurasena with a garland is seen. On the left side on the door jamb is depicted Yasunī standing on kūna. She is accompanied by two female dears, one of whom is holding a chhatra over the head of the deity. In Daśāvatāra cave No. X, on the two sides of the entrance door of the Natya Mandira, the images of Saññī and Yasunī are carved. They are standing on their respective vāhanas, makara and kūna. In Kailasa cave No. XVI, on the left side of the entrance door, Saññī is seen standing on the makara, with a chhatra over her head. Her hand rests on the head of a dwarf standing to her right. Two attendants holding a chāmara are standing on either side of her. The image of Yasunī stands on kūna, with a chhatra over her head. Her left hand rests on the head of a figure to her left. Here also we see two attendants holding a chāmara on either side of her. Both deities are seen wearing profuse ornaments. In this temple, coming down the staircase of the Hall of Sacrifice, one would find a small cave in the front. On either side of the broad entrance are seen the images of Saññī and Yasunī, having chhatra on their heads. They hold water-pots in their hands. Both of them are not particularly attendants. These figures are very different from all the rest in the Kailasa temple, except the three river goddesses.
ca. Jñānā and Sarasvatī. They are more delicately chiselled out and look extremely fragile. They are also smaller and thinner. These images are much slimmer than the other figures at the Kailaḥa temple, yet they have great feminine charm. On the door jambs of the garbhārāma, we also find the images of Jñānā and Sarasvatī standing on their vāhānas, the ankara and the kōma respectively. They hold a chakra on their heads. Jñānā is standing inclined to the left. Her right hand is in the katiyāvalam-bita-mudrā. She wears ear-rings, necklaces, a varand, armlets, bracelets and anklets. Sarasvatī is standing inclined to the right. Her left hand is also in the katiyāvalam-bita-mudrā. She also wears the ornaments like those of Jñānā. In Vāsudeva says No.51, at Ellora, the sculpture of the five goddess is almost classical in artistic effect, both in regard to its technical and its inner intellectual qualities. The deity stands on a lotus flower resting on the back of a very very ornamented vahana. The deity stands in katiyāvalam-bita; her left hand rests on the head of a standing antelope with folded hands. It seems that, in order to bear the weight of her body, he has crossed his hands. Wigs and drapes are seen from the head of Jñānā. In the right armpit of the goddess is a female attendant holding a chakra. Though her face is damaged, the grace of the nose and the plastic beauty of the Maha attract the eye (Plate 51, Pl. 47).
There is a door-frame preserved in the Mathura
Museum, which has, on its lintel, the images of Navarāṇṇa
as well as of Gaurī and Yamunā on their respective vāhanas,
the makara and the kumāra. This door frame was discovered
at Barkha (Mathura) from where the famous images of the
(Farkha) Labana was found. This door frame belongs to
the 13th century A.D. (Plate VI, Fig. 83).57

The images of Gaurī and Yamunā have also been
portrayed on the door-jamb of the Vāndśivā mahādeva
temple and Parāshu temples at Khajuraho; we find the
figures of Gaurī and Yamunā standing on their respective
vāhanas, the makara and the kumāra, on the lower part of
the door (Plate IV, Fig. 84).58

In the Śūrya temple, Dharmpur, in the Himalayan
hills, the figure of Yamunā is seen at the bottom of a
door jamb. She stands on the kumāra; the deity has four
arms. On her upper right hand she holds the pūrṇa-kalasā
and the lower one is resting on the shoulder of a female
attendant standing to her right. While her upper left
hand is resting upon the shoulder of a female attendant,
her lower one is hanging down. The figure preserves the
divine beauty and grace, her slender waist and heavy
breasts produce a very lovely feminine charm.58 The
Basheshwar temple at Bajaura (District Kulu) also has
the images of Gaurī and Yamunā on the door jambs.59

In the early sculpture of Bengal, we also find the
plastic and terracotta depiction of the river goddesses Lohasā and Yamunā. On the temple of Pahāmpur, we find the image of Yamunā, in the wall on south-east angle facing south. The figure of Yamunā stands on the kūṭā. Her left hand is in katvāvalambita-mudrā and the right one holds a full-blown lotus with a hānsa perched on it. On her left side is a male figure holding a cīhatra over the head of the deity. On her right side, there is a female attendant standing on a fish. She holds a kumandala in her left hand, while her right hand touches the right breast. Her graceful stoop, supple waist, slightly bulging hips and the sensitive folds of the belly convey an idea of pure charm and refined beauty. On the left side of the deity in the upper horizon there is also a full-blown lotus on which there are two geese. All the figures are gracefully posed and modelled, the female ones having their adhovastra in wavy lines. All the figures are gracefully posed and modelled, the female ones having their adhovastra in wavy lines. All the figures wear ornaments (Plate VI, Fig. 20).]

There is a figure of Lohasā in the Charbanyla temple (north), Baranagar, District Murshidabad, West Bengal. This representation of the goddess Lohasā is on a triangular terracotta corner plaque at one of the extremities of the northern facade of the temple. Here, the artist represents the deity as reclining on the back of her vāhana, the makara, a posture quite unconventional.
The figure has profuse ornaments, all elaborately designed and rhythmically disposed. The artist has emphasized the smooth beauty of the exquisitely modelled anatomy of the exposed regions of the figure, viz., the graceful sensitiveness of the face and the delicate softness of the breasts, arms and abdomen.

The representation of Śaṅkā and Yasmunā is found in Jaina art also. On most of the door jaubs of the Jaina temples of the Nārāya style built in North India up to the late medieval period, the figures of Śaṅkā and Yasmunā are found. The doorframe of the Chaturmukha Sahaśrakūṭa Jaina temple of Banpur, a village in Jhansi district (U.P.), is carved with lions, elephants, kalyāna-yākinīs and rajas with the traditional Śaṅkā and Yasmunā on the two sides. The pediments above the doors show the Tirthankaras. We find many panels of door jaubs from the Pārasanātha fort at Bījānūr in (U.P.). A door pillar in its bottom contains the image of Śaṅkā standing on a makara. There are two female attendants on her either side standing in trībhoṅga-audrī. These figures wear many ornaments. Here the images of Yasmunā are also found on other pillar.

The chief characteristic of the iconic representation of Śaṅkā and Yasmunā during the Gupta and medieval periods in their complete human form. But the sculptors at the Bāṇasura temple have made a departure from this convention. On the top of this temple in the first tier
of the Virāṇa is repeated a small entrance corresponding to the one down below. It leads one to a small mandana at the extreme end; there, we find several images of Gaṅgā and Yamunā in niches belonging to the central Virāṇa. These personified rivers are repeated on either side at the very entrance of the mandana. These images are extremely graceful and are quite different from the usual type of representations of rivers flanking doorways.

It is to be noted that the figures are depicted in human form up to the waist only. The lower body from below the waist is like that of a mermaid or Kāli with the distinction that there are no snake-hoods. The lower portion shows a special series of wavy lines, suggesting the wavy surface of deep water. The deities carry water-pots in their hands.

Independent Statues.

The independent cult images of the river goddesses Gaṅgā and Yamunā are rare. In the Gupta period they invariably appear on the temple door-jams on either side, as essential parts in the scheme of its decoration. This practice was on up to medieval period, as we have seen earlier in this chapter.

There are two temples named Devī Jajadambā and Parvati at Khajuraho. The image found in the cella in the former is of the river goddess Gaṅgā on her vahana.
the gāhā. The latter temple, which is situated immediately to the south-west of the Viśvanātha temple, has, in its sanctum, the image of the river-goddess Gāhā. She stands on her vāhana, the gāhā. Since the main deity in the gāhā-vāhana is Gāhā, it is a misnomer to call this temple as the Parvatī temple.

We find an image of the river-goddess Gāhā from Pravarnāra (modern Pavanara) (Plate VII, Fig. 96). The height of the image is six feet. The image had four arms, which are now in a broken state. She wears many-strunged necklace, anklets, nīlī and anklets. Her head-dress looks like a 'vir'c. She stands on the gāhā. Near her left thigh is carved her name Gāhā-Bhāratī.

Mr. Brindavan C. Chattopadhyaya claims to have in his private collection an image of Yamunā found at Vārāṇasi. It is standing on the gāhā. In the Lahore Museum is preserved an image of Gāhā standing on the gāhā.

The image of the river-goddess Gāhā from Abadan, West Bengal, is a very beautiful specimen of the deity. She stands upon a beautiful lotus platform. She has put on various kinds of ornaments, i.e., earrings and necklaces of different shapes and sizes one of which comes down up to naval. She wears an ornament across her upper body which gives the suggestion of being an
Vanquished. She wears armlets, bangles, a very artistic and decorated necklace and anklets. Her adornments have remarkable folds. The linear rhythms of the beautifully composed drapery echo the waves of the river. The niyabas above her head is a stylistic treatment of the tree of wish-fulfilment (Plate VII, Fig. 20). This supports the common belief that a ritual bath in the river Ganges could fulfill all desires.

The images of Śaṅkā and Yasunā are found on their respective vahanas, the gopura and the kūra, carrying chāgara and nūmp-kalāsĩ in their hands. Such a image of Yasunā has been obtained from Jatū, Bhesvadeva, now exhibited in the National Museum. There is another such Yasunā figure preserved in the Lucknow Museum.

Independent statues of Śaṅkā and Yasunā are found from Rajeshhā (Parbatshā), Belur and Biber belonging to the 8th century A.D. A Śaṅkā image found at Rajeshhā is now preserved in the Varanasi society museum. Though it is partly broken, it is an exquisitely beautiful piece of sculpture. The image of the Śaṅkā from Jānand is one of the best examples. Here, Śaṅkā stands on the sakura in tribhorna pose holding a garland in her hands. On her right side a male figure stands holding a chāghara in his hand and on her left side stands a woman holding a nūmp-kalāsĩ in her left raised hand while her right one hands down. The head of the deity is flanked by Vidyādhārās. She wears profuse ornaments and costumes. The Śaṅkā image from
Miscellaneous Statues.

We find the images of river goddesses, specially Gāndā in association with many deities. Her association with Śiva forms a popular theme in Indian art and literature. Gāndā is mentioned in the literature as a wife of Śiva, mother of Pārśukya and a co-wife of...
Pārvatī. Sīva receives her in his locks, when she descends from heaven.

In the dālandhārsharanāmūrti of Śiva, Sāhā is represented in his jatābhāra. In the nāttamūrti of Śiva, Sāhā is depicted in his jatās on the right side. She is portrayed there with the upper half of a woman and the lower half of a snake, standing with hands in añjali-aṇuṭā. To find a nāttamūrti of Śiva, having five jatās on each side and between each pair of them are worked out flowers and the figure of Śaṅkū. In Kailaśanāthaśvamin temple at Conjeevaram, from the jatāmukta of Śiva issues one jatā on the left side on which Sāhā is seated with folded hands in añjali-aṇuṭā. Her head is shawed with the hood of a five-headed snake. To find different forms of Natarāja Śiva from Bengal, the image of Natarāja Śiva in black stone, preserved in the Doce museum, represents Sāhā and Sauri, the two wives of Śiva, on the gokara and the gīhana respectively. Sauri stands on the right and Sāhā on the left side (Plate X, Fig. 10).

There is another statue of the Natarāja Śiva, the upper part of which is completely lost. However, the lower part still has the representation of the Nandi flanked by the gokara and the kūta on the right and left sides respectively. It can safely be presumed that these creatures were once mounted by Lord Śiva, Sāhā and Yama.
in that order. This piece of art is remarkable in so far as it portrays the figure of Yamunā (now lost) on kūrma, instead of Gaurī on jīva, as is the case in other statues already mentioned, in association with Siva and Gaṅgā.

In the Kālāpāṇa temple, Ellora, is the sculpture of Siva in the Magaṇḍa form. On the right side of Siva are three figures, one male and two female. The male is half-seated. He appears to be pahi Bhṛgū. Beside him is seated a female figure, her head reclining his chest. Gaṅgā, bedecked with ornaments, is seen standing to her right.

In the Bācca Museum we find the image of Nīlakanṭha Siva in black stone. Gaṅgā and Gaurī, his two wives, stand on either side on the makara and the jīva. Both have lotus in their left hands. Their right hands have been shown in the ahaṅkara-mudrā.

We find the representation of Gaṅgā, belonging to the Gupta period, from Sajāne, in Bihār. She is kneeling on makara with her hands in ahaṅkara-mudrā. On her back side is sitting a female attendant holding a chhatra in her hand. Above her head are flying two geese holding the ends of a pearl garland. Siva is sitting, with his right hand resting on his right leg; his left hand holds a lock of hair to receive Gaṅgā. Behind him are standing
two male attendants and the third one is sitting, kneeling beside the rod. This form of Gāññaṣhara is different from the other forms. Gāññaṣ in this scene is shown as a pūjika, lovingly approaching her beloved one, and this not merely Gāññaṣavaraṇa but Gāññaṣavaraṇa of Śiva. The Gāññaṣ is not shown here in mermaid form, but in a pure and complete anthropomorphic figure as she is shown on Jāta door-jambs. This sculpture belongs to the 6th century A.D. (Plate VIII, Figs.).

Another figure of Gāññaṣhara Śiva is found from Merchantā. It is assignable to the 6th century A.D.
Here the artist has shown three faces of the mermaid, on the locks of Śiva. The three streams of Gāññaṣ represent her flow in heaven, on earth and in the netherland. In this form Gāññaṣ is known as Tripatika (Plate VIII, Figs.35). In another Gāññaṣhara panel sculptured in a Pallava cave Tiruchirāppalli, belonging to the 7th century A.D., the Gāññaṣ is descending on the tresses of Śiva, which the latter is holding by his right hand. On the top Gāññaṣ is shown as a small female figure with both her hands in the form of the mudrā. The lower portion of her body below the hip mingles into a cloud line (Plate, Figs.36). We find a panel on the Pattadakal temple of Western India, assignable to the 8th century A.D. (Plate VIII, Figs.37). It contains the scene of Gāññaṣ flowing on to Śiva's locks and released there from on the prayers of Prajāṭhara. In the panel
the descend on earth is shown by the stream and the maiden form. She is approaching Śiva who receives her on his locks and imprisons her there. Bhāj-Tratha began his penance again which led to the release of Gaṅrā once more from the jata of Śiva. Thereafter she proceeds towards the mountain Himavān. Another panel from Allorā belonging to the Kāśhtrakūta period (6th century A.D.) represents the release of Gaṅrā from Śiva's locks. This is not a Gaurīchārtaka of Śiva but śakāvīṣarajasārati (Plate IX, Fig. 2). This time, the stream following Bhāj-Tratha devastated the hermitage of the sage Jāhnu on the way. Jāhnu became angry and in one gulp he swallowed up the eighty river. The sage, on the request of Bhāj-Tratha, allowed the river Gaṅrā to flow out again through his ear. In the sculpture at Allorā the sage Jāhnu is shown seated similar the stream of the Gaṅrā issuing from Śiva's locks. At Śaṅkakond-cholapuram, South India, there is another panel of Gaṅrā descending on Śiva's locks. It belongs to the Chola period (11th century A.D.). The central panel in the niche shows Śiva appeasing Pārvatī, who is angry with him; subsequently she turns her face away (Plate IX, Fig. 30). She is depicted as distressed at the prospect of a co-wife in Gaṅrā, who has settled on his locks. In the Allorā west corner of the north side of the courtyards a small chapel, containing on the left side of the figure of Śrīśrīvas. She is standing on a lotus flower, with lotus and birds behind her. In the central panel
has been sculptured the figure of Gāńḍī on a mukara. The right side contains the figure of Vasātu on a bull (Plate VII, Fig. 29).

In the Virudhākula temples at Satyadevala belonging to the western Chalukyan period, we find the new devotion of Gāńḍī and Vasātu. The underlying theme is beautifully represented here. Gāńḍī's great spirit of self-sacrifice and her kind compliance with the wishes of the Vasātu whom she delivered from curse of Vasistha have been suggestively brought out by the artist on stone (Plate IX, Fig. 41).

The Jaina story is also depicted here. Gāńḍī is contained by the Gāńḍī in his water-vessel and released grain through his eye to fill the netherland to carry the ashes of the sons of Nāvara with her (Plate VIII, Fig. 29).

In another scene in this temple the Gāńḍī is shown as moving past the dīvīs in Pātala to consignate the sons of Indra burnt by sage Varāha, whom they attempted to attack for carrying away their sacrificial horse. The nether-world is indicated by the dīvīs supporting the earth and the sixty thousand princes who rushed in one body against Jīva in an aggressive figure attacking the same (Plate IX, Fig. 42).

At Mahāballānur has been depicted the descent of Gāńḍī on earth from heaven (Plate V, Fig. 45). Some scholars have wrongly identified this scene with that
of Arjuna's penance. 34

At Dhanurjaya, there is a Varāha temple. The entire body, head and legs of the Varāha (Boar) are sculptured along with the figures of Brahma, Vishnu, Śiva, Sarasvatī, Gaṇeśa, nārāyaṇas, dīkṣālās and the planets etc. Here, we also find an image of Viṣṇu-Prīvikrama. Below the pedestal of the rod are carved small figures of a number of rods and goddesses. The central figure among these deities is that of a goddess seated on a kūrma in a meditating pose. The goddess is flanked by two nārāyaṇas with tails and with folded hands. At both extremities of this scene stand two water extremities of this scene stand two water goddesses on the two makaras. All the four deities have a kumbha each in their hands. Behind them are other figures enaged in dance and the playing on flute on either side. It is not difficult to identify the central figure Lakṣmī who had emerged from the ocean on the churning rod. She is surrounded by the chief rivers who hastened to consecrate her with holy water stored in jars of gold. Mythology also has it that the clouds expressed their delight on the appearance of Lakṣmī by playing on musical instruments and that the nārāyaṇa came forth to present her two kundalas.

There is an image of Gaṇeśa with Viṣṇu in the collection of the Mathura Museum. This plastic representation is remarkable in so far as it associates
with Vaisampayana. In most cases, Candra has been sculptured in the company of Siva.

To find the representation of the river Ganges, Ganga on coin of the Harishena-Harsha kings also. There Jejata is depicted as carrying a गंगा-लल्लस्स in her hand. We also find the representation of Ganga on the coin of Susumanta I of the Harsha.

The later kings, Samudragupta and Kumāragupta I have also depicted Ganga on their coins. On the reverse of the later-type of coins of Samudragupta, Ganga is standing on a akṣavā, nude to waist. She wears a sacred necklace, anklets and ear-rings and holds a lotus in her left hand. Her right hand is empty and outstretched (Plate V, Fig. 42). On the Tiger slayer type of coin of Kumāragupta I is shown Ganga standing on a akṣavā, and feeding a peacock.

The later type of Kumāragupta I's coins have on their reverse the figure of Ganga standing on a akṣavā, biting the mouth of an el plant. The trunk of the el plant holds a lotus stalk in it. The hands of the goddess are empty. In left hand she is holding a, banner. In right hand is pointing towards some deity. Behind her is standing another a female figure, perhaps in her hand.