CHAPTER V.

Sûrya, Ganesa, Dikpâlas & Navagranas.
CHAPTER V

SŪRYA GANESA, DĪKPĀLAS AND MAVAGRĀHAS

Sūrya

Worship of the sun goes back to the pre-historic times when Sun was worshipped as the life giving force. "Without its life-giving energy or heat nothing could be created – without its beneficial rays nothing could be sustained – in eternal darkness every thing would perish." Productivity and fertility largely depend on the Sun. The fertility aspect or the procreative potency of Sun god was recognised all over the world and ancient India was no exception to it. During the pre-historic times Sun god was worshipped as a disc with rays all round, a skirl, Swastika and a lotus. These were the symbols of this deity. Sūrya was also worshipped in the zoomorphic and anthropomorphic forms. In the Rgveda Sūrya is called a Bull. Osiris, the ancient god of the Egyptians, in whom solar element was also mixed up, was worshipped under the form of the bull Apis. In the Atharvaveda also Rohita, the sun god, is addressed as the Bull arranging the day and the night. In several Brahmanical rites bull is a symbol of the Sun. Hence it is suggested that Bull worship represents the thigmomorphic aspects of Sun-worship.

Vishnu the Sun-god of India, was called "ekas'ringan". The unicorn of the Indus valley people is supposed to represent this feature of the sun god. In the Tantras the one - horned animal stands both for the earth and the Sun.

Garuḍa became the sun bird of India like the falcon of the Egyptians and the Swan of the Greeks. Appollo, the Sun god of the Greeks has Swan as his sacred bird.

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2,3. V.C. Srivastava – "Sun Worship in Ancient India" Chapter II.
During the Vedic and the Sutra periods, the rising-sun (Vivasvat), the setting-sun (Savitri, also connected with the rising sun), the nocturnal-sun (Varuna) and the sun of the day (Mitra) were worshipped. The Agnihotra and Samdhypaśana also represented forms of Sun worship. Various names of the sun (e.g. Mitra, Aryaman, Bhaga, Anjaś'a etc.) represent different aspects of Sūrya. The twelve Adityas came to represent the twelve months of the year.

In the two Épics Sūrya takes a human form and gradually his family also increases. In the Purāṇas various interesting stories are woven around the personality of Sūrya. These stories became quite popular and were also imbibed by artists in their creations.

In course of time a regular sect of the Sun-worshippers or the "Sauryas" grew up. "Sūrya" was also included in the Pañchadevas or the Five Principal deities. The Vardhanas of Thanesvara were devout "Sauras" and at least one of them was known as the "Paramaditya Bhakta." There sprang up a number of temples dedicated to the Sun god.

Varahamihira, for the first time, laid down rules for the construction of the image of the Sun in his Ēphat Samhitā (Chap. 58, Verses 46-47). The icon should wear long boots and a girdle at the waist.

Like Viṣṇu and Śiva, Sūrya was also invested with the grandiloquence and supremacy indicating a Chakravarti Samrata. The seven horsed chariot, the Kirita, the Kavacha (armour) and the Kundalas, which are necessary symbols of a Sūrya image portray him very much like a grand monarch born to rule the earth as he is designed to command the firmament, air and water.

According to Viśvakarmaśilpa, Sūrya should have one wheeled chariot drawn by seven horses. The god should wear an armour with a shield at his bosom, should be decorated with ornaments and should carry kaml in both his hands. Images of Sun-god are also accompanied with Uśā and Pratyusha the two female Vedic goddesses. His two male attendants are Dandi and Pingla bearing a staff and an ink pot or Ghata respectively. His Charioteer Āruṣi is there too. His consorts are Mahāsveta, Kajñi, Nikshubha and Survachasā. His sons according to Ēphatsamhitā are Revanta, Yama and the two Manus and his wives are Kajñi, Nikshubha, Chaya and Survachasā.

Images of Sūrya are mostly two handed. A few are four handed and only one twelve handed image has been found. 

Generally Sūrya has been shown standing with kama1 in both of his hands and with his feet covered under long boots. In some images Ushā, Pratyusha, Dandi Pingala and Rajñī and Chhaya2 are also shown. One image has Chakra or a wheel carved on the pedestal.2

Some of the Sūrya images show five, six or seven horses of his chariot on the pedestal of the image (Fig. 114) & the god is holding lotuses in his hands. The Sun Temple at Modhera gives twelve Sūrya images in six pairs. The description of all is similar but the number twelve reminds one of the Dvādaśa-Ādityas e.g. Dhātri, Mitra, Aryaman, Rudra, Varuṇa, Sūrya, Bhaga, Vivasvān, Pūṣāna, Sāvitri, Tvaṣṭṛ and Vaiṣṇu.

Some times Sūrya wears Kavacha (armour) and Kundala and is accompanied by a lady charioteer along with his male attendants Dandi and Pingala. 

Sūrya image is also shown with Āruni his charioteer seated near his feet.

Sometimes he is shown with Ushā and Pratyusha on either side of him with the seven horses drawn on the pedesūla and Āruni the charioteer also seated at his feet.

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1. Room Bodh Gaya Museum, Banjya Sahitya Parishad, Museum, Calcutta; At out Lingraj T Bhuvanesvara; Allahabad Museum (hands broke) Mathura Museum; Bajra Math Gyaraspur; Vidisha Museum; Islamnagar collections; Dhuleba Museum; Lower frieze Mahadeva T Osian; Sanctum gate frieze in the Big T near Vishnu T Osian; 3 of the Sm T's on the roadside, Sm T Lt of Devi T and Lt outside Devi T Osian; Sm broken T near Jain T Osian; Kota Museum; Jhalawad Museum (marble image) Rajkot Museum; Junagarh Museum, Tank Modhera; Back out Vishnu T Gr 4 Kadwaha; Lucknow Museum (12 images round) Sun T Modhera.

2. Lucknow Museum

3. Vishnu T Gr. 4. Kadwaha

4. Lucknow Museum

5. At out konark T; Delhi Museum; Sm Vishnu T Gr. 4. Kadwaha (in two images the god is seated in Padmasana) At out Siva T Gr. 3. and Sm Vishnu T Gr. 4 Kadwaha; Kalika T Chittor; Mandsaur and Gwalior Museum.


7. Vishnupad T Gaya; Asutosh Museum, Calcutta; Calcutta Museum (Attendants holding Sword and Shield) Konark Museum; Delhi Museum.


9. Patiala Museum; Sanctum image in a Sm T behind Nageswara T Badnawar;

5th Pillar Vishnu T Kirdari; Mandsaur Museum.

10. Room 10 Gwalior Museum; (God wearing Armour) Amār Museum.
One image shows Surya on horseback with Aruni between his feet. His two consorts standing on either side of him are also wearing shoes, Dandi and Pingala and a female image in the centre wearing boots are shown. One more couple is shown shooting arrows. In this image besides a male and a female attendant two cow-faced Yakshas are also shown with Surya.

Two peculiar Surya's images are also found. One shows him seated on a horse with Brahma and Siva images on top of this slab.

The other image shows him carrying a kamal and Gada in his two hands, and the museum plate names him as Martanda.

Now we come to four handed Surya images.

The first shows him as wearing boots holding trisula and kamal and varada pose in his four hands. The seven-horsed chariot is being driven by Aruni. Surya here has Trisula the characteristic ayudha of Siva.

Other has Samtha kamal, kamal and chakra with horses on the pedestal. Here he carries saukha and chakra two ayudhas of Vishnu (Fig. 99)

Abhaya, kamal, kamal and ghata with the horses on pedestal. Phala, kamal, kamal & last hand is broken.

In this image Surya is shown barefooted seated in Padmasana with lower two hands folded and kept on feet in yogasana and upper two are holding kamal.

In a peculiar image Surya is depicted like a huge disc with a face in centre, rays emanating in all directions; seven horses and Aruni are carved below.

A twelve-handed image of Surya was also found with the seven horses on its pedestal. One of his consorts sits on either side of him. Aruni, the charioteer sits near his master's feet. All the hands of the image are broken.

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1. Calcutta Museum (Usha, Pratyusha, Aruni and one attendant with spear)  
2. Indore Museum.  
4. Delhi Museum  
6. Indore Museum (All four hand broken) Junagarh Museum.  
8. RT out Sun T Modhera.  
9. RT out Vishnu T Kiracu.  
10. In one Museum.  
11. Sanctum gate Kalika T Chittor.
Ganapati holds a unique place amongst the Brahmanical gods. He represents a synthesis of the five chief elements viz. valour, bliss, wisdom, agriculture and trade. His names Vinayaka and Ganapati signify his prowess and leadership (he was the leader of Śivagānas). The word Vinayaka also indicates his terrific aspect like that of the Yakshas. He was propitiated by those desirous of happiness. According to the Purāṇas his Vahana Mūshaka and one of his āyudhas, Nāga were primarily associated with Śiva. Nāga represents Time and Mūshaka, the life-span. It destroys food which sustains life. Śiva had controlled both these elements. He gave the house to Ganesa which became his Vahana. Time consumes life and life depends upon food. Ganesa should, therefore, keep the house under his control so that the factors responsible for the destruction of food may be checked. Later on Ganesa as Vighnaharta became the son of Śiva and Pārvatī, combining in himself the two primeval aspects (male and female). According to the Purāṇic traditions Ganesa became the repository of wisdom. All important achievements in life are possible only when wisdom is combined with valour. As the lord of buddhi (wisdom) and Siddhi (desire) Ganesa is the bestower of success and herein lies the secret of his popularity.

It is mentioned in the Purāṇas that Vyāsa, while searching for a swift scribe, found Ganesa the most efficient person to write the great epic Mahābhārata, which was dictated to him by Vyāsa. Purāṇic literature pays homage to Ganesa as the best listener and writer.

The elephant head of Ganesa represents the Airāvata of Indra—the God of rains. Indra is primarily associated with agriculture.

Trade and commerce add to the economic prosperity of a country. Ganesa was also worshipped as the enabler of material prosperity and was depicted pot bellied similar to Kubera the lord of wealth.

Ganesa was originally the leader of the hosts of Indra also called Vinayaka. The Yajñavalkyaśāstra identifies Vinayaka with Ganesa. The worship of Ganesa as an independent god probably dates from the pre-Christian era.

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2. Dhanavati — "Lokāchārya me Sīri Ganesa" article in the Sīri Ganesa Æska of Kalyana, p. 395.

The Ganesa cult came into existence between the fifth and eighth centuries.

Now Ganesa came to be identified with Ganesha, the Vedantic god of wisdom and in due course of time he came to be worshipped at the outset of every religious act for he is said to bring success to the devotee. As Vir Vighnesh he is the god who overcomes the hindrances in the path of success.

Ganesa images found are two, four, six, eight and ten handed. Ganesa is most easily recognizable due to his elephant head.

The two handed Ganesa images are found dancing², standing³ or seated.⁴ Most of these are very small or even if they are big their hands are not very clearly shown.

Other two handed images with more details are Ganesa dancing with amkusa⁵ and danda in his hands while two Ganesas play on musical instruments.⁶ One broken image shows Ganesa with danta in one of his hands.

Ganesa holds a large amkusa⁷ in his hands and is in an angry mood.⁸ One parlane bearer stands on each side of Ganesa.

Coming now to the four handed images of Ganesa we find him holding:⁹ Akshamala, abhaya pose, parasu and Bowl of Laddoos, one of which he is eating with his trunk.

Varada with akshamala, mushtika, parasu, bowl of Laddoos.

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1. Also Ghati Chandra inscription dated 362 A.D.
2. Gaubati Museum; Indore Museum; Ishwara (Ganpati, Gajahasta, pose) Sanctum gate Vishnu T Krida; at out Nataraja T Kadwaha; Diva T Gaj.5 Kadwaha; Dhubela Museum; Farswanth T at. Abu.
3. Vishnumat T Gaya; Chambal; Patia, Museum; Varanasi Gallery; Sarnath Museum; Nageswara T Badnawar; Siva T. Badnawar; Ga T near Chauvarya and Milkantheswara T Un; Ga T Jhau T Jwllor; Sanctum Ganesa T Kadiwaha; Jaipur Museum; Sanctum gate hadajavat Oslam; Lower frieze Mit T near Vishnu T Osiam; Lower frieze Vishnu T Krida; A panel of five Ganesa images too) Sm T in Ekalinga T area; Akshika T Ataroon and gada Gaja T Ataroon. Gadi T Near Nabhak T Osiam.
4. Indore Museum; Jwalor Museum (eating Laddoos from the bowl) Hindola Sagarpur; (Seated in Lalatasa) Islazmagar Exhibits; Hastakala Prakshashana Kendra, Jabalpur Museum; (Seated with Bowl) Sanctum gate Sm T and Lt outside Sm T Osiam; Sanctum gate lower frieze T at the back of 3 on the road Osiam; Central Image Mandap Amakika T Jagat.
5. Jwalor Museum (one image shows his vahana the rat also) Jwalor Museum.
Danta, amkusa, dance and Bowl of Laddoos. Kartikeya's Vahana is also shown.

He has Varada, parasu, amkusa and Bowl of Laddoos.

Seated image of Ganesa has one leg resting on the cushion. Two attendants and his Vahana rat are also there - Kamal, parasu. Bowl of Laddoos are in his hands and one hand is broken.

He holds - Parasu, dance pose, mushtika, Bowl of Laddoos.

He has Varada with akshamala, Bowl of Laddoos, Kamal, parasu.

Parasu, Kamal or mushtika, Bowl of Laddoos, one of which he is eating with his Trunk and his rat Vahana is also shown.

Kamal, abhaya, parasu and kali.

Mushtika, abhaya with akshamala, amkusa, Bowl of Laddoos. First two hands are broken last two have kamal and abhaya.

Abhaya with akshamala, kamal, amkusa and Bowl of Laddoos.

His Vahana rat also sits with a Bowl of Sweetmeat in front of him.

Dancing image of Ganesa has two hands broken, others are in gejastha pose and holding parasu.

Ganesa seated with his Vahana beside him. Churika, parasu, mushtika and Bowl of Laddoos are in his hands (Fig. 100).

Ganesa is sitting with rat vahana. He has mushtika, parasu, kamal and fourth hand is broken.

Gada, Kamal, Bowl of Laddoos and one hand is not clear.

Parasu, Bowl of Laddoos and two hands are not clear.

A six handed\(^1\) broken image of Ganesha has also been found. Unfortunately all its hands are broken.

**Eight handed images.**

Five eight handed images of Ganesha have been found of which only three have all the hands intact.

- **Dancing image of \textit{Nṛṣīya Ganesa} with abhaya\(^2\), aksobhāya, parasu, danta, dance pose, vajra (not very clear) and Bowl of Laddoos.**

- **Parasu\(^3\), hand not clear, vyakhyana pose, sarpa in upper two hands, the rest have danta, dupatta and bowl. This may be Dhvaja\(^4\) Ganesa though the vyahana in his hands do not tally with the text.**

- **\textit{Nṛṣīya Ganesa} is holding parasu\(^5\), blessing his worshipper with his hand placed on his head, Gyan Anahar, eating Laddoo held in fourth right hand, danta, passa, with his seventh hand in dance pose and eighth placed on Kati. (Fig. 101.)**

Only two ten armed images of Ganesha found show his vyahana much like a lion. He has varada\(^6\), vajra, rāgālīka, aśkusa, drucchana (hammer), Rāgī passa, hand is broken, pot of fire, bowl of laddoo and hand in dance pose.

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1. At outside Rajavirat Sohagpur.
3. Lucknow Museum (Wanshing image hands broken)
   - Mathura and Lucknow Museum.
This must be 

Hara\textsuperscript{1} Bhima\textsuperscript{4} Ganapati, putting\textsuperscript{2} something in his mouth, pārdau, dupatta, vyākhyan mūdra, sarpa in upper two, vyākhyan mūdra, danta, dupatta and the tenth hand on kati (Fig. 102).

Images of Ganessa\textsuperscript{3} with his consort Vighneshvarā\textsuperscript{4} are also found (Fig. 102). One image depicts Ganessa with his two consorts Buddhi\textsuperscript{5} or wisdom and Siddhi\textsuperscript{6} or attainment (Fig. 104).

Two handed images of Ganessa with his consort Buddhi show him holding:

- bōja\textsuperscript{7} and ākusa or parāga\textsuperscript{8} and kālā. Here the consort has a phala in her left hand.

The four-handed ones show the god and consort seated on a large lotus\textsuperscript{9}. The consort sits on the left leg of the god who in his first right hand holds a broken tusk; remaining three hands are broken.

- tāshīka\textsuperscript{10}, kālā, hand broken and alingana pose

Buddhi has a Darpana in her left hand.

Seated on the left of his consort Ganessa holds kālā\textsuperscript{11} & parāga in his upper two hands, his first hand is in alingana pose & fourth is broken. The goddess holds a phala and a bōja of ladders for her Lord (Fig. 105).

2. Sir gallery Birla Museum, Bhopal.
4. It is the lowest part of gate Mahā T Gwalior; (Standing in Aligana) Bt out Vālīna T Kājagar in the five mother panels Sa T near Vācjąum T Kājagar; Outside wall Skālinga T area; Sandap Padmanabha T Patan; Parag in one hand of Ganessa) Junagadh Museum.
5. & 6. Top outside Torpana Kumbha T Chitter.
7. Pillar top leading to the Sandap Chaunarya T "B.
10. Dhulabha Museum.
11. 5th Pillar "Bhuyya T Kājagar."
Ashtadikpalas:

The Dikpalas are eight in number and are the guardians of the Eight Directions, e.g., East, South-east, South, South-west, West, North-west, North and North-east with Indra, Agni, Yama, Nighti, Varuna, Vayu, Kubera and Isana respectively as the guardian deities.

\[
\begin{array}{c|c|c|c}
\text{East} &= & \text{Indra} \\
\text{North-east} &= & \text{Isana} \\
\text{North} &= & \text{Kubera} \\
\text{North-west} &= & \text{Vayu} \\
\text{South-east} &= & \text{Agni} \\
\text{South} &= & \text{Yama} \\
\text{South-west} &= & \text{Nairiti} \\
\text{West} &= & \text{Varuna}
\end{array}
\]

These Dikpalas are depicted singly in their respective directions but one panel of the Dikpalas in two slabs of stone has also been found.

1. **Indra**

   The guardian of East, Indra, according to *Arjunaadhobhagam* has elephant for his *yavana* and *Sakti* and *Aukusa* as his characteristic weapons. According to *Silparatna* his four hands have *yastra*, *vajra*, *Aukusa* and *sorta* *ghata*.

   A large number of images of Indra have been found, some are two-handed and some four-handed. The two-handed images with elephant as the *yavana* of Indra depict in his hands:

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2. Room 10 Gwalior Museum.
kamal and vajra in accordance with the text Abhilakshitarthaachintamani.

Vajra, akasa according to Suprabhadevana.

Kathasta and Vajra or vajra and kati changing the order only (ag, ag).

kamal, sand and abhava and kamal.

The four handed images show:

Vajra, akasa, kamal and kati.

Varada, gada, vajra and ghata.

Varada, akasa, kamal and ghata.

Varada, vajra, akasa and ghata.

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1. Main T Bodh Gaya.
3. Outside Bhoga Mandap Puri T; (1st hand broken) - Room 10 Calabar Museum.
6. Upper frieze Mahasiva T; lower frieze Kesariva Kunsar T; sanctum gate of High T near Vishnu T; 4th out a sm T on the other side of the road, Vishnulager Museum.
7. Sam shrine near Ambika T Jagat.
8. Kalika T Chitter.
10. Outside Vishnu T Kedwaha.
11. Vishnu T Gr 4 Kedwaha.
12. Ajmer Museum; outside Keera T in Ekalingaji.
One image shows Indra\(^4\) seated on his \textit{yahana}, elephant with three worshippers on either side of him.

Indra with his consort Indrā\(^5\) or \textit{sachi} has also been depicted on his elephant which has four trunks. Many attendants and worshippers are shown with him.

The images given below are all four handed depicting the Divine couple seated or standing with their \textit{yahana}, beside them and hands having:–

\begin{itemize}
  \item \textit{Kati}\(^6\), \textit{aniusa}, \textit{vaira}, \textit{alingana}. Indrā\(^5\) has \textit{kamal} in left hand.
  \item \textit{Vaira}\(^7\), \textit{aniusa}, \textit{suahika} and \textit{alingana}.
\end{itemize}

Two hands of this image are broken remaining two have \textit{varada}\(^8\) with \textit{akhamala} and \textit{alingana}. Indrā\(^5\) holds the \textit{amra cheta}.

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1. T near Victory Tower Chittor.
2. Outside \(1\) facing Ambika T Jagat.
3. Tank steps \(2\)odhara.
4. Vishnupad T Gaya.
5. \textit{死角}.
7. Ruins Gada-Gaja T Aharoo; (3 hands broken rt upper holds \textit{aniusa})4th Pillar Mandap Vishn T Kiradu.
God of south-east or the Agni-kona is Agni. He is Fire personified hence his head is encircled with a halo of flames¹ and his vahana is ram² or Mesha in Sanskrit. According to certain depictions³ he also has bull vahana as he is identified with Śiva.

He is depicted having two or four hands and his two handed images carry:—

śrīva⁴ and kāmala; abhaya with akamala⁵ and kumāndala⁶ (Fig.107) (according to Abhileśṭārātha, Cintā-manḍapam) varada⁷ and ghatas; abhayā and arukṣa⁸ and katiśākida⁹ & kati¹⁰ and mūsaka. Here the god is seated on a simhasana¹¹ with bull sitting below. Both his hands are resting on his knees. Flames of fire round his head confirm that he is Agni.

1. Calcutta Museum; Mathura Museum; Lucknow Museum; Varanasi Gallery, Sarnath Museum; It outside Sm T on the roadside Usian.
2. Elements of Hindu Iconography—Gopi Nath Rao, P 523, Figs.
4. Allahabad Museum; both hands broken) Back out Kangaraj T Bhuvanesvara.
5. Asutosh Museum; Calcutta (First hand broken) Lucknow Museum; (No rosary) upper 12 inch Mahadeva T Usian; (No rosary) Sm T Chandrakshara Patan; Gwalior and Shalawad Museum.
7. Sm shrine near Ambika T Jagat; (Varada w th rosary and 2nd hand broken) Jaspark Museum.
9. At out Ambika T Jagat.
11. At out Sm T ahead of Sati stones Usian.
Similar to this is another image of Agni seated on ram. In his two hands he holds kurcha and a srupa or aruk, the top of which is broken (Fig. 108).

Our handed images of Agni show in his hands:

Kanal: srupa, ghata and abhava.

Kanal, sruk (not very clear) ghata and fourth hand is not clear. In this image he is shown like Brahma as opris Nath Rao also gives similar avadhas in his hands.

Ghata: srupa, mustak and abhava.

Kanal: trisula, kurcha (or bundle of grass) and kati.

Trisula is justified in his hands due to his identification with Siva.

Varada: parasu, had is not clear and ghata.

Kati: kanal, sakti and gada. Sakti he carries in accordance with Silparatnakara and Elements of Hindu Iconography.

Varada: srupa, aruk and ghata with his yahana ram (Fig. 109).

First hand is broken, srupa, aruk and ghata.

5. Lower frieze Kesaria J. T. Udan.
7. Tank Hodhera.
10. Outside Smt T near Vishnu T Kiradu; Outside T facing Ambika T jagat; (Varada with rosary, Sarupa-2 hands broken) Ekalinga T area.
First hand is broken, srusa¹, srusa and ghat₂.

One image has Ramal² and pastak in upper two hands, lower two are broken.

3. Ima³

Ima³ is the god of South and has buffalo for his vahana.
His two and four handed images have been found.

The two handed images are shown carrying:

Khatvanga⁴ and passa(Fig.110). Khatvanga seems to have been given to him in place of Danda⁵ which he carries according to Abhila-shitärtha, chintāman. Though no text can be quoted in favour of his carrying khatvanga yet passa and buffalo, his vahana help in identifying him with certainty. "is two handed images have kat⁶ and Sword of avadh₇ exchanged danda⁸ and kat or with gada⁹ in right hand left one is broken. Gada can be justified in Ima's hands on the basis of an image found in the Shipdhamaram Siva Temple¹⁰.

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1. Room 2 Kota Museum, 2. Hastakala Prasikshana Kendra Jabalpur,
3. Konark Museum; Delhi Museum,
4. At out Rajfrad T Bhuvanesvara (Lt hand broken) room 28 Gwalior Museum,
5. Martivgna-G.H. Ahare, P.195-196,
6. Sh shrine near Ambika T Jagat,
7. Om square T Chandrabhaga Patan,
8. Entrance, Birla Museum, Bhopal,
9. Room 10 Gwalior Museum,
The four handed images depict in the hands of the God:

Kati¹, khatvanga, ghanti and Bird² (Fig. 111). He has kukkuta in his hand according to Purāvatāra.

Gada³, kara, ghanti and Bird.

Varada⁴ with a ring, gada, bird and ghata.

Kati⁵, khatvanga, mustak and bird. Mustak he carries according to Purāvatāra.⁶

Lokanati⁷, khatvanga, bird and mustak.

One image shows Rama, para gå and bird in the two upper hands of the god while the lower two are in anjali pose.

Another peculiar image shows Rama as having two horns with hands in sukha pose⁸, holding parasyu, third hand is broken and fourth is resting on the leg.

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1. It out Bhutesvara Mahadeva- Garhi-Khadvaha.
3. It outside Rajavirat T Schaggur.
4. Room 2 Kota Museum.
5. Tank Hodhra.
6. Outside in T near Vishnu T Kirdhu.
7. Outside old T Girnar.
8. Lucknow Museum.
4. Naśirīti

God of the south-west is Naśirīti. His vahana as given in Abhilashitartha-chintāmani, Agni purāṇa, Anicarātra and Śāṅktavandita is a cow. Vishanacharottara gives an ass or camel while Hupavatara gives a dog as his vahana. Generally images of Naśirīti have been found with man as his vahana.

His two handed images have been shown with khada and khetak according to the text Abhilashitarthachintāmani with khada and Kati and man as his vahana, while another gives an ass as his vahana.

One peculiar image of Naśirīti with ass vahana shows Gada in his first hand while the second is placed on kati (Fig. 112).

Only two four handed images of Naśirīti have been found. They both show man as his vahana and he carries:

Khada, khetak, narasunda and fourth hand is not clear.

Khada, and narasunda in two hands other two are broken.

<table>
<thead>
<tr>
<th>1. Martvigane</th>
<th>G. R. Khare</th>
<th>P. 196</th>
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<tr>
<td>2. Calcutta Museum</td>
<td>St. out Sm T near Sati altanates and Sm T on left of Devi T Osian</td>
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<td>3. Islam Nagar</td>
<td>Mithita (Khada in one hand) Lower frieze sanctum gate near Vishram T Osian</td>
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<td>4. Sm T near Ambika T Jagat</td>
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<td>5. Kalika T Chittor</td>
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<td>6. Outside Ambika T Jagat</td>
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<td>7. Room 26 Gwalior Museum, Fort</td>
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<td>8. Outside &amp; facing Ambika T Jagat</td>
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</table>
The Lord of West is Varuna and his vahana according to Natya Purana and Agamas is makara or alligator. According to Pratih Sanhit and Vishnu-Dhamottara it is hamsa or swan, or a Chariot drawn by seven swans. Though varying on the point of vahana, all the texts agree in giving pasa in one of his hands as his characteristic avadha. His four handed image can carry varada, pasa, sarpa and kamandal or padma, pasa, samhita and ratnapatra. But generally Varuna images have been depicted with alligator or makara as his vahana.

The two handed images of Varuna with his vahana makara depict his carrying:-

Varada and pasa in accordance with Suprabhadagam
Pasa and second hand haumya on one side.
Pasa and kamal or kamal and pasa.
Pasa and kati or vice versa.
Pasa and Ratnapatra or ghata.

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1.3.4.5. Murtivignana-G.Khare P.196.
2. Elements of Hindu Iconography-i.epl Nath Rao, P.529.
Birla Museum, Sonepat, Brahma on the right and Vishnu on left in the prabhavali.
7. Beek out Rajarshi T 2sureswara; Entrance, Birla Museum, Sonepat,
hands not clear.
10. Bomm 2B Gualior Museum; first hand is broken.
Kali T Chitter.
Sanchi Museum.
12. Lower frieze sanctum gate big T near Vishnu T Osman.
13. Sm shrine near Asbika T Jagat.
14. Sm square T Chandrabhaga Patan; Jalalwad Museum.
Four handed images of Varuna are shown carrying—

**Varada**, **pace, pustak** and **ghata**.

**Varada**, **pace, kamal, ghata** or the hand is broken (Fig.113).

Or **Phala** in the fourth hand while the third is broken.

One two handed image of **Varupa** with consort has also been found. Here peculiarly enough **Varupa** is standing to the right of the god holding **kamal** and **dupatta** in her two hands. God's first hand is broken second is resting on **kati**. Her **vahana** **akara** is shown between the legs of the god.

6. **Vāyu**—

God of the North-west is **Vāyu**, his **vahana** is deer perhaps due to its fast speed, its characteristic **nyūka** seems to be **dvaja** given in his hands by practically all the iconographic texts e.g. **Abhilakhsitartha-chintāsana**, **Aṣṭamahadhāsana**, **Āditya Purāṇa**, **Sukhavatāra**, **Śrītattvamadhī** and **Sūrabhadāsana**.

Both, two and four handed, images of **Vāyu**, have been found and the two handed ones are shown with—

**Dvaja** in right hand or **dupatta** to signify **dvaja** and the left hand is broken.

**Dvaja** and **kati**, **dvaja** and **danda** in accordance with **Śrītattvamadhī**.

---

2. Sev T Nagda; outside T near Victory Tower, Chittor; (Varada with rosary and fourth hand broken) Sev T of Tarog (2 hands broken) Sm Vishnu T Kachhra; Sm T near Devi T Osiyan.
3. Outside T facing Ambika T Jagat; (First and fourth hands are broken) outside T near Vishnu T Kirchu.
4. Room 2 Kota Museum.
6. Sm Vishnu T Gr, 4 Kachhra; Lt out Devi T Osiyan.
7. 412, Hartividhane G.K. Khare, P.197.
8. Room 22 Qualian Museum Allahabad Museum, Entrance of **Mira Museum, Bhulpal**.
9. Lt out Assaria Kumar T and Lower frieze Mahadeva T Osiyan, Lower frieze sanctum gate of **Mg** near Vishnu T; Lt out Sm T on the other side of the road, Osiyan.
10. Sm shrine near Ambika T Jagat.
11. Sq T Chandrabhaga Patan.
Thyaja in both hands. His vaahana deer is very clearly shown (Fig. 114).

Four handed images show him carrying:

- **Varada**
- **dhwaja, kanal and ghata.**

- **Varada**
- **dhwaja, dhyja and ghata.**

One peculiar image shows in Vayu's hands varada, ankuse with dhyja tied to it, in upper two hands, fourth having a ghata.

- **Gada**
- **dhwaja, dhyja and kati.**

- **Gada**
- **dhwaja, ghata and fourth hand is broken.**

- **Varada** and **gada** with the dhyja tied to it and second and fourth hands are broken.

One most peculiar image shows Vayu with his vaahana deer holding pencil in first hand, ankuse with a bird sitting on it in second and a mustak on which he is writing in the fourth hand.

The third hand is broken.

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1. Jhalawad Museum (First hand broken) Kalika *Chittor.*
2. Big Siva T Gr 3 Kadwaia (2 hands broken) Siva T Gr 5 Kadwaia (Varada with rosary and third hand broken).
   Outside old T Girnar (3rd and fourth hands broken)
   Outside Sun T Modhera.
3. Sm T to rt of Devi *4* and Sm T in front of mahakir T vaishn (4th hand and first hand has rosary too) Outside Sm T near Vishnu T Kiradu (First and fourth hands are broken)
   Outside Maulaka T Ghumali; Sm T Megda, Outside T near Victory Tower Chittor; Room 2 Kota Museum.
4. Skalinga T; 5. Tank Modhera.
5. Room 28 Gujali museum.
6. Outside *4* facing mahika T Jagat.
7. Outside T near Victory Tower Chittor.
An image of Vāyu with his consort standing to his right has also been found. Both are two handed. God's first hand is broken, second holds a danda and the goddess has churn in her second hand while the first is broken.

7. **Kubera**

God of the North is Kubera whose yaksha is visama. He
goes, man, elephant and horse according to abhilashitārtha-
chintākara, Agni purāṇa and Aiśu adbhodhāgama, Bhārat-sambhita and
Purvakāśikāgama, Varāvatāra and Sīrīvatavāntaki respectively.

His characteristic avatāra are the bowl as he is very fond
of drinking, or ghata which contains wealth for he is considered to
be the god of wealth; and a nākula or a purse for carrying coins. He is shown seated and is pot-bellied.

Two handed images of Kubera sometimes having a pot-belly
are shown with Bowl and nākula (fig. 115) be female attendants are also
there. The one on the right is pouring drink in the god's bowl and that
on the left has garland.

---

1. Room 2 Kota Museum.
7. Lt out Devi T Osian; Second T on the roadside Osian; Room 10 Gwalior Museum, (with 3 pots) d outside Śiva T Gr. 3 
Kachha.
8. Indore Museum; (lt hand br) room 6. Gwalior Museum, Sanchi Museum; (Order to changed) Allahabad Museum, Lucknow Museum; Room 2 Kota Museum; Lower frieze Kesaria K.T., a d outside mahadeva T Osian; Top frieze fig 8 near Vishnu T Osian and sanctum gate Śiva T on the otherside of the road Osian, Śiva T Osian.
Other images have Bowls\(^1\) and \textit{varada}, nakula\(^2\) and nakula\(^{3}\) and \textit{ghata} and \textit{nakula}, as he is drinking wine from the \textit{ghata}.

\textit{Ghata}, \textit{sada}, \textit{phala}, \textit{nakula}, \textit{kati} \textit{and ghata kati} \textit{and phala}, with an attendant offering a pot of gems to the god.

One Kubera image\(^9\) is given Bowl in left hand, has Ganesa and a male attendant on his left while a female attendant with a Sword stands on the right of the god.

Four handed images of Kubera show him carrying:

\textit{Gada} \(^{10}\), nakula, nakula and sancha.

\textit{Varada} \(^{11}\), nakula, nakula and sancha.

\textit{Kama} \(^{12}\), kama, sancha and phala.

---

1. Outside Teli T Gwalior.
2. Room 9 Gwalior Museum (A ghata is kept below), 3m T on rt Chandrakrita Patanik out 3m T near Kaliya T Chitit., Entrance Miria museum, Bhopal.
3. Room 9 Gwalior Museum.
6. Ajarar Museum.
7. San T near Ambika T Jagat (Ayudhas interchanged) Kaliya T Chitit.
8. Outside Ambika T Jagat.
10. Outside Totesvara T Kothi.
11. Outside Vishnu T Kedwa; Room 2 Kota Museum; (First hand broken) Someth Museum; 3m T near Vishnu T Kiradu.
12. Wjai
d\textit{a\textit{a}} can be justified in his hands on the basis of Kubera images found at Khajuraho.
Bowl¹, kanal, kanal and pura².

Abhava², nakula, nakula and ghata.

Varada³, nakula, nakula and ghata.

Pura³, trisula, vajra and ghata. God has elephant yahana.

Varada⁴, nakula, nakula, and gada with elephant yahana (fig.116).

One six handed image of Kubera has also been found with elephant as his yahana. He carries Varada⁵, askusa, nakula, nakula, pasa and ghata. On either side of him stand five attendants.

Kubera with his consort Riddhi⁷ (as given in the Utterkanda of the Rājavana) has also been shown.

Two handed image of God with consort has Bowl⁶ and alingana pose while the consort has a kanal.

The second image shows god with Bowl⁹ and nakula and consort has a sartighata.

1. Dhubeia Museum.
2. At Outside Rajvarat Tschogotka.
3. Outside T near victory flag, whither it cut. Agulakha T Ghuni-first hand is broken (One image has got yahana) Tank Hodhora.
4. Outside old T Ghinara.
5. Ajmer Museum (Ayunhas of first and fourth hand are changed) Outside Sm T to the rt of Devil T Otian, outside T facing Amdika & Jagat.
7. Room 11 Gwaller Museum.
8. Pillar top Mandap Chauvarya T Om.
9. Room 2 Kota Museum.
Four-handed images of this couple have Bowl ankusa pakula and alingana. Consort has a darapana.

Another image with elephant vahana shows Riddhi and Siddhi the two consorts of the god on either side of him while he has abhava, pakula, pakula and ghata in his hands.

8. Isana:

Isana is the god of North-east. His vahana is bull. He carries trisula as his characteristic weapon. Isana is seated in Lalitasesa on his vahana bull.

Two-handed images of Isana show:

Gyan pose with akshamala and trisula.

Trisula and kati, khatvanga and kavali.

First hand is broken and the second holds a ghata.

But vahana bull helps identification.

Four handed images of Isana show in his hands:

Kavali, trisula, sarpa, holding dupatta as given in Murtivigana of ghata.

1. 5th Pillar Vishnu Kiredu.
2. Rt out Vishnu T Kiredu.
4. Lt out devi T Osian.
5. Calcutta Museum: Rt out Sm T on the other side of the road ahead of sati stones, Osian.
6. Sm shrine near Ambika T Jagat.
7. Sm T ahead of sati stone Osian. According to Ambumadbhadagama and Gopinath Rao's Elements of Hindu Iconography, P. 538 he carries Kapala. Here Khatvanga has been given to him which he can carry being a form of Siva.
8. Lower frieze Mahadeva T Osian; first and third hands broken, second has trisula and fourth is on kati. T facing Ambika T Jagat.
9. Sm sq T Chandrabhaga Patan.
Varada, trisula, sarpe and the fourth hand is broken.

He is depicted in the north east.

The Navagrahas:

The Zodiac is divided into 27 or 28 constellations or Nakshatras. These are called the Lunar Mansions. These Lunar Mansions are believed to exercise great influence on human beings and their affairs. They are constantly bringing good or bad effects and are supposed to be great stores of power. These Nakshatras are also deified with coloured faces and hands in Buddhism. They are described collectively in the Dharmanadatuvagisvara Hapala of the Annaparayagavali.

In this Hapala the Nakshatras are given one face and two arms which are clasped against the chest in Anjali mudra.


Time deities: Another set of interesting Hindu deities are described in the Kalschakra Hapala as Lords of the Twelve months of the Hindu calendar. They are rarely represented but their names are -


Dates - Tithis or the distances between the sun and the moon are also deified but these can not be properly determined in the absence of definite iconographic information.

of these have not been possible to trace in any sanskrit text.

Seasons: The seasons of the year were likewise classified and were given form
colour, weapons and were affiliated to one or another of the Dhyāni Buddhas.
Their descriptions are also not available though their statuettes have been
discovered in Tibet and China both.

The Grahas are nine in number and refer to the planetary bodies which move
around the earth. According to Ṛṣabhaśāstra they all should be depicted as wearing
Kirita-mukutas and khatas-kundalas. Of these Sūrya carries kamandalū in both of his
hands, some have kundal flowers in both of his hands, Bhūma has dança and
kamandalū; hands of Budha are in yoga-āsana; Guru carries akṣamala and kamandalū
and so does Śukra; while Śani has dança and kamandalū in his two hands; Rāhu's
face alone is visible and is snow white as if kept on a Navagrha kundal or Sacrificial-pit.
Ketu has a serpentine body with his hands folded in anaja pose. A large number
of Navagrha panels have been found tallying with the above given description.
(fig. 117 and 118). Most of them are so small and covered with moss etc. that it
is difficult to note their details individually.

One panel depicts only Asha or Eight Grahas with Buddha seated in the
centre in Bhurachakra āsana.

Another panel depicts Bangala, Budha and Guru as bearded and Rāhu with
teeth protruding.

The Navagrha Panel in Allahabad Museum shows Brahma and Śiva on extreme
right and left and Vishnu in the centre with his hands having athaya, tada, chakra,
and samśa.
The Navagraha panel in the Asutosh Museum showing Ganeśa in the beginning could be studied in detail which are as given below—

Ganeśa on his mount rat with akshamala and parasu in his hands, Sūrya with kamal in both of his hands; next comes perhaps būchha on his vahana depicted as a boar or ram but it should be lion. He carries akshamala and ghata which does not tally with any text. After him comes Mangala with a ring and sakti, Sani with bana and dhanusha; Guru is bearded and is seated on a swan akshamala and kumandalu. Sukra is seated on a horse with akshamala and kumandalu. Chandra with his horse vahana (though it should be a chariot drawn by ten horses) has akshamala and sakti Rāhu with a Nevasa-lunda and ketu with his nārāpentine body. Similarly a panel in Lucknow Museum is also very clear but there the first hands of most of the brahas are broken. Separate depictions of Chandra, Sāndi and ketu out of these Navagraha are also found. Chandra has been depicted with a crescent moon adorning his head or his crown. The first image shows his left hand holding a ghata while the right hand is broken.

Rāhu depicted alone stands in anjali pose or tarāya-nakārā. Ketu under a large canopy stands in anjali pose. Rahu and ketu are also depicted together with their hands in anjali. The latter is shown without legs and on top are shown Śiva Brhadā, Vishnu and Lakṣmi.

Pinga Magadā 11, Pura Magadā with twelve Kāhis, Navagrahas, ten Rūpras and twentysix Nakshatryas is found. Another panel of Nakshatrya Magadā shows Kali, Prabhāta, mañcshāna, Aparāhu, Sandhyā, Jāma, Purva-phāτkuna, Utara-phālakuna, Hasta Chitra, Śvasti and Vaiśākha.