CHAPTER VI.

Other Hindu gods & goddesses.

Including

Demi gods.
CHAPTER VI
OTHER HINDU GODS AND GODDESSSES INCLUDING DEVI GODS

Brahma—

Brahma was born in a golden egg and was therefore known as Hiranyakarha. He sprang from the waters and the ether. Taking the form of a boar, he lifted up the earth from the ocean. He took the avatar of a fish and was born from the lotus that issued from the navel of Vishnu. He was the father of Daksha and other Prajapatis. He disputed the superiority of Vishnu over himself and when Siva appeared in the form of a pillar of fire to solve their dispute, Brahma went up to search its upper end and failed to do so. Brahma was born to the rishi Atri and his wife Anusuya as one of the aspects of Dattatreya; he served as the chariteer of Siva when the latter attacked the Tripurasuras. Brahma was also the Purusha in the marriages of Siva and Subrahmanya.

Brahma was primarily considered as one of the sacred Triad i.e., Brahma, Vishnu and Mahesh. As such he was the Creator of the Universe and all living beings, Vishnu the Supporter and Siva the Destroyer of living beings. Gradually Siva and Vishnu superseded Brahma partly because he married his own daughter Sarasvati, and thus committed a heinous crime partly for his telling a lie for which he was cursed by Siva that he would not be worshipped in future as an independent god. Hence temples dedicated to Brahma are rarely found but his images are often depicted on temples of the Pañchadevas. He is also depicted in the Prabhavallis of Vishnu and Siva images which shows that he was worshipped as one of the Trinity.

Brahma according to Rupamandana should have a swan vahana and carry kamal, sruck, karkha (i.e., kusa grass) and kamandal, akshamala, pase, sruva or karkha, and kamandal, pustak, kamandal, pase and kapal. According to Matsya-Purana (Chapter 260, 40-44) Brahma has four faces and is also shown seated on

lotus carrying kamandal, sriva and danda and sruva om ja sruva om his four hands.

2. Matsyapurana mentions Sarasvati as the wife of Brahma on page 260, verse 40-41.
3. One is at Pushkara Tirtha and other at Khajuraho though it has Sivalinga and hence this name seems to be wrongly given to it.
Brahma images have been found having two and four hands. Hay images being in a bad condition fail to show clearly the details of the svadhya in the hands of the god.

The two handed images of Brahma show in his hands akshamala and ghata; abhaya with akshamala and ghata. A three faced image has abhaya and ghata; Brahma to sits on his vahana swan with pustak and ghata.

Four handed Brahma images are shown to carry:-

Abhaya, aruva, kurcha (bundle of kusa grass) and ghata.

Akshamala and pustak in upper two hands lower two in anjali pose.

Abhaya with akshamala, aruva, kural and ghata.

1. Lt out Purbi T; Varenasi gallery, Sarnath Museum, Dhar Museum (Bearded image) Rajcot Museum; Mandap and Arddhasanadap Narbadesvarara T Um; Endore Museum; Gateway Bahr T Gwalior Fort; Sanctum gate Sas Bahu T Gwalior Fort, Room 10 and 22 Gwalior Museum (three faced image) "thakrash" Gyaraspur; Lt outside Devi T and in 3a T on the rt of Devi T Osian.


3. Upper frieze ashodeva T Osian.

4. Sanctum gate and outside 3a T ahead of sati stones, Osian.

5. Back outside the T on roadside Osian.

6. Patna Museum; (Varada with akshamala and 3rd hand is broken)

7. Lt out Purbi T.

8. Delhi Museum.
Brahma is seated in Lalitavarna having varada, aruva, hand broken and phales.

Varada² with akehvala, aruva, pustak and ghata.

Varada³, kana, (it is not very clear), kana, ghata.

Arupa⁴, pustak, hand broken and ghata.

Varada⁵, kana, pustak and ghata.

Abhaya⁶ with akehvala, aruva, pustak and ghata.

Abhaya⁶, aruva, kana, and ghata.

Varada⁸, aruva, pustak and ghata.

Varada⁹, Abhaya with akehvala, kana, and pustak.

1. Dhar Museum; (2 upper hands broken) Top relief of door jamb leading to the Vedic Chauvari T Unj (Varada only, rest same) Lt outside niche Chauvari T Unj (No rosary) Sanctum gate and outside Vishnu T; Diva T Gr. 5 and Sm Siva T Gr 3 Keshava; Chakalesvara T Ujjain; (First 2 hands br) Jalannagar; (Exhibits) Dumbella Museum.
2. Dhar Museum; (2 upper hands broken) Top relief of door jamb leading to the Vedic Chauvari T Unj (Varada only, rest same) Lt outside niche Chauvari T Unj (No rosary) Sanctum gate and outside Vishnu T; Diva T Gr. 5 and Sm Siva T Gr 3 Keshava; Chakalesvara T Ujjain; (First 2 hands br) Jalannagar; (Exhibits) Dumbella Museum.
3. Room 22 Gwalior Museum; Fort; (Varada with rosary) Hastakala Prakshema Kendra Jabalpur; (first hand in abhaya pose) Ajmer Museum.
4. Lt outside Tetesvara T Kadwaha.
5. Shah T Mt Abu. Rt out Rajwirat T Sahpur.
6. Lt out Rajwirat Sahpur; (No rosary) Nahant Ghadi Das Museum, Jaipur; (Lower 2 hands br) Ajmer Museum.
7. Varadah Ajmer Museum; (3 hands br Sruva in one) Ajmer Museum; (3 hands br) lower frieze sanctum gate Vishnu T Kiradu; (2nd hand br) Sm T Ghumli.
8. Sm T Chandrabhaga Patan; (3 images Room 2 Kota Museum (with 2 ladies) Varada Museum.
9. Rt out Parsvanath T Mt Abu.
Lower two hands are in antala \(1\) pose, aruva and kusal.

he holds in upper two hands.

Varada \(2\), aruva, kusal and ghata.

Abhaya \(3\) with sakhmala and pustak in upper two hands, lower two are broken.

One image shows Brahma \(4\) seated in padmasana with aruva and pustak in upper two hands, lower two are folded on feet.

Brahma images \(5\) have also been found with his consort Brahmak inalingana pose.

The four handed sukhasana images of Brahma have:

Katibasta pose \(6\) aruva, pustak alingana. Brahma has a shata in her left hand.

Gyan pose \(7\) aruva, pustak and alingana. She has a phala in her left hand.

Varada \(8\), aruva, pustak and alingana. She has kusal in her left hand.

Brahma's two hands are broken while the remaining second and fourth have aruva \(9\) and ghata.

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1. Skalingsa T
2. Outside T near Shank victory tower, Chittor; Outside T Girnar;
also recessary) Outside T Girnar; Outside Naulakha T Ghumi;
(3rd hand not clear) Tank Nohhara.
3. Broken shraddha T near Shabir T Osian
4. Skalingsa T.
5. Sancum gate Mahadeva T Osian; 3rd and 4th Pillars
Manad Vishnu T Kiradu; outside Sth T bear Ishna T Kiradu.
6. Aynstosh Museum, Calcutta, (2nd hand is broken)
Delhi Museum.
7. 5th Pillar Vishnu T's Mandap, Kiradu.
8. Parsvanath T Mt. Abu; Mt out Naulakha T Ghumi.
One image of Brahma and Srahastri with their vahana swan shows the god having abhaya with akeenala, akrurav, pustak and the fourth hand is holding a baby on its pahs palm. The consort is also shown beside him.

Hanumana:

Gana worship also paved the way for the worship of his most beloved devotee Hanumana who was ready to lay down his life for his lord.

Hanumana images found are two handed only and can be easily distinguished due to the monkey-face of the god.

One image shows the god Hanumana lifting a mountain in his hands, a woman worshipper is seated beside.

Another common depiction of Hanumana is in a flying pose with Gaah in right hand and a mountain in left (Fig.119).

With one hand raised and the other pressed to the breast Hanumana is shown trampling goddess Kali under his right foot. This related to the story when Hanumana had gone to Patalsloka to save Gana and Laksmana from Abiravana who wanted to offer tapas to Kali in sacrifice.

Hanumana is also shown with a dagger hanging on one side of his waist while his hands are in anjalipose or one hand is broken and the other is in sucha pose.

References:
1. Rt out Rajvirat I Sohagpur.
2. Pedestal Konark Museum; Rt Lt out Puri T; Room J Shivanarasvara Museum, Junagarh Museum, Birla Museum, Bhopal.
5. Room 26, Gwalior Museum.
6. Nehaongaon Rewa; Exhibits at Lalnavagar.
Hanumāna\(^1\) is shown holding a flower and a discus-like thing in his hands.

One sculpture depicts Hanumāna\(^2\) flying ahead with the hill top in his hands; a Rakshasī (female demon) is looking up at him and Bharat is also going to shoot him with an arrow. This is a scene from the Ramayana where it is said that when Hanumāna was returning to Lankā with the hill top containing the herb needed for reviving Lakshmana, Bharat shot him with an arrow taking him for a demon. Hanumāna fell saying "Rama, Rama" and Bharat, learning everything from him, not only cured him but also gave him his own power so that he may rush back with double speed.

Kārtikeya\(^3\):-

Skanda, Kumāra or Kārtikeya, the son of Śiva and Pārvati, leader of the Śiva Ganas as well as the commander of the gods came to be worshipped widely from the age of the Epics onwards\(^4\). According to iconographic traditions Kārtikeya has to be depicted having six faces, with peacock as his vahana and spear or Jakti as his characteristic weapon.

Kārtikeya\(^5\) has been very commonly shown with his vahana, the peacock.

The two handed images of Kārtikeya depict him as caressing\(^6\) his vahana with right hand and holding Jakti in the left or he holds a Lotus Bud and Jakti in his two hands.

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1. National Museum, Allahabad Museum,
2. Pillar base Mantap of the T facing Sun T, Modhera,
4. Calcutta Museum; Asutosh Museum, C. Loutta; Gauhati Museum; Siva T Bednawar; It outside Teli T Gwalior Fort; Bajra Math Gyarspur; Sma shrine in Skalinga T area; Lucknow Museum, earthen Museum, Siva gallery, Birla Museum
5. Bhopal. \(5\) It outside Teli T Gwalior Fort; Room 9 & 23 Gwalior Museum
6. Devotees and Ganas are also shown) Room 10 and 23 Gwalior Museum.
Kartikaya is shown on peacock with sakti and a bird which should be the Cook or kudkuta.

The four-handed images of Kartikaya depict him feeding his vahana having trisula, damaru and bird in the remaining three hands. He carries his father Siva's weapons the trisula and damaru.

He is feeding his vahana and has pustak, kama and the fourth hand is hanging at one side.

Feeding his vahana, kama, pustak and sakti (Fig. 120).

Feeding his vahana, kama, sakti and ghati.

Abhaya, sakti or khadga, khetak and bird.

Varada, sakti, bird and ghati (Fig. 121).

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1. (Three faced image)Sanctum gate of Jn T in Kalinga T area; Baroda Museum.
4 & 5. Room 23 Gwalior Museum; Gwalior Museum.
6. Delhi Museum.
7. Top Most frieze Sig T near Vishnu T Osian.
8. 3rd Pillar Surya T Kiradu; (Three faced image) Somnath Museum; (3rd hand not clear and bird in the 4th) Around the Tank Nadihora.
Varadai Sakti, kama and phata.

Two six handed images of Kartikeya have been found having varada with akshamala, bana, bird, dhanusha and phata; one hand of the image is not clearly depicted. Another has sakti, khadga, pulling bana from the tarakaasa, khetak, dhanusha and phala which the peacock is eating.

One eight handed three faced image of this god has vajra, bana, shanti, dhanusha, abhaya, pustak, bird and one hand is broken.

The six faced twelve handed image with peacock vahana shows him feeding his vahana, suchinasta pose, bana, khetak, dhanusha and phala with six hands broken (Fig.141).

Revanta

Revanta is said to be the son of Shrya. His favourite pastime is boar-hunt.

Images of “evanta” depict him seated on horse back with a dagger in his left hand. Two boars are shown between the front and hind legs of the horse (Fig.122).

He is hunting wild beasts like elephant, bear and lion in a jungle.

1. T near Victory Tower Chitter.
2. (Peacock is kissing the hand of his Lord) Indore Museum.
3. Room 2 Kota Museum.
4. Back outside Siva T Gate, Udaipura.
7. Sun T Konark.
8. Wazir Ajmer Museum.
Another image shows a man holding chhatra (big umbrella) and walking behind the horse on which Revanta is riding. Other details are the same as those in the above images.

Daksha Prajapati:

Prajapati is the Father of Creation. He has a goat or a deer face.

One image of Daksha Prajapati has also been found. He has been shown seated in Lalitāsana having a goat's head and in his hands he has Vyakhyana mudra, araya, pustak and ghata.

Bhraspati:

Bhraspati is the Purohita and Guru (Priest and the Teacher) of the Gods. The two handed image having abhaya with akhamala and ghata in his two hands may be taken to be that of Bhraspati or it may be of an ordinary Rishi.

Viṣvakarma:

Viṣvakarma is the Chief Architect who is said to have developed the various styles of temple construction as well as various Iconographic depictions. He rides on a swan, has three eyes and carries akshamala, pustak, a measuring yard and a kasandala.

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1. 2nd Sm T near Dewi T Osian.
5. Silparatnakara- Narmadasankar Sompura, P.407 V.70.
Image of Visvakarma found, depicts him with two birds\textsuperscript{1} as his vahana, first hand in varada pose but also holding pustak, upper two are broken and the fourth has a karanda.

Kamadeva.

Kamadeva or Sannatha is identical with Pradyumna. According to Silparatna\textsuperscript{2} he should carry a bow of Sugarcane in his left hand and five flowery arrows in the right. His flag has a Makara symbol and his two consorts are \textsuperscript{3}Rati and \textsuperscript{3}Riti.

A god shooting\textsuperscript{3} arrows from his bow with one consort standing on either side of him can be none other than Kamadeva.

In another image he is just standing\textsuperscript{4} between his two consorts holding a bow and an arrow in his hands.

A third image\textsuperscript{5} shows him seated on a Makara in Lalitasana with two consorts. The consort on his right holds a chauri and a sword, that on left has kept her hands on her knee. On the Makara is carved Dhyana and Chakra and a female worshipper sits there. The god is fondly touching the chin of his consort on right and breasts of the one on his left.

In this image\textsuperscript{6} Kamadeva is shown only with one of his consorts—Rati. The god here has an bowl and a fish\textsuperscript{*} in his two hands while his consort Rati sits beside him in an enticing pose.

\textit{Asvins Kumāras.} \textsuperscript{1—}

\textsuperscript{1—}Asvins are in number or are the twin sons of Sūrya both having horse faces. They are the celestial physicians. \textsuperscript{2}Asvin Kumāras\textsuperscript{7}
are depicted horse faced having abhaya and ghati (representing an auschhipatra) in their hands.

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According to the Puranas he should resemble Siva exactly but he is more often represented as bull or a Bull faced human being. This bull faced god is Dharma which is represented by Siva's vibhuma - Nandi, the Bull (Fig. 123). Four handed 'handkesvara images are shown with :-

Varada, aruva, pustak, chata.

Varada, kacal, kastak, chata with bull vibhuma.

Abhaya, kacal, kacal, hand broken.

Abhaya, hand broken pustak, kati pose.

Varada, chakra, gada and sakha.

One Bull faced image of Handkesvara with consort has also been found, but its hands are broken.

B. Goddesses.

Suryani :-

A few images of Surya or 'Suryani, the consort of Surya, have also been found. They are either two handed or four handed.

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9. Mandin originally was the theiomorphic form of Siva but it was gradually anthropomorphized.

2. At out Rajavarat T Schagpur.
3. Outside Rajavarat T Schagpur.
4. Indore Museum.
5. Hubela Museum.
6. Room 2 Kota Museum.
The two handed images show the goddess with kama1 and kama2 and ghata or kama3 and phala in her two hands.

Her four handed images show in her hands -

Abhayas, kama, kama and ghata.

Vrada5 with akshamala, kama, kama and ghata.

Hand on knee6 or vrada7, kama, kama and phala.

Bhrishih2 -

Two images3 of a lion faced female goddess seated in Lalitkama has been found. Unfortunately her hands are broken hence it is not possible to say what ayuhis she carried. None the less it is evident that she is the consort of Bhrishih2 the fourth incarnation of Vishnu.

Buddhi the Consor of Ganesha 4 -

Consort of Ganesha when depicted alone has been4 shown9 with an elephant head like that of her Lord and this helps in identifying her(fig.124).

1. 8th Pillar Vishnu T Kiradu (Lt hand broken).
2. Rajkot Museum.
3. (One image has its 2nd hand broken) Rajkot Museum.
5. 7th Pillar Vishnu T Kiradu, Indore Museum.
7. Outside Vastupal T Girmar.
8. At out Sam T Brohers.
9. Vishnu T Kadshah; (She is seated on a low stool) Calcutta Museum.
The image of Buddha with elephant head has been found just above that of Gapist in a small temple at Un.

Other two are four handed images. One has varada, kanal bowl of laddoo and the fourth hand is resting on knee. The other has kanal, amrutha, gada and a laddoo in her hands. She is touching the laddoo with her trunk. Some female attendants and Gapas are also shown.

Gangā :

The rivers Gangā and Yamunā are very often shown on the sanctum gates of Medieval temples as goddesses. The river Gangā has a Makara or alligator as her vahana and she is shown standing on it (Fig. 125).

One image shows the river goddess standing on Makara holding a ghata on her left palm.

An interesting Museum slab depicts the descent of Gangā on the earth. Gapist, Vishnu, Sūrya and Śiva are also depicted along with some worshippers (Fig. 126).

Yamunā :

River goddess Yamunā rides on a Kūra or Kaṭyāpa (Fig. 127).

2. Rīt out Śiva T Gr 5 Kadwa.
4. Patna Museum, outside Bhoga mandap Puri T 5 Sm T on rt Chandrabhaga Patan; Indore Museum.
5. 2 Bhuvanesvara Museum.
7. Calcutta Museum; Room 2 Bhuvanesvara Museum; Outside Bhogamandap Puri T 5 Sm T on rt Chandrabhaga Patan; Indore Museum.
Yamunā¹ is also shown with attendants beside her.

One image of Yamunā having four hands has also been found. Standing on tortoise she carries Varada² with akṣamala in her first hand, kauśal in the third, while the remaining two are broken. Agni, Siva, Ganesa and Navagrahas are also shown along with the river goddess.

Rati :-

A separate image of Rati, the consort of Kāmadeva, seated with Varada³, bana, dhanusha and ghata has been found. Here she seems to have been given, bana and dhanusha, the svychgas of her male counterpart.

Consort of Vīśṇu :-

Two separate images of the consort of Vīśṇu have been found.
The goddess is shown standing with Varada⁴, dhwaja in upper two hands and ghata; or with Varada⁵, aṅkusa (it is not very clear), dhwaja and the fourth hand is broken.

Alakshmi :-

According to Śadmapurāṇa⁶ it is said that after once the ocean had been churned the gods continued to churn the Kāhira Sāgar. This time Jyesthā Devi or Alakshmi came out of it and the gods asked her to live in places where there are evils, quarrels, dirt and so on.

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¹ Delhi Museum.
² Lucknow Museum.
³ Outside Śamidhesvara T Chitter.
⁴ At out Sun T Hodhera.
⁵ Outside Sun T Hodhera.
⁶ Hindi Sahitya Ki Antarkathaen -Dr. B.N. Tiwari, P.28-29.
According to *Làngka Purāṇa*, Alakshmi came out first after the ocean was churned and Lakshmi later on. This is the reason why she is called Jyeshṭhā Devi being elder to Lakshmi.

Her image seated in Ardhaparyāṇaśāna with right hand broken\(^1\) and left placed on knee has been found.

Two panels of Alakshmi Parivāra (as notified in the Museum plate) have been found.

One depicts six females\(^2\) sitting with horse, goat, bull, lion or ram (not very clear) and jackal faces.

Another shows six emaciated figures\(^3\) of ladies and gents with an emaciated lion in between. All together are called Alakshmi Parivāra.

Six ram-faced\(^4\), seated female images in one panel have been found in the Lucknow Museum. These may also be representing Alakshmi Parivāra. All the six goddesses are seated on bulls while in the centre (i.e., after three of them) stands a male god with kamal and bowl in two hands. Remaining two, of his hands are broken. Below his seat a male figure lies prostrate.

**Jyeshthā:**

Jyeshthā\(^5\) has a crows banner, rides on an ass, is accompanied by her children and has two arms, long nose, sagging lips, long pendulous breasts and belly.

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2. Ajmer Museum.
3. Dhubela Museum.
4. Lucknow Museum.
The image of a ten-handed goddess riding on an ass with varada, khada, holding the reins of her yahana in her folded palam, supporting roof with upper two hands, khetak, vajra, hand closed in fist, hand not clear, with last hand in varada pose may be identified with Jyeshtē on the basis of her yahana.

Goddess known as Jyeshtē in the south is known as Sitālē in Bengal, Bihar and Orissa provinces of North India. Here she is the goddess of small pox. She rides on a donkey and has emblems like a sweeping broom and a pitcher, and is adorned with a winnowing fan on her head.

Four and eight-handed images of Sitālē are shown riding on an Ass having-

Khada, khappara, srinda, fourth hand is broken. She wears a mundanala, khada, dhanusha, lāna, broom with remaining four hands broken.

The third—a very unique image of a three-faced eight-handed goddess with seven Asses drawn on its pedestal. Six of her hands are broken, one is placed on kati and the other on her breasts. One of her faces is that of Varāha. This image clearly shows her close resemblance to Maīti of the Buddhist pantheon, but Maīti has pigs drawn on the pedestal.

1. Ekalīna.
3. Chandrābhaga Patan.
4. Patna Museum.
Manasa:

Manasa is the snake goddess worshipped by the Hindus so that they remain safe from snake bites.

Two images of Manasa have been found. The first shows her seated on a lotus under a snake canopy. Her right hand is resting on her knee while the left one holds a sarpa. The second shows her seated under Nag Canopy with two chata in her two hands.

Devi Gods:

Besides the innumerable gods and goddesses worshipped in Hinduism certain Deivid gods are also worshipped to ward off misfortunes.

Kinnara:

A panel of four Kinnara couples has been found. They are standing on a lotus or beside it in batches of two (Fig. 128). They have half human and half animal bodies. Upper half human lower half that of a bird or horse.

Another panel consists of four Kinnaras only. As above they too are half human and half animal.

Here the Kinnara Couple is shown rejoicing. The male is playing on the Flute and the female is dancing.

Naga and Nagi:

These are half human and half serpentine. The upper half is male in case of Naga and female in case of Nagi with lower half like a serpent.

2. Socio-Religious Condition of North India, V. Upadhyaya, P. 254.
1. Agasthi Museum, Calcutta.
3. B. Malanda Museum; Roof Bhama Shah T Mt. Abu.
They are found in the form of joint or separate deities and also as decorative motifs. They were worshipped by women to procure children. They are shown in anjali\(^1\) pose as worshipping some gods.

"Sometimes they are shown just standing\(^2\) together.

Often they are shown together or separate\(^3\) under a serpent hood canopy.

Some images show the Nāga and Nāgī in alingan\(^5\) pose.

One image shows Nāga\(^6\) carrying a mahaśaṅkara and Nāgī a veena; or the Nāga has gada\(^7\) while the Nāgī carries a baby in arms.

One Nāgā\(^8\) has two Nāgis — one on either side of him.

Sometimes the Nāga is depicted alone but he carries śyamala e.g. krama\(^9\) and śāyana ghatā; here he is shown with gada\(^10\) and sanka placed beside him. Nāga under a serpent canopy is shown carrying the amrta ghatā\(^11\).

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1. Allahabad Museum; (Their tails are entwined together) Outside Sm T near Vishnu T Kiradu; (Nāga alone with tail entwined) Entrance Gwalior Museum.
2. (Hands broken) Allahabad Museum; Vidisha Museum; Calcutta Museum; (Separate images) & out Rajarani T Bhuvanesvara.
4. Lucknow Museum; Patna Museum; Room 2 Kota Museum.
7. Room 2 Bhuvanesvara Museum.
9. Sm out Medhati T Gyaraspur; Sanchi Museum.
10. Ujjain.
11. Side sabhaaktān Bhuvanesvara.
A few Śaṅkī images were also found separately carrying kamāla, dholak (Drum), Pitcher, Mala (garland).

Pretas and Piśāchas:

According to Gopi Nath, Piśāchas are composed of bones, tendons and skin only. Two such images were found.

The first one shows the Piśācha sitting on earth with their hands kept on knees, palm upwards. Another pair of Piśācha images shows them sitting in a peculiar posture with knees folded and both hands touching the earth (fig. 129).

Gandharva and Vidyādhara:

Gandharvas and Vidyādharas are shown over some of the god's images carrying garlands in their hands or playing the divine music. They are also the decorative motif in the temple and have been dealt with in the Chapter on Art and Architecture.

Apsaras:

The dancing maidens decorating the walls of the temples are the Apsaras or the Sursundaris. They have been discussed in detail in the Dance and Music section of the Chapter on hobbies and recreations.

1. (She is under Nāga Canopy) At Fort Beldevī T Gyaraspur.
2. At Fort Konark T.
3. & 4. At base of main T Konark.
C Miscellaneous Gods:

Some of the images found provide a puzzle to the scholars of iconography. Their definite identification is not possible due to the peculiar arrangement of ayudhas in their hands. No text can be quoted in support of the identifications suggested, but some suggestions are being made and the nearest approach to a god or goddess is being given here.

1. The god has kamal, a plain ring and ghata in his three hands intact, the fourth is broken. Taking the ring to be a chakra he can be identified with Vishnu.

2. A bearded god wearing Karandamukuta and a big garland is shown dancing. The garland reaches below his knees. He is holding the garland in upper two hands as if to offer it to a higher deity and of his lower two hands first is held in the abhaya pose and second has a ghata. This may be Brahma worshipping Mahadeva. Another image shows Brahma seated in Padmasana holding akshayala and ghata in his upper two hands lower two hands are folded on feet in Yoga Mudra.

3. The god is shown here with a horse as his Vahana. In his four hands he carries varada with akshayala, sakti, khetak and ghata. This may be Revanta the son of Surya who is very fond of hunting but Sakti in his hands can not be justified.

4. A bearded god is seated on an elephant. He has a rasi-pasa and kamal in his hands. On the basis of ayudhas he can be definitely indentified with Varupa, but his vahana, elephant can not be justified.

1. At out Mangaraj T Bhuvaneswara.
2. Sm T on rt of Mahadeva T Osian.
3. Bhuvaneswara R.
4. Sm T near Aalika Mata Whitt R.
5. ratna museum.
5. God is seated on ram with a tarakasa and gada in his hands. On the basis of his vahana and gada in one of his hands he may be identified with Kubera.

Two images of gods along with their consorts have been found.

6. The first one seems to be that of Shairava with his Sakti Shairavi. The couple is seated on a corpse with trisula in the right upper hand of the god.

7. The second image shows the god seated on his consort’s lap. Their hands are not clear but there is a snake drawn on the pedestal of the image.

8. God with khadga, gana, dharusa, and gada may be Yama due to the khadga and gada in his hands.

Miscellaneous Goddesses

1. The second image is that of Sisha SashKili. Two of her hands are shown as if supporting her head-gear and the remaining two are busy shooting an arrow from the bow to kill a lion in front of her eyes.

2. The four hands of this goddess have varada, gada, chakra and ghata. She might be Vaishnavi as one more image of the same description now in Mathura Museum has been identified with Vishnavi.

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2. Sa T on rt of Mahadeva T Gaian.
3. Room 1 Shuvanesvara Museum.
5. Outside a T Umar.
6. Ekalinga T.
3. Here the goddess Sarasvati is shown with veena, katthasta, holding akshanala, churika and phala. Due to veena and akshanala she can be identified with Sarasvati but churika in her hand cannot be justified.

4. Image², shown with khadgas in all her four hands, may be given the name Khadgesvari.

5. The goddess is shown seated on a lotus and has varada, akshanala, dhwaja (with a bird sitting over it and a bell attached on top of its rod) and ghata in her four hands. Due to her lotus seat she can be Lakshmi but her other avadhás are those of Vayu and so she may be the consort of Vayu.

6. The six handed goddess with varada⁴, pase, dhupadana, dhupadana, abhava and ghata may be Varupani the consort of Varuna. Here leaving the two dhupadana she carries all the avadhás of Varuna.

7. Similarly the two images with akshamala⁵ pase, gada and kanal in their hands may be those of Varupani, though gada is difficult to justify in her hands.

2. Outside T Girnar.
3. Ambika T Jagat.
4. At out Ambika T Jagat.
5. Bhuvanesvara Museum; (4th hand is broken) Room 3