

The Sun (Surya), the Moon, five planets viz. Mercury, Venus, Mars, Jupiter and Saturn and also <sup>the</sup> ascending and the descending nodes of the Moon, called Rahu and Ketu, these nine, are described in the Hindu Astronomy as well as Astrology as the Navagrahas. In the different parts of India, they are worshipped by the people, hence their images are also found in the temples. Amongst, these Navagrahas Surya, the Sun God is the Chief of the Grahas. Moreover, Surya occupies an important place among the five principal deities of the Hindu Pantheon. Keeping this aspect in view this chapter is subdivided into two part (i) Surya and (ii) Navagrahas.

(i) SURYA

As stated before, Surya occupies an important place in the Hindu Mythology. The Saura sect, named after him is one of the five important Hindu sects.

The Solar or Sun worship as well as Sun God has a remarkable position in the history of religions of the World.<sup>1</sup> Egyptians in ancient time, were worshipping Sun.<sup>2</sup> In the Egyptian Mythology Horus is referred as Solar God.<sup>3</sup> Helios and Apollo are referred to as Sun Gods or Solar Gods in Greek Mythology<sup>4</sup> too. The Zend Avesta, possibly the oldest record on the fire worship, refers to Sun or Mitra as one of minor Gods, however a faint reference is found in Mihir Yast, that at one time Mithra<sup>5</sup> was worshipped as the Supreme God.<sup>6</sup> The findings of the Indus Valley, like seals and potsherds with the symbols of Swastika, wheel and circle radiating rays, indicates, possibly the presence of Sun or Solar worship in the region, during that period.<sup>7</sup>

In the Rig-Veda,<sup>8</sup> he is described as, he is seated on a Chariot drawn by one horse, named Etasa., He is also described as a white dazzling horse brought over by Ushas.<sup>9</sup> The Gayatri Mantra : Tat Saviturvarenyam Bhargo devasya dhimahi, dhiyo yo nah pracodayat :, also known as 'Savitri' uttered in this daily rite is derived from a Rig-Vedic verse in which Savitri is prayed to inspire the thoughts of those who contemplate on the excellent brilliance of the God.<sup>10</sup> The Rig-Veda<sup>11</sup> refers to the various aspects of Surya such as Mitra, Aryaman, Bhaga, Varuna, Daksha and Amsa, and they are considered as Adityas. In numbers of Adityas, Atharv-Veda<sup>12</sup> differs, it mentions only eight. However, the Sapath-Brahmana<sup>13</sup> mentions both figures, as eight in one place and as twelve in two other places. The twelve Adityas are referred to as Dhatri, Mitra, Aryaman, Rudra, Varuna, Surya, Bhaga, Vivasvan, Pushan, Savita, Tvashta and Vishnu.

The various Epics and Puranas identify Surya with deities. Mahabharata<sup>14</sup> identifies Surya with Vishnu, Indra, Brahma, Prajapati and Agni also.

The worship of Sun has been prescribed invariably in the ancient texts and Puranas.<sup>15</sup> It is said in the Khadiragrihyas<sup>U</sup>tras that Surya is to be worshipped for enjoyment of riches and attainment of fame. Adityahridaya in the Ramayana is one of the greatest hymns assuring success. It is after repeating this prayer to Surya as taught by Agastya that Rama, who was exhausted, felt refreshed, attacked Ravana again and easily overcome him. There is a strong belief that the Sun-worship cures leprosy. Perhaps, this has the root in the story of Samba narrated in the Bhavishyat Purana, who was cured of leprosy by worshipping Surya. Vishnu during the vedic period was one of the original Adityas and is often referred to as Surya. Gradually Surya worship gave place to Surya Narayana and then to Narayana who is Vishnu.

The available literary and archaeological records indicate that Surya was an important deity in the Vedic period and has been worshipped ever since. Several hymns were sung in his praise in the Vedas.<sup>16</sup> He was ever an indigenous God, but his worship took a new turn under the foreign influence with definite notions and rituals, making it more popular among the masses.<sup>17</sup>

The sculptural representations of Surya are found described in different Puranas and Shilpasastras.

The Bruhatsamhita<sup>18</sup> has laid down that Surya should be dressed in the northern style, covering the body from foot to chest. Two Lotuses should be placed in his two hands. He should have the lustre of the Lotus on his face. His body should be covered with an armour. The Vishnudharmottara Purana<sup>19</sup> agrees with the Bruhatsamhita, with regards the dress, of the northern style. It is also stated that the image of Ravi should be made with bright moustache. He should put on a girdle which is known as Yaviyanga. Danda in an anthropomorphic form should be placed on his left and Pingala on the right. Danda and Pingala, they also should wear dresses of the northern style. Surya should have four hands. His two hands should be placed on Danda and Pingala, while the remaining two hands should be shown with the Rashmi i.e. sunbeams. The four sons of Surya, viz. Revanta, Yama and two Manus, should be placed on both sides. His wives, Rajni, Rikshubha, Chhaya and Suvarcala should also be shown on his two sides. He is the Chief of the Grahas, so he should be surrounded by Grahas i.e. planets. He should be represented as seated in a chariot, drawn by seven horses. His chariot has one wheel with six spokes. His charioteer is Aruna. The seven horses represents seven metres viz. Gayatri, Ushnik, Anushtubha, Brhati, Pankti, Trishtubh and Jagati.

The Amshumadbhedagama,<sup>20</sup> the Shilparatna,<sup>21</sup> the Matsya Purana,<sup>22</sup> the Agni Purana,<sup>23</sup> the Garuda Purana,<sup>24</sup> the Aparajitapruccha,<sup>25</sup> the Rupamandana,<sup>26</sup> all these texts describe the

image of Surya, more or less in the similar way. Accordingly, Surya should have two hands carrying a lotus in each one of them.

Surya is an Aditya,<sup>27</sup> the son of Aditi. Aditi, in the Rig-Veda, referred to as the Universal mother. Various forms and aspects of Surya, refers to as Adityas. The puranas and Shilpasastras describe Adityas with various names. They differ in number also. Attributes of different Adityas according to the Shastras, are tabulated as under.

Attributes of the Adityas according to the Visvakarmasas-  
tra.<sup>28</sup>

Sr. No.	Name of the Aditya	Attributes placed in hands			
		Lower right hand	Lower left hand	Upper left hand	Upper right hand
1.	Dhatri	Lotus	Garland	Kamandalu	Lotus
2.	Mitra	Soma		Sula	-do-
3.	Aryaman	Chakra		Keumodaki	-do-
4.	Rudra	Aksamala		Chakra	-do-
5.	Varuna	Chakra		Pasa	-do-
6.	Surya	Kamandalu		Aksamala	-do-
7.	Bhaga	Sula		Chakra	-do-
8.	Vivasvan	Sula		Garland	-do-
9.	Pushan	Lotus		Lotus	-do-
10.	Savitri	Gada		Chakra	-do-
11.	Tvashtri	Sruk		Homaj (?)	-do-
12.	Vishnu	Chaktra		Kalika Lotus	-do-

The Rupavatara<sup>29</sup> and Devatamurti Prakarana<sup>30</sup> mention the following articles for twelve Adityas.

Sr. No.	Name of the Aditya	Lower right hand	Lower left hand	Upper left hand	Upper right hand
1.	Sudhata	Lotus Garland	Kamandalu	Lotus	Lotus
2.	Mitra	Soma	Trident	-do-	-do-
3.	Aryameni	Disc	Mace	-do-	-do-
4.	Rudra	Aksamala	Thunderbolt	-do-	-do-
5.	Varuna	Disc	Noose	-do-	-do-
6.	Surya	Kamandalu	Aksamala	-do-	-do-
7.	Bhaga	Trident	Disc	-do-	-do-
8.	Vivasvan	Trident	Aksamala	-do-	-do-
9.	Pusha	Lotus	Lotus	x	x
10.	Savitri	Mace	Disc	Lotus	Lotus
11.	Tvastria	Ladle	Sacrificial/ Soot	-do-	-do-
12.	Vishnu	Disc	Lotus	x	x

The Diparnava<sup>31</sup> refers to different forms and names of thirteen Adityas.

Sr. No.	Name of the Aditya	Articles	
		Right hand 3	Left hand 4
1.	Aditya	Conch	Lotus
2.	Ravi	Conch	Thunderbolt
	Gautom	Lotus	Lotus

1	2	3	4
4.	Bhanu	Lotus	Garland (?)
5.	Shachit	Lotus	Conch
6.	Divakar	Thunderbolt	Thunderbolt
7.	Dhumraketu	Thunderbolt	Lotus
8.	Sambhav	Thunderbolt	Conch
9.	Bhaskar	Fruit	Conch
10.	Surya	Fruit	Danga
11.	Santusta	Disc	Lotus
12.	Suvarnaketu	Fruit	Lotus
13.	Markanda	Lotus	Lotus

In the area under study, the presence of few notable Sun temples, one in the Chittor Fort, second at Ranakpur and third at Karodidhwaja near Devangana (Abu), indicates that the Saura sect was also adopted here in the past. The Sun temple at Karodidhwaja and at Chittor Fort, both are belonging to early Mediaeval period.

Number of images representing various aspects of Surya, are found in the area under study. Those are depicted in the Navagraha Panels as well as individuals. The most of the images found are mutilated, some of them partly broken or damaged. In some images, the sculptural representations of Surya and his associates are found actually based on the textual injunctions. Surya seated in Padamasana on a chariot drawn by

seven horses and run by charioteer Aruna. He is shown with the armour on chest and well dressed. His two attendants Danda and Pingala are similarly carved. The figure of Usha and Pratyusha are executed in some images, while his four wives are also found in few cases. Most of the images represent Surya with two hands holding Lotuses or some other article, however images with four hands are also noted in the present work.

The images representing the deities with two hands holding Lotus in each of them, indicate the Pusha<sup>32</sup> aspect of Surya. While according to some authorities this aspect of Surya should be named as Gautom<sup>33</sup> or Markanda.<sup>34</sup> The images with four hands carrying Lotuses in upper two hands, Lotus Garland and Kamandalu in lower right and lower left hand respectively, represent the Sudhata form of Surya.<sup>35</sup> Few authorities refer to this form as Dhatri,<sup>36</sup> or Sudhamni.<sup>37</sup> The images found and noted in the present work, most of them are representing these aspects of Surya viz. Pusha, Gautom or Markanda and Sudhata, Dhatri or Sudhamni. Moreover, the image representing Dhyana aspect of Surya is also noted.

Various images of Surya found in the region under study, their attributes and vehicle are described in the horizontal format hereafter.

A SET OF TWELVE ADITYAS

Normally, images representing some of the aspects and forms of Surya are found in the temples or on the monuments. Here before, images described are representing only two or three aspects of Surya. But it is interesting to note that a complete set of twelve Adityas is found in the Surya temple at Ranakpur. These images of twelve Adityas confirm the textual injunctions laid down by the Rupavataara.<sup>38</sup> However, only at one or two places, it differs. It is also noted that except two Adityas viz. Sudhata and Vishnu all are provided chariots drawn by seven horses. Twelve Adityas from Ranakpur are having the following attributes.

Sr. No.	Name of the Aditya	Attributes in hands	Remarks
1	2	3	4
1.	Sudhata	Lotus : Lotus Abhaya+Garland : Kalash	
2.	Mitra	Lotus : Lotus Some fruit : Trident	
3.	Aryamani	Lotus : Lotus Disc : Mace	
4.	Rudra	Lotus : Lotus Aksamala : Thunderbolt	
5.	Varuna	Disc : Noose	

1	2	3	4
6.	Surya	Lotus : Lotus Kalash : Aksamala	According to the Rupavatara, <sup>39</sup> the Kamandalu is to be placed in his lower right hand.
7.	Bhaga	Lotus : Lotus	According to the Rupavatara, <sup>40</sup> the Trident is to be placed in his lower right hand.
8.	Vivasvan	Lotus : Lotus Trident : Aksamala	
9.	Pusha	Lotus : Lotus	
10.	Savitri	Lotus : Lotus	
11.	Tvastra	Mace : (Lost) Lotus : Lotus Ladle : Pot	According to the Rupavatara, <sup>41</sup> the Sacrificial soot is to be placed in his lower left hand.
12.	Vishnu	Lotus : Lotus Disc : Lotus	

### REVANTA

The deity; Revanta is worshipped alongwith Surya. Many of the Puranas and Sastras have referred to his description. He

was referred to as the son of Surya, from surenu.<sup>42</sup>

The Bruhatsamhita<sup>43</sup> describes Revanta as the deity seated on a horse and he should be accompanied by a hunting party and shown as if he was on an hunting expedition. While the Vishnu-dharmottara Purana<sup>44</sup> does not find any difference between Surya and Revanta, according to it Revanta should be shown like Surya seated on the back of a horse.

It is said, Revanta is a little known deity. Whatsoever it is, but to the Puranas<sup>45</sup> viz. the Markandeya Purana, and the Kalika Purana, Revanta is the deity who should be worshipped by all people, even by every king. It is said that Revanta makes the people free from a number of enemies, robbers and terrors of forests and he bestows upon his worshipper perfect health, comfort, happiness, intelligence, kingdom, fame and advancement.

Throughout India, the images of Surya are found in good numbers, but very few images representing Revanta are noted. This is also observed in the region under study.

A ruined temple located in the Suryakund opposite to the Kalika Mata temple, Chittor Fort, fortunately preserves for us an image representing Revanta which is illustrated in figure 15. Here, he is shown riding on a caprisoned, saddled horse, and as if he is on an hunting incursion in long boots. His right hand and face is found mutilated. A male attendant with an umbrella over the head of the deity is seen at the back while a female figure, perhaps his wife, carrying something (vessel or

a child) stands in front. Near the hind legs of the horse a dog attacking boar is depicted.

With good fortune, another sculptural representation of Revanta is found on the Torana in the outer compound of the Madavaji temple, Madavaji, near Abu. The whole theme found in the image from Chittor Fort, is also found beautifully executed in this image. However, a dog is depicted just below the neck of the horse, instead of near the hind legs of the horse.

(ii) GRAHAS

The Navagrahas were offered special worship in mediaeval times by the Indians and the ceremony named 'Grahayaga' was much prevalent in the remote corners of Eastern India.<sup>46</sup> Usually an offering is made to all the planets or Grahas at the great festivals and even at the time of small Pujas. However, they are also frequently worshipped separately by the people. They are said to be worshipped to overcome the difficulties, to make oneself free from misfortune.

Bhattacharya,<sup>47</sup> B.C. has evaluated in his book 'Indian Images', how genetically the images of the Grahas were developed out of the images of Gods, who are supposed to preside over them.

Sr. No.	Presiding God from whom the particular Graha was developed.	Name of the Graha or planet.
1.	VARUNA	CHANDRA
2.	KARTTIKEYA	MANGALA
3.	VISHNU	BUDHA
4.	BRAHMA	BRIHASPATI
5.	SAKRA OR INDRA	SHUKRA
6.	YAMA	SHANI
7.	SERPENT	RAHU
8.	MANGALA	KETU

According to the Puranas and the Shilpa Sastras, the Grahas should carry the following articles as mentioned against them. The great differences are found amongst these texts regarding the attributes of the Grahas. However, the texts like the Aparajitapruccha and Rupamandana, and also the Shilpa-ratna and Rupavatara partly agree with each other. So these texts are grouped under one column. Thus, we get the following tables which will give an idea on the attributes of the different Grahas. The names of the vehicle fixed for the deity are mentioned in the bracket.

ARTICLES AN

Sr. No.	Name of the Deity
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1	2
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1. SURYA

2. CHANDRA

3. MANGALA  
(MARS)

4. BUDHA  
(MERCURY)

5. BRIHASPATI  
(JUPITER)

6. SHUKRA  
(VENUS)

7. SHANI  
(SATURN)

8. RAHU

9. KETU

As usual, the images of the Grahas are found in the area under study, together in one panel or in one slab, Separate and detached images of the Grahas except those of Surya and Chandra are not found in the area under study.

It is interesting to note here that the Surya temple at Ranakpur preserves the images of all nine Grahas, which are represented on their own i.e. not together in one panel. As these images are found at one place and are nine in numbers, for the sake of comparison those are described alongwith the Navagraha panels.

The description of the images of Surya found from the area has been given herebefore in details. Fortunately, few separate images of Chandra representing various types are noted from the region under study.

#### CHANDRA

One beautiful image of Chandra is illustrated in figure 16, found in the Baijnath temple, Sisarama. He holds Mace and Lotus or Lily in his right and left hand respectively. Ten horses of his chariot, of those, five on each side are also depicted. The deity is shown standing in Samabhanga pose. He stands as if he is in the chariot.

Another image of Chandra with two hands is found in the Nauchoki, Baradari 3, Sec.I, in Rajanagar. In this image the deity holds Lily in each of his hands. It is a standing image in Dvibhanga pose. No vehicle is found.

One more image of Chandra but with four hands is found in the Vijayastambha, Chittor Fort, on its fifth storey. He is shown seated in Ardhaparyanka asana. He holds Mace like hanging object in his lower right hand, while Lotus in the upper right hand. The Shakti (?) and Kalash are placed in his upper and lower left hand respectively. No vehicle is given. It is interesting to note that the name 'Chandrama' is found inscribed below the image.

#### NAVAGRAHA PANELS

Excluding the set of Navagrahas (Nine Grahas) from the Surya temple, Ranakpur, total seven panels representing Navagrahas in group, are noted from the area under work. Those of, one is found on the western wall of the Ratanaswar Kund, Chittor Fort, One in the Jawar Mata temple, Jawar, four in the different temples at Rishikesh near Abu, and one in the Navagrahadev temple at Achalgarh.

The find spot and the location of Navagraha panels are enlisted as under, side by side, panels are also given serial numbers for the sack of convenience in the discussion.

<u>Panel No.</u>		<u>Find spot &amp; location</u>
ONE	:	Western wall of the Ratneswar Kund, Chittor Fort, (Figure 17A & B).
TWO	:	Jawar Mata temple, Jawar.
THREE	:	Vishnu temple, Rishikesh, Abu.

FOUR	:	Templet adjoining to the Vishnu temple, Rishikesh.
FIVE	:	Courtyard of the Vishnu temple, Rishikesh.
SIX	:	Bhuvanesvar Mahadev temple, near Vishnu temple, Rishikesh.
SEVEN	:	Navagrahadev temple, Achalgarh.
EIGHT	:	Surya temple, Ranakpur.

By studying all these Navagraha panels, it is understood that the images found in these panels are not followed the textual injunctions. Fortunately, we have the set of images representing all nine Grahas, found in the Surya temple, Ranakpur, those are followed more or less injunctions laid down in the Rupavatara. This is also found true in the case of the panel from Achalgarh.

Before the presentation of the table showing the attributes of the deities found in the panels, the general points observed are discussed hereunder.

Surya is seen standing in Samabhanga pose in the panel one and four, and seated in Ardhaparyanka asana in panel two, while in Utakatasana in all the remaining panels. In all the panels Rahu is represented by a human bust or human head only. In the panel one, Ketu is represented in anthropomorphic form, while in the remaining panels he is portrayed as a headless human creature with the lower half body of a snake. The

remaining deities in the panel one, are shown standing in Samabhanga pose. While in the panel no. two, three and six, those are seen seated in Ardhaparyanaka asana. In the panel no. four, the remaining deities are depicted standing in Dvibhanga pose. The panel five shows the remaining deities in Utkatasana.

The details regarding the articles carried in hands of the deities represented in the different panels are given in the table followed.

Ambaji temple at Ambaji near Abu fortunately preserves one panel of Navagrahas, which is having an almost identical iconographical features as seen in the panel no. one to six.

Sr. No.	PANEL NO	ONE	EIGHT
		Chittor	Ranakpur
		Name of the Deity	
1.	SURYA	Lily:L	Lotus:Lotus
2.	CHANDRA	Abhaya:K Mudra:	Pot:(Lost) Lotus:Lotus (Horse)
3.	MANGALA	"	(Lost):(Lost) Sword:Bijora (Goat)
4.	BUDHA	"	Mace:Shield VaradaKalash Mudra (Lion)
5.	BRIHASPATI	"	Lotus:Staff Varada:Kalash Mudra (Swan)
6.	SHUKRA	"	Staff:Noose Varada:Kalash Mudra (Swan)
7.	SHANI	"	Arrow:Bow Varada:Kalash Mudra (Vulture)
8.	RAHU	Human bu (Anjali	Trident:Sword Mace:Kalash
9.	KETU	Abhaya:K Mudra	Mace:Abhaya +Aksamala

In this set, the deities are not represented together in one panel

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53. Shilparatna, II/25/141-52.
54. Rupavatara, 4/47-57.
55. Shilparatna has laid down that Shani should held Staff and Varada Mudra.