CHAPTER II

TEXTUAL REFERENCES TO GANEŞA
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I. Gaṇeṣa in Indian texts

Indian texts like the Purāṇas and Āgamas provide us plenty of information on Gaṇeṣa. His various names, genealogy, functions, forms and attributes etc., are referred to in the texts. In some cases the details are revealed through a legend or myth. In this study we have just referred to some of those important myths and legends without giving their details. Also, the god has been referred to and described in such a large number of the ancient texts that it is not possible to cite them all in this study. The more important ones, however, have been referred to here.

1. The various names of the deity

The name of the deity are referred to even in the oldest texts like the Ṛgveda and Yajurveda. The Ṛgveda, as we have noted in the previous chapter, mentions: "gaṇānāṁ tvā gaṇapatim havāmahe". However, many scholars take him to represent divine priest and that gaṇa refers to the assembly of the gods.

In the Taittirīya Āranyaka, he is referred to as having a twisted trunk, "om vighnarājāya vidmahe vakratundāya dhīmahi tanno danti pracodayāt". And in the Taittirīya Brāhmaṇa, he is called Dantin, mentioned along with Kārttikeya and Nandī.

Banerjea regards the reference to the deity in the Taittirīya Āranyaka, to be a very late interpolation in the text, probably of the late Gupta or post Gupta age. Rao holds
that the name "Dantin" as mentioned in the Taittirīya Brāhmaṇa, does not refer to the elephant-headed god but to Brahmā, Brahmaṇaspati or Brhaspati.

The Mānava Grhya Śūtra (II.14) mentions a group of Vināyakas which are found four in number, i.e., Śālakaṭāṁkaṭa, Kuśmāṇḍarājaputra, Uṣmita, and Devayajana. However, the scholars doubt that this group of Vināyakas is identical with the elephant-headed god (Gaṇeśa). Moreover, they think that these Vināyakas are to be one Vināyaka-Gaṇapati which is as referred to in the Yājñvalkya-smṛti (I.271), appointed by Rudra and Brahmā as the leader of gaṇas and assigned the function of removing obstacles in human acts.

The Skanda Purāna even refers to various groups of Vināyakas, i.e., six and eight in number. The former are Rddhida, Siddhida, Kāmada, Vighnaha, Pramodi and Caturthīvratakapiya; while the latter are Arka-Vināyaka, Durga-Vināyaka, Bhīmacanda-Vināyaka, Dehalī-Vināyaka, Uddanḍa-Vināyaka, Pāşapāṇi-Vināyaka, Kharva-Vināyaka, and Siddhi-Vināyaka. This group of eight Vināyakas respectively occupies certain places in Kaśi.

In the Śaṅkaradīgvyijaya of Ānandagiri, as quoted by Bhandarkar, six Gaṇapatis are mentioned instead of six Vināyakas. Their names are also different as compared with those from Skanda Purāṇa mentioned above. They are Mahāgaṇapati, Haridrāgaṇapati, Ucchiṣṭagaṇapati, Navanītagaṇapati, Svarṇagaṇapati and Samtāna gaṇapati respectively worshipped by six sub-sects of the gaṇapatya set etc.
The Brahmanda Purana refers to the names of the god as follows:

a) Since the head of an elephant has been fitted on his body, he is declared as Gajanana,
b) Since the crescent was put up by him on his forehead he is remembered as Balacandra,
c) Since he kindles the Jatavedas (the fire) by using his ears to fan, he is named Surpakarnaka.
d) Since he dispels the obstacles of his worshippers, he is to be called Vighnanasaka,
e) Since he has only one tusk, he is to be called Ekadanta,
f) Since he bends his trunk he is remembered as Vakrataunga.

The Brahma vaivarta Purana, as quoted by Rao, elucidates the meaning of the name of the god as follows:

a) Ga in Ganapati stands for wisdom and na for moksha or salvation or soul emancipation, the lord of which is Ganesha, the Parabrahman.
b) Eka in Ekadanta indicates the only one Supreme Being, and danta, the tooth, the strength. Ekadanta, thus, stands for the all powerful Supreme Being.
c) In the word Heramba (one of his names), the syllable he represents helplessness or weakness, and ramba denotes the protection afforded to the weak beings to safeguard them from harm; hence Heramba means the protector of the weak.

d) By eating the food and cakes offered by Visnu and
śiva, the belly of Gaṇeśa became dilated, and hence he has come to be known by the name of Lambodara.

e) The ears of Gajanana which are waving to and fro represent the winnowing away of obstacles being faced by the devotees and are also indicative of wisdom.

f) Because he was born to Pārvatī before Guha, who is the same as Subrahmanya, he is called Guhāgraja.

In the Bhaviṣyat Purāṇa, the god is named Vināyaka because he leads the other gods in the path of righteousness.

In the Vāmana Purāṇa, however, he is named as such because he was born without nāyaka (sire).

In the Matsya Purāṇa, the god gets his name as Gāngeya besides Vināyaka. The text tells us that Pārvatī created a son from her dirt whom she playfully threw into the Ganges where the son became large and large extending as big as the world. At that moment, Pārvatī called out to him "son" and asked him to come to her. At the same time goddess Gaṅgā emerged, and addressed him similarly, whence he as been known as Gāngeya. Then the devas worshipped him and Brahmā named him Vināyaka.

The Skanda Purāṇa refers to his name as Laḍḍukapriya. It is said that once Śiva became invisible assuming the form of an elephant. The other gods did not know where Śiva was. Brahmā implored Gaṇanāyaka, that if he could tell about where Śiva was, he would be offered sweet-balls. Gaṇeśa, then, pointed out the elephant which was the representation of Śiva. Thereupon, the gods worshipped Vighnanātha with laḍḍukas and he, therefore, became known as Laḍḍukapriya.
There are still many other names of the god, some of which may occur in the following pages, for, when we take notice of his nature, character, and forms we find that they are, in some cases, elucidated by self-explanatory terms.

2. Genealogy

From Matsya,\textsuperscript{15} Śiva\textsuperscript{16} and Skanda Purāṇa,\textsuperscript{17} we come to know that the deity was born to Pārvatī only (without a father), whom she created out of her dirt.

The Brahmavaivarta Purāṇa, however, ascribes the birth of the deity to both Śiva and Pārvatī. It tells us that when Śiva and Pārvatī were making love, Viṣṇu took the form of a thirsty Brāhmaṇa. Śiva arose, and his seed fell on the bed instead of the womb of Pārvatī. Śiva and Pārvatī offered the Brāhmaṇa food and water. Thereupon the Brāhmaṇa vanished and took the form of a child and went to Pārvatī's bed. There he became mixed with the seed of Śiva. Pārvatī found the child, nursed him, and named him Gaṇeṣa.\textsuperscript{18}

The Varāha Purāṇa reveals to us a different account according to which Pārvatī did not participate in the procreation of Gaṇeṣa. The gods are said to have implored Śiva to produce a son who may thwart the success of those who were on the wrong path. Śiva thought to himself that his form was not available in the sky. As he was thinking as such, he laughed, and a boy was born from his laughter. The boy was glorious, with a blazing face, a youth who emanated light in all direction. He looked exactly like Śiva endowed with all his qualities. This noble boy captivated all the gods with his
beauty, form and radiance. Pārvatī began to look at the boy with admiration and surprise. Seeing her fickleness which is the natural attribute of women, Śiva became jealous and cursed the boy to have an elephant's face and protruding belly.$^{19}$

We thus see that the Purāṇas gives inconsistent accounts of the birth of the god. The main account, however, centered round the admission of the god to the Brahmanical pantheon. As we have noted before, the god was originally non-Aryan deity, feared by men, despised like a goblin for he obstructed the noble actions of human beings. Probably because of this, many legends were created to include him in the Hindu pantheon, though the legends are not only inconsistent but sometimes abortive.

3. The functions and character

The god is regarded as a remover of obstacles on one hand, and a creator of the same on the other. Besides, he is also described as having performed many other functions. These functions are revealed through the legends as referred to in the Purāṇas.

The Skanda Purāṇa reveals us that Indra and other gods were worried to see the heaven crowded by human beings who easily enter the heaven, only because of their merit of visiting the shrine of Somanātha. To avoid further burst of human beings, the gods requested Śiva to devise a means to check this "immigration". But Śiva could do nothing, for he himself had allowed them to enter the heaven. Afterwards, Pārvatī came with Gāpēśa whom she created out of her dirt, and
said to the gods: 'for your sake I have brought forth this being to place obstacles before men so that they will become filled with great delusion, and they will not come to Somanātha, but go to hell instead'.

The same Purāṇa gives another version of the story also. It is said when the gods churned the ocean for searching nectar, poison burst out from the ocean and spread to the upper regions. The gods could not manage to overcome it and came to Śiva for refuge. Śiva revealed that only because the gods did not honour Gaṇeśa and Durgā, they became afflicted with such circumstances.

Thus, we find in the Skanda Purāṇa Gaṇeśa putting obstacles to those who tried to seek salvation. Besides, he also appears to give all learning to those who worship him.

The Brahmanda and Vayu Purāṇa tell that Gaṇeśa put obstacles before king Divodāsa. It is said that Śiva wanted KāŚī for his abode. But, king Divodāsa was living there. Śiva ordered Gaṇeśa to desolate the town. To do so, Gaṇeśa appeared in a dream to a barber named Kaṇṭaka, asked him to build a shrine in which his image should be enshrined. When the shrine was built many pilgrims who visited the temple got boons from the god. The chief queen of Divodāsa also came there asking for a son. She worshipped the god repeatedly. Gaṇeśa did not give her anything hoping that the king would get angry. And it happened so. Not getting a son in spite of worshipping Gaṇeśa for a long time, the king angrily destroyed the shrine. Gaṇeśa, then cursed him so that the city became desolate. Thus, Śiva could live in the city.
The Brahmanda Purana also tells us that the god is greater than the greatest, who dispels all sins, who is a noble soul, neither lust nor anger, neither agony due to frustration nor fear enter his mind at anytime. This Purana also mentions that in order to achieve success the god should be worshipped before all other gods at the commencement of every undertaking. This corresponds to the mantra: Om Ganeśādi pañcadesatābhya namah (om salutation to the five devatas with Ganeśa in the fore front).

The Ganeśa Purana describes Gaṇeśa as a creator, sustainer and destroyer of the world, and also as Mahāviṣṇu, Sadāśiva, Mahābrahma and Mahāśakti. The trinity Viṣṇu, Śiva and Brahma is supposed to originate from Gaṇeśa. It also tells us that it is only through devotion, that it is possible for the devotees to see the deity, know him and become one with him; those who worship him with piety and devotion, even if they are outcastes, become superior to the Brāhmaṇas.

The other function of the god is that of a door-keeper. From Brahmanda Purana we notice that the god poses at the eastern entrance of Śiva’s palace. He is there along with Kārttikeya. The former guards the left side of the entrance while the latter the right side.

The Skanda and Śiva Purana also refer to this function of the god. The former gives the following details: Gaṇeśa whom Pārvatī just created, stood before her asking what he could do for her. Then Pārvatī asked him to guard the entrance of her apartment. The Śiva Purana mentions that Pārvatī thought that she must have an attendant to guard her
apartment. She then prepared a man from the dirt of her body. She kept him as a doorkeeper, asking him not allow anybody else to enter the apartment without her permission.

4. The form and attributes

The most distinctive characteristic of the god is that he is elephant-headed. The Purāṇas give different accounts as to how the god is elephant-headed.

In the Brahmavaivarta Purāṇa we find a legend like this. Pārvatī invited all the gods to a great feast for having a handsome newly born child. Śani, the Saturn, who was under the curse that whatever he looks at will be destroyed, was the only god who at the moment kept his eyes fixed persistently on the ground. Pārvatī compelled him to gaze upon her handsome child. Śani, felt constrained to look at the child. As a result of the sight, the head of the child separated from the body and went away into the heaven of Kṛṣṇa. Hari (Viṣṇu-Kṛṣṇa), then, went to the forest on the bank of the river Puṣpabhadra where he came across an elephant sleeping with his head turned to the north. Hari cut off the head of the animal with his disc, and fixed it on the body of the child. Since then the child has been elephant-headed.

The Varāṇa Purāṇa, however, gives a different account. The handsome boy who sprang up from Śiva's laugh is cursed by Śiva himself to be elephant-headed and to have protruding belly because of being jealous to Pārvatī who admires the goodlooking appearance of the boy.

The Śiva Purāṇa also narrates the story of the
beheading of Gāmeśa. It tells that Lord Śiva desired to enter Pārvatī's apartment. Gāmeśa, the guardian of the apartment, did not allow the Lord to get in. The Lord, then became angry, and so was Gāmeśa. They started fighting. In the battle, Śiva managed to cut off Gāmeśa's head. In the meantime, Pārvatī came out and on seeing Gāmeśa lying down headless, felt grief stricken and got enraged. She wanted to retaliate the insane treatment of Śiva towards her son. She plotted to destroy all the gods and the creatures, and called together her śakti. To cool Pārvatī's wrath and to save the gods from fiery destruction, Śiva promised to restore Gāmeśa. He ordered his gaṇas to go to the North, to find out a suitable elephant, the head of which they cutoff and stuck to the shoulders of the headless Gāmeśa.

The Brhaddharma Purāṇa also gives the same account as above with slightly different details. To find a suitable head for Gāmeśa, Śiva ordered his companion, Nandin, to go to the North. Nandin met Airāvata (Indra's elephant) confusedly laying down with his head facing North. He then cut off Airavata's head for Gāmeśa.

Gāmeśa, besides being elephant-headed, is also represented as having one tusk, big-bell, large ears, three eyes and many hands. He may carry his own tusk, lotus, sweet-cakes, axe, aksamālā, etc. and accompanied by Rddhi and Buddhī, riding mouse as his vehicle and in many other forms. These are prescribed variously in many Purāṇas and Āgamas. The Matsya Purāṇa, for instance prescribed like this:
Vināyakam pravāksyāmi gajavaktram trilocanam,
Lambodaram caturbāhum vyālayajnopavitavān
Svaṁdantāṁ daksinakāre utpalaṁ ca tathāpare, ladḍukāṁ
paraśuṁ caiva vāmataḥ parikalpayet...
adhastānmūṣakānvitam.36

The god who is called Gajavakra (because of having a
mouth like that of an elephant) is represented as having three
eyes, big stomach, four arms; wearing upavīta of snake,
carrying his own tusk, ladḍu and paraśu in his respective
hands. The same description is also given by the Agni Purāṇa:
Vināyako narkāro bṛhatkuksirgajananah, svadantāṁ paraśuṁ vāme
cotpalaṁ śaye.37

The Skanda Purāṇa, too, refers to the god as having
single tusk, three eyes, upavīta of snake, kuṭhāra and lotus. Besides, ankuṣa, dhvaja and Siddhi and Buddhi (as his
attendants) are also mentioned.38

Varāhamihira’s Brhatsaṁhitā (LVII.58) is generally
believed to be the earliest text to contain the iconographic
description of Gaṇeśa -
Pramathādhipo gajamukhaḥ pralambajatharaḥ kuṭhāradhāīi syāt |
Ekaviśāṇo bibhranmūlakakandam suniladala kandam ||

But Bhandarkara thinks it to be an interpolation.39 And
since there is no mention of Gaṇapati and his worshippers in
the Gupta inscriptions, he believes that the elephant-headed
and pot-bellied god come to be regularly worshipped after the
late Gupta age. It is, however, to be noted that Amarakośa,
the famous Sanskrit lexical work, which is generally assigned
to the Gupta period, enumerates the following names of the god-
This evidence together with some Kusana examples of the deity from Mathura as noted elsewhere, however, is sufficient enough to indicate that Ganesa was known to the people during the Gupta period.

The Visnudharmottara (III.71, 13-16), another early text, also contains the following description of the god -

Vinayakastu kartavyo gajavaktra^caturbhuiah |  
Mūlakām cākṣamālām ca taśya daṅkśinahastavyoh |  
Pātraṁ modakapūrṇam tu paraśuścaiva vāmatah |  
Dantāścāṣya na kartavyo vāme ripunisūdana |  
Pādāpīthakṛtaḥ pāda eka āsanago bhavet |  
Pūrṇam modakāpātraṁ tu karāgre taśya kārayet |  
Lambodarastathā kāryaḥ stabdha karnaśe yaḍava |  
Vyāgracarmāṁ baradharāḥ sarpayajñopavītavān

The other texts like Aṃsumadbhedāgama, Uttarakāmikāgama, Suprabhedāgama, Rūpamaṇḍana, etc. - as remarked by Banerjea 40 - invariably mention the god to have four hands. His attributes are any four among the following: own tooth (svadanta), wood-apple (kapittha), sweetmeat (modaka), elephant-goad (aṅkuśa), noose (pāṣa), snake (nāga), rosary (akṣamālā), lotus (padma), etc. In these texts, mouse is very often described as his mount. His consorts are mentioned as Bhārati (another name of Sarasvatī, the goddess of learning), Śrī (Lakṣmī), Veghneśvarī, Buddhī and Kubuddhi. The other characteristic traits of the god are that he has three eyes, tiger-skin garment (vyāgracarmāṁ baradharāḥ) and sacred thread of a serpent (vyālayajñopavītī). Of his standing pose (sthānaka), it is
said that he should be slightly bent (ābhaṅga) or straight (samabhāṅga).

The Śāradātilaka Tantra describes the god as having modaka, taṅka, garland of akṣa, mudgara, aṅkuṣa and triśikha:

Drptāṁ dānamabhīti modakarādāṁ tankam śīrōkṣātmīkām, mālāṁ
mudgaramaṅkuṣāṁ triśīkhakāṁ dorbhidadhānaṁ bhaje.⁴¹

Bhattasali, referring to Śāradātilaka Tantra, has translated the invocation of the god like this,

I adore Heramba who has (five) elephant faces of shades of pearls, gold, green, white and saffron respectively, each of which has three eyes. He has a lion as vehicle. The moon is on his crest. He shine like the sun. He holds in his (ten) hands a boon, protection, sweetmeat, tusk, chopper, rosary, noose, club, goad and reed.⁴²

The above mentioned scholar also claims that from the Śāradātilaka and Merutantra are found ten principal forms of Gaṇeṣa.⁴³ They are as follows:

<table>
<thead>
<tr>
<th>Variety</th>
<th>Number of hands</th>
<th>Attributes</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Vighnarāja</td>
<td>Four</td>
<td>1.noose, 2.goad</td>
<td>3.disc., 4.protection</td>
</tr>
<tr>
<td>2. Lakṣmī Gaṇapati</td>
<td>-do-</td>
<td>1.disc, 2.conch</td>
<td>3.tusk, 4.protection</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lakṣmī on the left thigh,</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>the trunk holding a pot</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>of gold.</td>
<td></td>
</tr>
<tr>
<td>3. Śakti Gaṇeṣa</td>
<td>-do-</td>
<td>1.goad, 2.noos</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>3.tusk, 4.vijorā fruit</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>(citrus)</td>
<td></td>
</tr>
<tr>
<td>4. Kṣitiprasādana</td>
<td>-do-</td>
<td>1.noose, 2.goad</td>
<td></td>
</tr>
<tr>
<td>Gaṇeṣa</td>
<td></td>
<td>3.celestial-creepers, 4.tusk</td>
<td></td>
</tr>
<tr>
<td>5. Vakra-tṛṇa</td>
<td>-do-</td>
<td>1.noose, 2.goad</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>3.boon</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>4.protection</td>
<td></td>
</tr>
<tr>
<td>No.</td>
<td>Name</td>
<td>Attributes</td>
<td></td>
</tr>
<tr>
<td>------</td>
<td>-----------------</td>
<td>---------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>Heramba eight</td>
<td>1. modaka, 2. danta, 3. tanka, 4. mudgara, 5. ankuśa, 6. head, 7. garland, 8. triśikha</td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>Yellow Gaṇeśa four</td>
<td>1. noose, 2. goad, 3. modaka, 4. tusk</td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td>Vīrīcī Gaṇapati ten</td>
<td>1. vijorā, 2. club, 3. bow, 4. disc, 5. garland, 6. lotus, 7. noose, 8. arrow, 9. tusk, 10. pot of gems</td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>Ucchiṣṭa Gaṇapati</td>
<td>1. boon, 2. protection, 3. noose, 4. goad he is two-tusked</td>
<td></td>
</tr>
</tbody>
</table>

It has been mentioned above that the god has been referred to as one tusked. The reason thereof is variously explained in different Purāṇas.

The Brahmanda and Brahmadeva Purana which give a similar account tell us that after killing Kārtavīrya Arjuna and Rāma (Paraśurāma) went to see Śiva for paying homage. As Paraśurāma was about to enter the palace, Gaṇeśa intercepted him and told him that Śiva and Pārvatī were sleeping, so he could not go into the palace. But Paraśurāma insisted that he should meet the Lord. Then a battle of words arose between them and they started pushing each other with their hands. Skanda, seeing them fighting, tried to push them apart, but could not. Paraśurāma hurled his axe (paraśu) at Gaṇeśa. Knowing that the axe is the very same axe which Śiva had given to Paraśurāma, Gaṇeśa did not want the throw of the axe to be in vain, so he took the blow of the axe on his left tusk, which
caused the tusk to break and fall to the ground. Since then the god has been having one tusk. The Garuda Purana, however, tells that Gaṇeśa himself broke his tusk when fighting against the giant Gajamukha who had obtained the boon that neither a god, nor a demon, nor a man, nor a beast would be able to kill him. Only Gaṇeśa was able to kill him, as the god was none of the four, but a combination. In the battle, the god broke his right tusk and threw it at the enemy, who, consequently stumbled to the ground and suddenly became a great rat which has ever since become his vehicle.

The legend alludes simultaneously as to how the god has one tusk and a mouse for his vehicle. Regarding the latter, Skanda Purana gives a different account. It says that when Gaṇeśa was given a modaka by Gaurī, he began to dance with joy. By the fragrance of the modaka a mouse came out from its whole and took a bit of the food whereupon the mouse became immortal, Gaṇeśa then took it for his vehicle.

The concept of rat or mouse as the vehicle of Gaṇeśa is intriguing. Getty opines “Gaṇeśa was originally a Dravidian deity worshipped by the aboriginal populations of India who were sun-worshipper; and that Gaṇeśa on his vahana, the rat, symbolized a sun-god overcoming the animal, which, in ancient mythology, was a symbol of night”. Getty indirectly associates Gaṇeśa with Sūrya, the sun-god. This corresponds with the Skanda Purana telling us that Gaṇeśa is one of the five forms of Sūrya. Thus, Gaṇeśa riding a mouse symbolizing the sun overcoming the animal is logical. However, it is different from what S.K. Gupta thinks,
i.e.

It is the destroying habit of the rat which brought the animal in contact with Gaṇeśa, the Vighnarāja and turned it into his mount. The rat or mouse was a constant problem in ancient time in villages, town and in agricultural field. Even Manu advised the kings not to select Mahidurga, a fort which was made with brick ramparts around mice. Therefore, it was considered to be a source of vighna (trouble). Hence, the idea that rat is the vahana of Gaṇeśa.

We have mentioned that Gaṇeśa is represented as wearing snakes for his upavīta and belt. Regarding this, some Purāṇas cited by Rao, give interesting accounts. It is said Gaṇeśa received innumerable sweets (modaka) from his devotees. He put them all into his capacious stomach, and started to go home, mounted upon his rat. It was already dusk, and the rat was hardly able to move along for overweight of burdens. In such a plight, it sighted a large snake crossing the path. Being in fright the rat drew back throwing down the rider, Gaṇeśa, causing the bursting of his inflated belly and all the sweets to roll out on the ground in all directions. He picked them patiently, put them once again into his belly and tied around it the snake which caused him so much damage. The moon, who had been watching all this, laughed at loudly. Feeling insulted, he plucked one of his own tusks and hurled it at the moon which caused darkness all over the earth. Thereupon the gods approached Gaṇeśa with prayers and implored him to pardon the offender and to restore its light. Pleased with the praises of the gods, Gaṇeśa modified his curse with the condition that the moon will gain and lose its light by waxing and waning each month.
The story simultaneously accounts for Gaṇeṣa having only one tusk and snake ornaments besides offering an explanation of the waxing and waning of the moon.

The Śiva Purāṇa narrates the story of Gaṇeṣa's marriage with Buddhi and Siddhi. According to it Śiva conducted a test for his sons Gaṇeṣa and Kārttikeya. Śiva and Pārvatī told them that he who returned back earlier after going round the whole world would be got married first. Hearing this remark, Kārttikeya started off immediately to go around the world, but Gaṇeṣa pondered in his mind. After a while he only went round his parents explaining that since the whole universe existed in his parents (Śiva and Pārvatī), going around them equalled to touring around the world itself. Accordingly Gaṇeṣa won the prize, and got married to the daughters of Prajāpati: Siddhi and Buddhi. Thereafter, Gaṇeṣa begot two sons: Kṣema born to Siddhi and Lābha born to Buddhi.52

II. Gaṇeṣa in Indonesian texts

In Indonesia, we have some royal charters and texts like the Smaradahana, Sumanasāntaka, Bhomakāvyā, Bhāratayuddha, Arjunavijaya, Śivarātrikalpa, Tantupaggelaran and Koravāśrama, which refer to Gaṇeṣa and have been discussed here. The texts use the so-called "kavi" or "old Javanese language", which is the ancient local language and shows the impact of Sanskrit.

Indonesian texts contain comparatively less information about the god in question. The possible information that can be collected from the texts are his epithets, a little about his nature and very scanty account of his iconographic traits.
only in some hymns dedicated to him, do we find more information about the god.

1. Gāneśa in the Sāmaradahana

Sāmaradahana is the only work giving a detailed account of Gāneśa especially in its second section. This work is ascribed to 12th century A.D. It chiefly consists of two sections, each of which bears a different account but they are still connected with each other. The first section mentions the despatch of Kāmeśvara, the god of Love, to awake Śiva from his meditation, who then set Kāmeśvara on fire. And the second section tells about the birth of Gāneśa and his fight against Nīlarudraka.

The story briefly runs like this. Śiva who performed severe penance on Mount Meru, was indifferent to everything that might delight or captivate the senses, even to the charms of his spouse Umā, still a virgin. In the meantime, heaven was threatened by the demon Nīlarudraka, king of Senarupa. The other gods, then, held a council where Indra explained how critical the situation was. Even Brahmā and Viṣṇu were afraid and seemed to have lost their power. The only god who could rescue them was Śiva, but while practising meditation, he could not be approached. Vṛhaspati, counsellor of the gods, proposed that Kāma should inflame Śiva's heart with love for Umā.

Kāma, whom the gods persuaded to undertake their design, being escorted by the gods, approached Śiva. After making an obeisance he launched his powerful weapon against Śiva. Śiva then awoke. Since the god found Kāma before him about to discharge another arrow, Śiva, full of wrath assumed his
terrific form. Deadly frightened, Kāma called out for the help that had been promised, but in vain. Indra with all the gods ran away, left behind Kāma who was then reduced to ashes by the wrath of Śiva. Viśvaspati explained to Śiva the deed of the god of Love and reminded him that Nīlarudraka who received extraordinary powers from the god himself, became a threat to the whole world, as Śiva himself had once granted him the favour that nobody could defeat him but his (Śiva's) own son. He convinced Śiva, what would happen to the world if there was no longer any love (the god of Love). At last Śiva admitted Kāma to live again, but in a hidden (sūkṣma) form. Kāma should continue his existence in men and his Rati in women.

From the moment Śiva was struck by Kāma's arrow, the passion of love possessed his heart. He abandoned his yoga and approached Umā. Soon their union bore fruit. The gods seeing their hopes fulfilled, came to pay a visit, brought with them Indra's elephant, an animal of terrifying appearance. At the sight of it, Umā was very much frightened. Shortly afterwards a son was born, having the head of an elephant. Śiva declared his name Sang Hyang Gaṇa.

Nīlarudraka, informed by his spies of the birth of Śiva's son, decided that his expedition against the god could not be postponed any longer. The demons marched out and spread destruction wherever they passed. In panic the god fled to Śiva who showed them the child that became their Saviour. The growth of the child was accelerated by using mantra and yoga. Then the army of the god spread out, where Sang Hyang Gaṇa escorted by Brahmā and Viṣṇu, was in the rear.
The battle ran its usual course with an alternation of success and failure on both sides. When at last the demons were threatened with defeat, the demon king appeared with such fury that all the gods took flight. Only Gaña stood firm and a fierce combat followed. In this combat, Hyang Gaña got his left tusk broken being hit by the demon with his bajra (diamond-weapon) given by Śiva. Hyang Gaña, then, with his magic axe, cut off his adversary's hands and feet, finally his head, whereupon he became victorious, and was praised with shouts of "gaṇaṇjaya".

From this story we come to know that the god bears a name Sang Hyang Gaña and when he emerges to win the battle, he is called Gaṇaṇjaya. Giving details of the god, Sedyawati observes that

The god Gaṇeśa is most exhaustively treated in the Smaradahana (XXX.1-11, XXXVI.1-3, XXXVII.1), where he is explained to be the son of Śiva and Umā, and destined to defeat the demon Nīlarudraka. The poem describes him as a terrific god with flapping broad ears, and three shining eyes that emit fire, a trunk that sprays chocking liquid, and tusks that are long and sharp. He is four-armed and while fighting his hands discharge poisonous flames. His left tusk was broken when he fought Nīlarudraka; after he won the battle, and cut off the limbs and the neck of the demon with his sharp paraśu (=axe) and Cangkawak(?) he took the decapitated head of the demon in his left hand to soothe his hot trunk.

These are the only characteristics and nature of the god referred to in the text. The account indeed is not a detailed and sufficient one to form the basis of the creation of numerous images of the deity scattered throughout the country.
Presumably there may have been certain other myths and traditions current in the society which remained unrecorded. It may also be noted here that the story of the birth and feats of Kārttikeya of the Indian myths has been transferred to Gaṇeṣa in Indonesia.

2. Gaṇeṣa in the Sumanasāntaka

The text tells the story of the death of Indumati, who, in her previous life, was a heavenly nymph named Dyah Hariṇī due to sumanasa-flower. Once, a task was assigned to her by Indra, to go down to earth in order to seduce Brahmin Trṇavindu who was doing a severe penance that made the gods afraid. Unfortunately, she failed to accomplish the assigned work. Trṇavindu put a curse on her that she would not return to heaven, but would die and be born as a human being. Her lover whom she left behind in the heaven would also be born on earth as prince Aja. The story, then, follows that Hariṇī was born in Vidarbha as princess Indumati. This portion (of Hariṇī's childhood) mentions that the sitting pose of the princess has much in common with that of Gaṇa (moghahyan sira yan malunguh ararem tumiru-tiru palunguh iŋ Gaṇa). But, how the sitting pose looks like is not elaborated in this text. According to Sedyawati, the name Gaṇa in this text should be the deity whose head is that of an elephant, and in Indonesia the iconic sitting position of the deity is that of a child.

3. Gaṇeṣa in Bhomakāvyā

The dating of this work is still controversial. Some
scholars assign it to Kadiri period, i.e., around 12th century A.D.\textsuperscript{59} while others to Majapahit period, i.e., 14th century A.D.\textsuperscript{60} It tells the story of the death of Bhoma at the hands of Kṛṣṇa.\textsuperscript{61}

In this text, Gaṇeśa is called Gaṇāñjaya, a similar name as found in the Smaradahana, after his victory in the battle. The god, together with Kumāra, is said to accompany Śiva. Unfortunately, in the plastic art, this feature is not known so far. From this text, nothing more is found about the character and nature of the god. The text refers to the god only like this, "Ehaṭāra Parameśvarādhipati saṅ watek de wata ḍante sira lawan Gaṇāñjaya Kumāra tansah tumut".\textsuperscript{62} It means "Bhaṭāra Parameśvara, the king of all gods, comes along with Gaṇāñjaya and Kumāra who always accompanies him.

4. Gaṇeśa in Bhāratayuddha

This work, assignable to 12th century A.D.,\textsuperscript{63} tells us of the great war which took place in Kuruksetra, between the Koravās and Pāṇḍavas.\textsuperscript{64} In the description of the greatness of Hastina Palace, a mention is made of Gaṇeśa. Sedyawati has quoted and interpreted this portion like this:

\begin{verbatim}
Gandhanin jagga menurika ṇ alayalatā mrik anumkuma már; lot linawadni kukusnig agusuma ri winba bhaṭāra Gana; molih-ulin waṇinig sulasih agaru candana gulgula már; śṛīgadīṇ ṇ harepan wilaja manalasa mangegh-negehi. Wv añ nagarāsemu dhurtta lekasīṅ anīṅ harđha parek ri muka; irsyya datēṅ mawarah ri mekariṅ asaneṅ taman anleṅleni; nica harep mulateṅ susupana jejepeń tuvi tut waṇineń; hyunya manona sinempala ciri turida n wiṇawe geluṅan.\textsuperscript{65}
\end{verbatim}
For this quotation, the mentioned scholar observes,

It is clearly seen that Ganeśa is, in Hastina palace, worshipped with fragrant flowers which are regarded as a symbol of love. The quotation mentions further that those whose nature is humble, would like to snatch the flowers to be inserted in their hair-do. The snatchers are presumably women, for they are customary, as described in many poetic works, to use flowers on their heads. They preserve the flowers of the god for a magic charm.

The using of flowers in worshipping the god seems much in common with Indian tradition to worship the god. S.R. Goyal observes, "In the other type of worshipping, the image of the god is adorned with flowers and other offerings (pujā)".

5. Ganeśa in Arjuna Vijaya

This work, dated to 14th century A.D., tells about Arjuna's victory fighting against Daśamukha, a demon king who has ten heads (Rāvana of the Indian tradition). It is said that in the battle Arjuna cuts off the heads of Daśamukha, but as soon the cut heads touch the ground they are united with his body again. At last, Arjuna manages to capture the demon king. The captured demon king is not killed but put in an iron cage. For some reason, Arjuna, then, liberates his enemy and allows him to return to Langka. The demon king is destined to be killed some time in the future, by Viṣṇu in his human form, with the assistance of an army of monkeys.

The god which is called Gaṇa in this text appears three time in the three cantos. First, in Canto III, Verse 8, the god is associated with the elephant-headed spout in Lengka, which looks furious and dangerous comparable with the god
destroying the earth. Second, Canto XXXII.2, refers to Arjuna finding a dilapidated temple in which the statues of Viṣṇu, Śiva and Gaṇa are abandoned being covered with a weed. The third, Canto XL.10, refers to the god as having piercing tusks. It is said that Arjuna restrained his sexual desire like Śiva who even having been incited by the dance of Pārvatī could not fulfil his desire because of the presence of Gaṇeśa.

The reference to the god in the first mentioned canto recalls his figures found in Eastern Java which are represented as furious, bedecked with skull ornaments and having wide open eyes.

6. Gaṇeśa in the Śivarātrikalpa

The Śivarātrikalpa ("the observance of the night of Śiva") is a work of the 15th century A.D. The observance takes place on the 14th night of the dark half of the seventh month (old Javanese calendar: Kapitu; Sanskrit: Māgha).

According to the text, Lubdhaka (who was a hunter) was to observe the ceremony first. He performed it unconsciously, when he was overtaken by darkness in the forest, climbing a tree and picking leaves from the tree and dropping them, for he was afraid of being overcome by sleep. He did it throughout the night. The leaves fell down on a Śivalinga which happened to be there. As that night happened to be festival of the night of Śiva, unwittingly he had performed puja of Śiva. It pleased the Lord immensely. Therefore, the hunter, after his death ascended to the blissful abode of Śiva.

Regarding the presence of Gaṇeśa in this text, Sedyawati
observes, "The Lubdhaka gives exhaustive details about the feats of the gana army in fighting the kingkaras or Yama's troops, but little information on Ganesa, the king of the ganas".

The reference to the god from this text is, "Bhaṭāra śivalinga kewala sirārcaṇan i dalem ikaṇ surālaya; Kumāra ṇuniweh Sajendrawalana ṇ ruhunnana sira kapwa pūjanen". It means that in the abode of gods, it is only Śivalinga that has to be worshipped; Kumār and Gaṇeṣa (in particular) have to be worshipped first.

The two brothers Gaṇeṣa and Kumāra are present together in the text. The same feature also occurs in the Indonesian sculptures which of course, are very few in number. There are probably only two stone slabs so far discovered, bearing the figures of the two. One is preserved in the National Museum, Jakarta (acc. no. 126), in which Gaṇeṣa and Kumāra flank Pārvatī. The other one, we came across in the yard of Singhasari temple. The two, here, flank goddess Cāmuṇḍā. They are bedecked with skull ornaments.

Unlike in Indian sculptures, the two (Kumāra is also called Kārttikeya) frequently flank their parents. Besides, they usually occupy a raha section of a temple.

7. Gaṇeṣa in the Tantu Pangelaran

Regarding the existence of this text, Holt observes, "The Tantu Pangelaran is a book about origins. The creation of all sorts of institutions is described, among them two forms of theater art".
Some information of the god from this text is that:

a) He has the so-called *mandi sware Sawuwusnira tuhu* (he has an efficacious speech, and whatsoever he utters becomes true).

b) He is worshipped in *mandala*, in Mount Manujan. (Unfortunately, the *mandala* as well as the Mount have not yet been properly identified).

c) He is referred to as a guardian of Mahāmeru in a village called Purnajiwa.

d) He, along with Kumāra, is said to be born at Pamanguywan Agung. (This place is also unidentified).

8. Ganeśa in the Koravāśrama

This work, regarded to be composed before 1635 A.D., virtually dealing with the story of Koravāś' effort to take revenge after being defeated by Pandavas, describes Ganeśa as omniscient, for he has a book called *Lingapranala* which contains, among others, an account of the behaviours or characters owned by all the gods. Devī Umā, Ganeśa's mother, who doesn't want her character to be known by Ganeśa, tears the book to pieces. For her act against the book, she is, then, cursed by the book to be Durgā whose form is terrible, having massive body, scattered hair, thick lip and sharp side-tusks. Seing this, Ganeśa runs away. Durgā runs after him, threatens to crush him, unless he redeems her. Ganeśa initially is not in favour of redeeming her, but after being coaxed he performs the redemption and Durgā resumes her previous form.
The story, thus, alludes to the function of the god as a redeemer which corresponds with his duty as a remover of world's obstacles cited by a pada of hymn "jagad vighna vinayakam".82

The Koravāśrama also tells us that Brahmā gives Gañēṣa different kinds of flowers and perfumery, among others, padma, dhūpa (incense), minyakcere (a kind of perfume made of cymbopogon), kalembak (rheum), candana (sandalwood), kayulaha (lawsanea inemis), ergulo (white rose), rasamala altingia excelsa), canda (syrax), and alikura (this perfume is unknown).83 Amongst the mentioned boons, padma is seen to be the attribute of the god in his sculptures, although only a few images of the god show him with this in Indonesia. The boons mentioned above may suggest the objects with which the god should be worshipped.

9. Gañēṣa in inscriptions

The names of the god are available in many Indonesian inscriptions also, but his other details are absent. In the charters like Wuatan Tija (880 A.D.), Sugih Manek (915 A.D.) and Gilikan I (dateless), the god is called Vināyaka instead of Gañēṣa or Gañāpati. However, in the charters of Sangguran (1928 A.D., Saranan (29 A.D.), Juru-Juru (930 A.D.), he is called Sad Vināyaka, and Sad Vinaya (without ka) in the charters of Wimalasrama (without dating), Cane (1021 A.D.), Kudadu (1294 A.D.) and Tuhanaru (1323 A.D.).84

Relying on the work of Kern, H.B. Sarkar says that Sad Vināyaka referred to in the Sangguran inscription is a name of
Gaṇeśa. The same opinion is also held by Sedyawati. 

In the charters of Gulun-gulun, Linggasuta and Geweng which are assignable to 929-930 A.D., however, the god is called Gaṇapati.

The names of the god are available either in the maṅgala (introduction) or Šapatha (oath), and sometimes in the last sections of the charters. When present in the Šapatha, he is in group with other deities, invoked as a group of vouchers. Only in the Ratu Baka inscription the name of the god is not available in the maṅgala, neither in the Šapatha nor is he invoked as a vouchers, but the god is described as pratyakṣa devatā (visible deity) who empower to stimulate the righteousness and to remove the evil.

10. Gaṇeśa in the Hymns

Unlike in the texts and epigraphs mentioned above, in the Hymns, Gaṇeśa is elaborated rather in details.

In the Sarasvatī stuti, the god is referred to as a 'destroyer of all obstacles', being worshipped even by the gods. The stuti is quoted like this.

Abhimatartha-siddhy-artham
pujito yah surair api
sarvo-vighna-vinasaya
Gaṇadhipataye namah.

In the Gaṇa stava, the god is referred to as 'remover of world's obstacles' (jagad-vighna-vināyakam). He is also clearly described in his iconic form of an elephant, having bulky body (hasti -rūpaṁ mahā-kāyaṁ), dwarf with locks matted, short neck and bič belly (Vāmanam jatilam kāntaṁ, hrasva-grīvaṁ)
The other iconic traits mentioned in the stava are, among others, his three eyes and one tusk, a sacred thread consisting of serpents, holding his own tusk, noose and elephant's hook. Besides, he is profusely adorned with jeweled-ornaments (citra-ratna-vicitrāṅgam, citra-mālā-vibhūṣitam).

In the Gaṇapati stava (stanza 1), too, the god is referred to as 'destroyer of all obstacles'. Moreover, he is the cause of all affairs to succeed. The stanza is read as follows, "Om Namōstute Gaṇa-pate, Sarva-Vighna-Vīnaśana, Sarva-kāryāṁ prasidhyatu, mama kāryāṁ prasidhyatāṁ". Remarkable to notice is that the stava (stanza 3) also mentions the existence of six Vināyakas, i.e., Āmoda, Pramoda, Sumukha, Durmukha, Avighna and Vighnakartar. They are regarded as six aspects of Ganesa's powers. These remind us of the six Vināyakas as mentioned in the Indian texts, in which, they also have the same names. Besides, there are also in Indian texts six Vinayakas with different names, i.e., Rddhida, Siddhida, Kāmada, Vighnaha, Pramodi, and Caturthī-vratakapiya.

We thus see that Indonesian texts, inscriptions and Hymns refer to Gaṇeśa, but we do not get the details of his birth, lineage, family and activities, as we find in their Indian counterparts. This is quite natural as Gaṇeśa is a cultural import in Indonesia from India. In Indonesian thought and art (as we shall see subsequently), however, the nature
and character of the god shows some deviations from his Indian counterpart. This was natural as the god had to adjust in an alien culture and environment.
Notes and References

1. DHI, p. 356.
2. Ibid., p. 575; cf. VSMRS, p. 149.
6. Rao, op.cit., p. 44.
7. VSMRS, p. 212; GAE, p. 3; Goyal, op.cit., p. 349; Shastri, A.H., op.cit., p. 149.
10. 2.3.42. 35-40.
12. Ibid., p. 47.
13. 154.499-505.
15. 154.502-505.
16. 2.4.13.15-32.
17. 7.1.38.1-4.
19. Varāha Purāṇa, 23.3-25.
21. Ibid., 1.1.9.91-100. 9.75.
23. Brahmāṇḍa Purāṇa, 2.3.67.30-65.
25. *Brahmanda Purana*, 2.3.42.30-32.
31. *Bṛhadārtha Purana*, 2.60.50-52; *GNS*, p. 36.
35. Ajay Mitra Shastri (*Varahamihira And His Times*, Jodhpur, 1991, pp. 121-22) also takes this verse to be spurious.
37. Bhattacharya, B.C., *op.cit.*.
39. *II.3.41.34 ff.*
40. *Ganapati Kanda*, 42.25.
41. *Skanda Purana*, 7.3.32.2-12.
42. GAB, p. 1.


52. Śiva Purāṇa, 2.5.19.15-20.


55. The text also mentions other epithets of Gāṇeśa, i.e., Sanghyang Durmuka, Bhaṭāra Durmuka, Sanghyang Rota Vināyaka, Bhaṭāra Gaṇa, Bhaṭāra Hyang Pramoda, Bhatara Gaṇajana; see, Sedyawati, (1985), pp. 252-254.


57. The details of the story, see Zoetmulder, *op.cit.*, p. 298-305.


63. Zoetmulder, *op.cit.*, pp. 269-278.


66. *Ibid.*, pp. 223-224 (It is Indonesian, translated into English by the present researcher).


72. Ibid., p. 360-2.
73. The Sivarātrikalpa is also named after the hunter.
76. Ibid., p. 223.
77. RLK, pp. 21-40, Pl. 8, 10, HNA, p. 16.
81. Ibid., pp. 277-292.
84. Ibid., p. 191.
87. Ibid., p. 180.
88. Ibid., p. 183.
89. Ibid., p. 195.
91. Ibid., p. 125.
92. Ibid., pp. 125 ff.
93. Ibid., p. 127.
94. Ibid., p. 320.
95. Ibid.
96. Brahmanda Purāṇa, 27.72-82.
97. Dange, op.cit., p. 575.