CHAPTER III
STONE SCULPTURES: THE EARLY PHASE
(UP TO 12TH CENTURY A.D.)
CHAPTER III
STONE SCULPTURES: THE EARLY PHASE
(UP TO 12TH CENTURY A.D.)

The sculptural art which had its beginning during the Maurya-Śuṅga period\(^1\) had attained serenity during the Gupta period which is verily called the classical period in Indian history.\(^2\) The images of the Gupta period are inspired by an intellectual consciousness, full of aesthetic creativity, and are expressions of the spiritual harmony and blissful realisation with a highly developed sense of rhythm and elegance.\(^3\) They are characterized by slender and graceful bodies, with refined execution of the details of haloes and faces. As to their facial style, they have lotus-shaped eyes, thick lips and elongated ears. Their robes show the so-called "wet drapery style", that is, the robes cling to the body almost without folds.\(^4\) These characteristics spread beyond the frontiers of the Empire as can be seen from the art of Kanheri, Aurangabad and Ajanta.\(^5\) It is, thus, during the phase of classical art that Indian sculpture admits of a common denominator which can be felt throughout the country in varying degrees in accordance with strength or otherwise of the regional trends.\(^6\)

The middle of the eighth century A.D. marks the end of the classical and the beginning of the mediaeval phase of Indian sculpture. However, the classical heritage was, as observed by Saraswati, never lost sight of. The mediaeval sculpture grew and developed on the foundation of the classical art.\(^7\) However, the Gupta norms seem to have been harmonised and synthesized with local norms. This, for example,
may be seen in the 9th-10th century sculptures from Kanauj, the local norms of the region that have been synthesized with Gupta norms lead the Kanauj sculptures to be different when they are compared with the sculptures of the other parts of the Gaṅgā-Yamunā Valley region.  

M.M. Deneck observes that during the mediaeval period the art of India lost its creative quality and the artists made no attempt to achieve originality. But it is difficult to agree to this. On the other hand we find that the artists maintained a fairly high level of artistic excellence and skill of the accumulated tradition of the past which they received as their heritage.

Regarding the Indonesian art, the classicism occurs in Central Javanese period, as remarked by Kempers:

Hindu-Indonesian culture witnessed its hey-day for the first time between about the middle of the 7th up to the first half of the 10th century. Although Central Java at the time was certainly not the sole centre of this culture the epoch is usually referred to as the Central Javanese period. The centuries from about 930 up to about 1530 are in the same manner called the Eastern Javanese period, since during that time the centre of Hindu Javanese rule in Java was removed from Central to Eastern Java.

The influence of Indian art on Indonesian is evident. Coomaraswamy observes that Indonesian architectural forms and their ornaments show clear analogies with those of the Gupta, Pallava and early Chalukyan of the Indian mainland. H.B. Sarkar, however, relates the style of the Hindu temple in Java
with that of the architecture of Paharpur. The tiered type of Sewu temple, surmounted by a *stupa*, with miniature ones as angle-ornaments, of which prototypes were extant in Bengal, afford close parallel to the Paharpur temple. While quoting the opinion of Coomaraswamy and Rowland, he mentions that the famous Borobudur has been derived from a common Pāla prototype and, in the sculptures and ornamentation of the Penataran temple the influence of Pāla-Bengal is discernible, either vividly or in some of their aspects.\(^{13}\)

Sivaramamurthi also refers to the influence of Indian art on Indonesia: "In Indonesia the most striking similarities both in theme and in the execution, to Indian originals are observed. The style is in a charming fusion of Pallava and Chalukya".\(^{14}\) For the details, he points out some of the Indonesian sculptures, e.g. the *toranās* and gargoyles with the makara motif on Borobudur temple are very similar to those in India. In Candi Mendut, there are scenes from *Pañcatantra* carved in stone. These closely resemble the richly embellished pierced windows in the Muketśvara temple at Bhuvanesvar. Rāmāyaṇa relief of Prambanan Śiva temple is related to the story of Rāma and Kṛṣṇa, so well told at Deograh on the plinth of the Gupta temple and in the Kailāśa temple at Ellora, the Nāgeśvarasvāmī at Kumbakonam, the Lad Khan at Aihole, the Mallikarjuna at Pattadakal, etc.\(^{15}\)

Kempers, in his work *The Brozne of Nalanda and Hindu-Javanese art*, also mentions that the Pāla features are found in their purest form in the art of Singhasari temple and especially of Jago, but exclusively in the images and not in
the reliefs.\textsuperscript{16}

Taking what the scholars mentioned above have observed, we see that Indonesian art was influenced by different schools of art in India. The same phenomenon has been observed in our study also.

Before going into the details to compare the Ga\=n\={e}\=sa sculptures of the two countries, it is necessary to take into account the form and style of depiction of the deity in both the countries.

I. India

Ga\=n\={e}\=sa is an important deity of Hinduism. As already noted, his images began to be carved during the Ku\={s}\=\={a}na period but the god attained popularity during the early mediaeval period. He was worshipped at the beginning of every Hindu ritual. This resulted in the creation of numerous images of the god, in various forms, alone or in the company of others, in different parts of India. Since our study aims at a comparative look of the Ga\=n\={e}\=sa images in India and Indonesia, we have taken into account only those images in which the god is shown as the prominent figure. As there are thousands of images of the deity, scattered over various regions, preserved in the museums and on certain sites and even sometimes lying uncared for, we have taken into consideration only the representative images from different regions and belonging to different periods. Some images from Bangladesh are also included for they share common traits with those from India, especially those belonging to the eastern style. Besides, in
former times, Bangladesh used to be a part of India.

Ganapati may be figured in group or independently, when in group, he is depicted along with Saptamātrikās, Navagrahas (Pl. II) or associated with Śiva or Pārvatī in various forms. He also forms part of Pañcāvatana-lingas and is also depicted along with Kubera and Laksī (or Mahiṣāsuramardini).

Both in group and independently, he may figure in various postures, i.e., sitting, standing and dancing,17 riding a mouse (Fig. 7) and crawling,18 having from two to sixteen hands holding a number of attributes in them and is usually one headed and sometimes two, three or five.19 The attributes that he holds, in many cases, correspond with those prescribed in the Indian texts that we have mentioned in the preceding chapter. Among his attributes, modaka is the most favourite and prominent one held by the god.

The god is depicted realistically and wearing dress and scarce ornamentation as also with elaborate dress and profuse ornamentation. The opinion that the use of dress and ornamentation develops gradually from scanty to more profuse chronologically from the early to the later period, is not wholly right for there are some examples of even very late period where the god figures as devoid of ornaments.20

The usual dress and ornaments of the god are dhotī, headdress, ear ornaments, necklaces, armlets, bracelets, anklets, upavīta, udarabandha and urumālā. In some cases, the god is also seen to have channavīra, garland, shoulder ornaments, pādasāra and aṅguḷīyaka. The forehead of the god is also usually adorned with simple chain or beaded
strings. His dhoti is usually of lion skin or just plain. His headdresses vary. The simplest one looks like a crest of small lotus on the head of the god, while the most ornate one is profusely depicted with pearls.

Remarkable to mention that two or four armed Gaṇeśa is rarely depicted as dancing. When dancing, he has usually more than four hands. "The deities were shown multi-armed not only to hold characteristic symbols for their proper identification but also to depict their superhuman power". Besides, we may surmise that for the god is dancing, more hands needed to present the different nṛtya mudrās and movements, unlike when he was seated, he was probably represented inactive and, therefore, less number of hands was needed to display the movement.

The image preserved in the Lucknow Museum (Pl. III) is an exception. Although the god is not dancing (he is standing), he is eight armed. Also peculiar is the image from Panna, Madhya Pradesh (Pl. IV). Musician attendants accompany him, one of which is in the posture of beating the drum even though the god is not dancing.

Regarding the standing pose of the god, he may stand in tribhaṅga (triple flexion pose) (Pls. III, IV, etc.), dvibhaṅga (double flexion pose) (Fig. 3), ābhanga (slightly bent pose) (Fig. 2) and samabhanga (standing straight) (Fig. 102). The other standing pose may also occur. As for example, one image from Suhanea (Morena) now preserved in the Gwalior Museum (Acc. no. 193) shows the god as standing, turning back his torso (Fig. 127).
II. Indonesia

Of the Ganesa images preserved in National Museum, Jakarta, the very crudely finished ones (Acc. no. 480a; 200 and many others without Acc. nos.) are probably the prototype of Ganesa images (Pl. V). The images are unproportionate as having very small limbs, some even without limbs and without emblematic objects. This kind of images are mainly preserved in the said museum. Getty, while referring only to two images of this kind which she published in her monumental work, says, "In Java as in India, no transitional form of Ganesa has as yet been met with unless the roughly carved elephant-headed deity discovered in West Java and a small bronze image now in the British Museum be accepted as primitive conception of elephant faced god". Quoting Krom's opinion, she further observed that, "The crude stone sculpture may be only an unfinished attempt to produce an image of Ganesa, but the representation is so primitive even in its unfinished state that one is tempted to give it a very early date". It is verily doubtful whether to name the images as Ganesa, otherwise prototype of Ganesa, for their characteristics are not in conformity with what has been prescribed in the canon (Purāṇas and other texts).

Besides these prototypes of Ganesa images, we come across a large number of Ganesa images belonging to Central and Eastern Javanese period. Almost all of them have four hands holding, clockwise from the normal right hand danta, aksamāla, paraśu and bowl without modakas, and are seated with both legs
bent horizontally with soles of the feet touching each other (Fig. 128).

As in India, in Indonesia also the god is adorned with headdress, necklaces, armlets, bracelets, anklets, loin cloth and upavita. But, ear pendants (Fig. 234) are not common to Indonesian Gaṇeśa.

An ardhaćandrakapāla adorning the headdress of the god is a very common feature of the Indonesian Gaṇeśa. This ornament is usually affixed in front of the crown (Figs. 41, 42, 43). Sedyawati observes that about 40.2 per cent of the specimens25 are having archaċandrakapāla on the crown, 1.8 per cent as having only the kapāla, 8.3 per cent as having ardhaçaandra and more than 50 per cent are without the mentioned ornament.26

Of the large number of images preserved in the National Museum, Jakarta, eight images belonging to the Central Javanese period (in this chapter, we confine our study to the Central Javanese period), are of particular interest as they show interesting features or they are contrary to the conventional ones. They are described below.

1. Two-handed image

Acc. no.197. It is a unique two handed image holding an aksamālā in the right hand and the left touching the tip of the trunk. The usual danta and bowl seen in other images are missing here. There is no headdress and the hair fall on his back, fastened with a band (Figs. 58, 59). His other ornaments are as usual bracelets, anklets and nāgopavīta. It is rather
2. Four-handed images

a) Acc. no. 181. The god looks peculiar for he is unusually seated with both legs horizontally bent, placed one upon another (Fig. 130). It is not like other images which are usually shown with the soles of their feet touching each other. Also the hair has been combed backwards on the head.

b) Acc. no. 191. This image, though showing the usual attributes in the four hands, is unique for the head of the god is without crown but for a very small lotus shaped ornament in the centre of the head. Gupta images of Ganesa also show the same feature, as Getty observes, "...and the natural elephant head without a crown, or just the lotus indicating the beginning of a crown, mark the Gupta type". Another comparable feature is the sparse ornamentation of this image. As such, we feel tempted to assign this image to a period earlier than all images described here.

c) Acc. no. 197.a. The god typically has a prominent forehead resembling the temples of an elephant but behind it there is a hairdo. He is seated as usual and his trunk turning to left touches the palm of his left hand rather than a bowl which is generally held in that hand. His other hands are unfortunately broken. The god is without the tusks, wearing upavīta of plain strings. Other discernible ornaments are only the bracelets.

d) Acc. no. 198. This is the only standing Ganesa found so far in Central Java. The god unusually stands on
leg, while the right one, bent horizontally, is placed behind the right, indicating the god to be performing some austerities (Fig. 132). The image is, however, badly mutilated but a conical crown on his head, a thick sacred thread, armlets and the undergarment on his body may still be seen. The god holds the bowl in his only surviving left hand and the trunk of the god is turned to left to touch the bowl (Pl. VI).

e-f) Acc. nos. 199c and 199d. The two images show a pāśa in the upper left hand of the god instead of a paraśu. The pāśa resembles a knotted-rope (Fig. 199). The attributes in the other hands are akṣamālā in the upper right, and a bowl and danta in the normal left and right respectively. They are also seated as usual and having dress and ornaments like others.

g) Acc. no. 6183. Here the god holds paraśu and akṣamālā in the upper right and left hands respectively contrary to the common practice of holding them in the left and right hands in the Central Javanese sculptures.  

III. Comparison

We will compare now, the detailed components of the images under review belonging to the two countries. The aspects we will take into account are as follows:

A. Physical traits
B. Poses
C. Attributes
D. Dress and ornaments
E. Accessory elements
A. Physical traits

The outstanding physical characteristics of Ganeśa are his elephant face and corpulent body. These are described in different texts. These physical features are displayed both in Indian and Indonesian sculptures. In only a few cases, however, one may find the slim or elongated Ganeśa both in India and Indonesia. These, however, seem to be the result of the carving of the images by sculptors having individual susceptibilities.

To compare the physical features of Indian and Indonesian Ganeśa, the following details are of importance to take into account.

1. Trunk

The North Indian Ganeśa images show that the bone of the nose is projecting in some cases (Figs. 8, 12 & 13) while in others it is triangular (Figs. 18 & 22). However, the triangular projection of the nose bone is a feature which is shared by eastern sculpture also. In southern sculpture, this projecting feature is less emphasized.

The disposition of the trunk of Indian Ganeśa has been studied by Sivaramamurti. The Ganeśa from Tamil Nadu has a trunk with most of its length running down vertically on the paunch of the god and finally it curves to touch the sweet in the left palm. The Ganeśa of the Kanarese district has the entire trunk turned to the left with a curve at the tip which rests on the bowl of sweets. The trunk of the Ganeśa of the Orissa school sometimes twirls slantingly and sinuously...
towards the bowl in his left hand.

Besides, the northern Indian examples have a thick and heavy trunk while the examples from Tamil Nadu possess slim and light trunk. Images from Bihar and Bengal reveal that the trunk of the god is sometimes heavy like those of North Indian images, or less heavy and even resembling that of Gaṇeśa from Tamil Nadu. The trunk of the god in Orissan images, however, appears to be short. The sculptures from other regions like Haryana, Kashmir, Rajasthan show the trunk of the god in conformity with the North Indian tradition. The appearance of the heavy trunk belonging to mediaeval sculpture may be traced back to the Gupta period.

In the Indonesian sculptures, of which in this chapter we confine our discussion to the Central Javanese examples, all images of the god turn their trunk to the left side touching the bowl held by the left hand. Taking the disposition of the trunk, we tend to compare the Indonesian Gaṇeśa with Gaṇeśa from Tamil Nadu. However, in view of the appearance of the trunk, the Gaṇeśa images of Indonesian generally look like those from North India, i.e., the god has a heavy trunk. But in a few examples, the god also has a slim trunk like the god from Tamil Nadu.

2. Tusks

The god has either right or left tusk broken. Sometimes, however, he is shown without a tusk, or having two tusks. The shape of the tusk is generally stumpy, sometime long and slim. This variation occurs everywhere. Hence, it is
very difficult to distinguish Gaṇeśa geographically, an exception of the god coming from Tamil Nadu, who has the tusk resembling a newly sprung up one, or just peeping out from his face (Pl. XVIII). In the Indonesian sculptures, however, the tusks of the god are shown clinging to the trunk and, in most of the images, the tusks are disposed parallel to the trunk hanging down vertically.

3. Eyes

The eyes of the god belonging to Indian and Indonesian sculptures are generally positioned slantingly on the sloping surface of his face resembling those of an elephant (Figs. 8, 10, 12 & 13). There is, however, no stereotype mode of carving the eyes. Hence it is difficult to distinguish the images of one region from another and of a certain period from another on the basis of the depiction of the eyes. The eyes of the god are generally shown as small realistic elephant eyes, sometimes bulging, sometimes with raised eyebrows.

The bulging eyes with raised eyebrows are found in sculptures from Kashmir (Pl. XVI), Madhya Pradesh (GWR. 188), Uttar Pradesh (HKB.67.81) and Bihar (NMN.60.1300) etc. of the 10th century onwards. These shapes of the eyes may also be seen in South Indian Gaṇeśa images from Mysore (AIIS.182.12) and Madras (AIIS.A7.46) belonging to 12th century A.D. Another feature which can be noted in some examples is that the small eyes are linked by an arch shaped projecting bone of the forehead. In limited number of sculptures Gaṇeśa is depicted with human eyes carved horizontally on the frontal surface of
The eyes of Central Javanese Gaṇeśa, as we have hinted before, also resemble those of the elephant. When compared with those of Indian Gaṇeśa, the former are disposed less slantingly. Some specimens show even horizontal eyes. Taking the dispositions and shapes of the eyes, we can not be able to find that the sculpture of one country have influenced the other.

4. Ears

Gaṇeśa appears to have different shapes of ears. The commonest type shows the ears depicted realistically as belonging to an elephant. These usually look as thick and curved in the upper part and gradually thin and soft towards the lobes. This type occurs throughout the period in the different regions.\(^{50}\) Moreover, in the mediaeval sculptures, besides the above mentioned shape, also occurs another one in northern sculptures having elongated ears embellished with horizontal parallel lines.\(^{51}\) In eastern sculpture, the god shares a common feature of shape of the ears mentioned above but is characterized with pointed lobes,\(^{52}\) or sometimes with thick ends both on the upper and lower parts.\(^{53}\) In southern sculpture, especially in Tamil Nadu, the ears of the god are wide and pointed at the lower portion and concave at the middle.\(^{54}\) The 12th century sculpture from Mysore or Hallebid show the god as having less elephantine ears, i.e., elongated, embellished with multiple lines\(^{55}\) and sometimes very small.\(^{56}\)

In the Indonesian sculpture, almost all of the images of
the god have elephantine ears, depicted either strained or less strained. Based on this feature, Indonesian sculptors tried to follow the Gupta norms in depicting the ears of the god as natural, even though the impact of the individual expression of the artists on their work is also evident. This can be seen in an image preserved in the Sasana Budaya Museum, Jogyakarta (Acc. no. 5322/BA/A/89), in which, the ears of the god are usually depicted as wide (but it looks like scallop) (Pl. XVIII, Fig. 42). Besides, there is also one image which shows stylized ears rather than the realistic ones (NMJ.185).

B. Poses

1. Seated images

The commonest sitting pose of the god is ardhaparyanka, i.e., seated with left leg bent horizontally and the right vertically on the seat (Figs. 88-90, 93, 94). Very few examples show the god sitting in the reverse manner, i.e. left leg vertically bent and the right horizontally (Fig. 97).

The above mentioned sitting pose (especially the former) occurs everywhere in the Indian sculptures but geographically it is characterized with its regional traits. As such, in the images from East India, the left leg of the god bent horizontally is flatly disposed on the seat, with no flexion at the foot (Figs. 94, 150), while in the sculpture from North India, the foot is naturally bent with the toes pointed frontally (Fig. 88) or touching the seat (Figs. 89, 90, 93, 96). In the sculpture from South India, the sitting posture of the god is characterised by his pot belly touching the seat (Pl.
The other sitting pose shown by the god is the so-called *sukhāsana*. In this pose, his right leg is usually dangling down before the pedestal while the left is horizontally bent (Figs. 1, 240). He usually sits in this pose when he is along with his Sakti who is seated on his left thigh. In some other cases, the god is also seated with both legs bent slantingly (Fig. 95). This is commonly shown by Chalukyan mediaeval sculptures.

The sitting pose of Indonesian Gaṇeśa is uncomparable with that of Indian Gaṇeśa, for he is typically seated with both the legs horizontally bent before him and the soles of the feet touching each other (Fig. 128). This feature is shown by almost all examples of seated Gaṇeśa from Indonesia. In India, however, no example shows this feature, except two images, one of which is found in the early Pallava panel from Andhra Pradesh, while the other, which is of terracotta, is found from Varanasi. Now preserved in Bharat Kala Bhavan, Varanasi (Acc. no. 1606) it is datable to the 6th century A.D. (Pl. VII).

2. Standing images

In the Indian sculpture, the standing Gaṇeśa occurs throughout the period and in different regions. This is not the case in the Indonesian sculpture. In Central Java, there is only one standing Gaṇeśa discovered so far. The god peculiarly stands on the left leg while the right is bent and
placed behind the other as if performing penance (Fig. 132). The image is now preserved in the National Museum, Jakarta (Acc. no. 198) (Pl. VI). In the East Javanese and Balinese sculptures belonging to circa 13th-15th centuries A.D. standing Gaṇeśa is rather common.

Returning to Indian sculptures, in northern part of India, it is a common feature that while standing the god rests one of his hands (normal right or left) on the long handled axe placed vertically on the ground. In the South Indian sculpture, however, the god has no axe to rest his hand on. It should be mentioned that an axe is unusual attribute of the god from South India (especially Tamil Nadu). In the sculpture from Orissa, the god is represented standing like that of northern sculpture, i.e. he rests his hand on the upstanding axe, but his back hands are typically disposed as lower than the normal ones. This feature occurs once in Kumbhakonam also.

3. Dancing images

In the Gupta period, dancing Gaṇeśa is very rare. In the mediaeval period, however, there are numerous images of dancing Gaṇeśa. The god has been depicted in various dancing poses distinguishing him geographically from the sculptures of one region from the others.

In northern parts of India like Madhya Pradesh and Uttara Pradesh, the god usually figures as showing the so-called catura and lalita poses of dance. The dancing pose mentioned first is disposed like this: the torso leans towards
left, the left leg slightly raised stretches towards left, while the right leg supporting the weight of the body stretches forward (Figs. 4, 5, 108, 109). The lalita pose of dance is the opposite of the catura. The poses of hands, especially the normal ones, whether the god is in catura or lalita, invariably display any two of the dispositions mentioned below.

a) The arms, usually the normal right one, may horizontally bend (to the level of the upper torso) with the elbow sometime slightly raised up (Figs. 119, 121, 125) and the hands are held in hamsāya, kapittha or abhaya pose (Figs. 173-5).

b) The arms may be in lolahasta while holding uttariya or nothing (Figs. 121, 124).

c) The normal right arm stretches forward in abhaya pose (Fig. 4).

d) The normal left arm is katyavalambita (Fig. 125).

e) Either right or left arm is something like gajahasta pose (Figs. 120, 122).

One image from North, preserved in the Lucknow Museum (Acc. no. 66.356), though badly broken, shows the right leg raised up and slanting bent indicating the ardha-sama dancing pose (Fig. 100). In the image sculptured on the niche of one of the temples at Jāgeśvara, Almora, the god also dances as such. This kind of dancing pose, however, is rare in the sculpture from North India.

In the sculpture from Rajasthan, as shown by the image of Ambikā-Mātā temple, Jagat (Udaipur), the god figures as dancing following the usual trend of northern sculpture.

The catura and lalita poses of dance also occur in the
eastern sculpture, such as Bihar, Bengal, Orissa and Bangladesh. Especially in the images from Bihar, Bengal and Bangladesh, however, the dancing pose of the god is characterized by his normal left hand stretching diagonally upwards (Figs. 4, 5). This hand pose may also be seen in one image from Thanjavur, Madras (AIIS.7.46) but the right leg of the god is disposed with its sole bent at the toe and visible frontally (Fig. 118).

In the Chalukyan sculpture, as shown by one image from Hallebid, the god dances in ardha-sama with the raised left leg typically bent almost touching the other one (Fig. 124). This pose of dance continues in the subsequent period as we shall see later. It should be mentioned that in the sculptures from East India, the god commonly dances on his vehicle, mouse, as it is attested by one image from Dinajpur now preserved in Asutosh Museum (Acc. no. T.163) (Pl. VIII) and some others from Orissa. This feature also occurs in the sculpture from Hallebid, Mysore (AIIS. Pl. 90.A), though, Sivaramamurti has observed that "The tradition of Ganeśa dancing on his vehicle, the mouse, like his father on the bull, is a special characteristic in the realm of the Palas".

In the sculptures from Indonesia, it is intriguing that the dancing Ganeśa does not occur. This is probably due to the tradition that his master, Śiva, has never been dancing throughout the period of Indonesian sculptures. It is, however, remarkable to note that no deity is represented as dancing in the sculptures of Indonesia. In some reliefs of Borobudur and Prambanan Śiva temple, Central Java, one may
notice some dancing figures but they are representing the common beings or the subsidiary heavenly beings.

C. Attributes

One may notice that the images of Gaṇeśa may geographically have different attributes, conventionally distinguishing them from one region to the others.

1. Two-armed images

Two-armed Gaṇeśa may be represented independently or in group. In this condition, he can be represented as seated, standing and dancing. Besides, Gaṇeśa as running or playing also occurs in his form of two-armed images. In the available examples, the god holds any one or two of the following attributes - modaka, pomegranate, mulakanda, danta, paraśu and akṣamālā. Geographically, "In north, almost all the figures of the deity are found to hold a bowl full of sweet balls in the left hand being touched by the proboscis. It is important to mention here that in a later representation, Ganesa holds a rosary and a battle axe. Mūlakanda and bowl full of sweets are also conventional attributes of the two-armed images from Rajasthan. In the sculptures from south or eastern Chalukya, however, the representation of bowl full of modakas is not common but one modaka (laddu) is usually held by the two-armed Gaṇeśa in his left hand. This attribute is sometimes held in his right hand, but a danta is very often.

All attributes already listed above (modaka,
2. Four-armed images

In his four-armed images, too, the god may figure as seated, standing and dancing. But, four-armed Gaṇeśa is rarely dancing, though the example of dancing Gaṇeśa occur in different parts of this country. The usual attributes that he holds in his two-armed form, remain to be the usual attributes of his four-armed form. But now he has more attributes, namely aṅkuśa, pāśa, muśala, triśūla and probably sugarcane, in addition of the previous ones (modaka, mūlaka, datna, paraśu, aṅgamālā and lotus).

Four out of the mentioned attributes, namely danta, aṅkuśa, pāśa and modaka (laddu), are the common attributes of four-armed images from Tamil Nadu, while the common attributes of the images from North India are danta, modakas, paraśu and lotus. Very often, however, only three of these are held by the god in three of his hands, while one of his hands, usually the normal right one, is disposed in muḍrā. When he holds all the four attributes lotus and paraśu are usually shown in his back hands, while bowl and danta in his normal left and right hands respectively. However, danta is sometimes held by the back left hand of four armed Gaṇeśa sculptures from North India.
Paraśu, too already mentioned, is usually held by the god in one of his back hands, but in the four-armed images from Varanasi (BKB 39) — the god, however, is standing — the paraśu is held by his normal right hand. The attribute is slantingly placed on the ground, on which the god rests his normal right hand (Pl. IX).

The attributes like musāla, mulaka, aksamālā and ankuśa are also held by the god from North India, but the known examples are very few. Notable amongst these few examples are the following:

(i) Gaṇeśa holding musāla is known from Morena, Madhya Pradesh (GWR. 188) and Varanasi (Pl. IX), in which both examples, the musāla is held by the back left hand of the god;

(ii) Gaṇeśa holding mūlaka is shown by one image preserved in the Bharat Kala Bhavan, Varanasi (Acc. no. 20085) (Pl. X), in which the mūlaka is held by the normal right hand of the god;

(iii) Gaṇeśa holding aksamālā is shown by the one image preserved in the Allahabad Museum (Acc. no. 644), in which, the attribute is held by his back right hand;

(iv) Gaṇeśa holing ankuśa is shown by one image preserved in the Jhansi Museum, in which the attribute is held by the back right hand of the god.

Haryana has yielded quite a good number of images of Gaṇeśa. Unfortunately, many of them are mutilated and, even the number of the god's hands can not be determined. Hence, only from the intact hands which hold distinct objects, we
come to know that Gāņeśa from this region has modaka, paraśu, danta, lotus and akgamālā, as his usual attributes. Triśūla is unusually held by the four-armed Gāṇeśa from this region which is only shown by one example from Sirsa. His other hands are holding a lotus in the back right, a bowl of sweet balls in the back left and embracing his Śakti by the normal left hand.93

In four-armed variety of Gāṇeśa from Rajasthan, especially Osian,94 the god holds any three or four of the following attributes: bowl, paraśu, akgamālā, lotus, radish, tusk, aṇkuśa and noose or snake. Of the mentioned attributes, the bowl of sweets is the most favourite object of the god of Rajasthan sculptures as in the sculptures of other regions. All of the available examples, except one, represents the god holding the bowl in his normal left hand. In the exceptional specimen preserved in the Rajputana Museum (Pl. XI), the god peculiarly holds the bowl in his back right hand. Aṇkuśa and noose or snake are rare attributes of the four-armed Gāṇeśa from this region. Pomegranate as well is probably held by the god, but this attribute is also very rare.

In the sculptures from East India (Bihar and Bengal)95 four attributes — bowl, paraśu, mūlaka and akgamālā are the usual attributes of the god. As in other images, here also the favourite bowl is held by the normal left hand of the god but one image preserved in the Asutosh Museum (Pl. XII),96 shows the god holding his bowl in his back left hand.

In Orissa, about seventy images of four-armed Gāṇeśa occur.97 But the attributes of the god are not so many as compared with the number of his images. They include only the
modaka-pātra, kuthāra, tusk, rosary and radish. These attributes are held by the god like this:

The major left hand invariably holds a modaka-pātra, from which his proboscis is plucking sweets. In some variants, particularly popular in the 8th and 9th centuries, the proboscis is curled-up and placing a sweet in the mouth. The uplifted back left hand generally holds a kuthāra (axe) though in a few isolated examples it is held in the uplifted back right hand. In several late examples the back left hand is lowered, rather than uplifted, and rests on the handle of the kuthāra which stands upright on the pedestal, a placement probably influenced by standing images. The right hands invariably hold a rosary and radish, the latter replaced by a broken tusk on later examples.

Pāśa and añkuśa may also be held by the god of this region but in very rare cases.

Four-armed Gaṇeśa from Hallebid holds what look like a sugarcane. This is the only image so far known that four-armed Gaṇeśa holds such an attribute. This attribute is usually held by Urḍhva-Gaṇapati, a tāntrika form of the god accompanied by his Sakti seated on his left thigh, having six hands holding five other objects such as paddy, bow, arrow, tusk and mace. Thus, this four-armed Gaṇeśa is peculiar for he is holding sugarcane. His other attributes, however, is as usual modaka in his normal left hand, paraśu in his back right hand and one other attribute is unfortunately missing.

3. Six-armed images

The six-armed Gaṇeśa images are very rare as compared with other forms like four and eight-armed ones.

In this form, the god holds his conventional attributes.
Besides, there are some new additions of objects while some of the conventional ones are absent. For sake of convenience, we may list the examples as follows -

(i) from Bengal,\textsuperscript{102} his hand disposition and attributes are like this (clockwise from normal right hands): \textit{nrtya mudrā}, \textit{akṣamālā}, \textit{mūlaka}, broken, \textit{modakas}, \textit{nrtya-mudrā};

(ii) from DinaJPur,\textsuperscript{103} \textit{danta}, \textit{akṣamālā}, vegetation, \textit{triṣūla/paraśu}, \textit{modakas}, vegetation;

(iii) from Bihar,\textsuperscript{104} \textit{nrtya-mudrā}, \textit{paraśu}, \textit{valaya}, broken, \textit{modakag}, \textit{snake};

(iv) from Maṇiṅgeśvara temple, Orissa\textsuperscript{105} \textit{gajahasta}, \textit{danta}, hood of the snake, tail of the snake, \textit{paraśu}, \textit{modakas};

(v) from Brahmeśvara temple, Orissa,\textsuperscript{106} -do-

(vi) from Lalitpur, Uttar Pradesh,\textsuperscript{107} \textit{nrtya-mudrā}, \textit{paraśu}, lotus, bell, \textit{modakas}, broken;

(vii) from Kanauj,\textsuperscript{108} \textit{modakag}, \textit{abhaya}, \textit{nrtya}, \textit{kaṭihaṣṭa}, \textit{nrtya} (Fig. 6);

(viii) from Osian, Rajasthan,\textsuperscript{109} \textit{mūlaka}, \textit{varada}, \textit{paraśu}, snake, \textit{modakas}, \textit{kaṭihaṣṭa};


From Himachal also there is a six-armed image of Gaṅeśa, but we shall discuss that in the next chapter, for the image belongs to the later period.

In the list mentioned above, we see that the bowl of \textit{modakas} is still the most favourite object of the god. But in some cases, the god holds the bowl in his extra hand, in deviation from when he is two or four-armed, in which he
usually holds the object in his normal left hand. However, in the images from Orissa, the conventional feature is still practised.

Paraśu, too, is still the common object. One example from Dinajpur shows that the paraśu is combined with triśūla. Danta is also held by the god but it is shown by only a few examples. So also aksamālā, mūlaka and lotus are still held by the god, but they too occur in fewer examples. The peculiar attribute sugarcane held by the god in his four-armed variety, again appears in his six-armed image, but the example is limited only to Hallebid. New attributes include a bell which is shown by the example from Lalitpur. This attribute is very rare, even in the examples of eight-armed Gaṇeśa discussed later, it remains rare. Gaṇeśa from Hallebid shows nāga. This attribute appears as common in the sculptures from northern India, as we shall see subsequently.

4. Eight-armed images

Eight-armed images of Gaṇeśa are numerous. However, the examples are to be found limited in some regions of North India — Madhya Pradesh and Uttar Pradesh,\textsuperscript{111} East India — Bengal, Orissa and Bangladesh\textsuperscript{112} and Hallebid from South India.\textsuperscript{113} In the sculptures from other regions like Haryana,\textsuperscript{114} Himachal,\textsuperscript{115} Rajasthan,\textsuperscript{116} etc.,\textsuperscript{117} eight-armed Gaṇeśa is rare. Even in Tamil Nadu, though there are about 46 images of Gaṇeśa,\textsuperscript{118} not a single specimen represents the god as having eight arms. They all show the god as four-armed, except one specimen which is ten-armed.\textsuperscript{119} There is, however, a late
example of Heramba-Gañapati with eight arms in Chidambaram (EMI, Pl. IV.7) which will be discussed in the next chapter.

Of the numerous known images of eight-armed variety, only two specimens show the god in standing pose. One is now preserved in the Lucknow Museum (Pl. III). This image will be referred to in Chapter IV for it is dated to 13th century A.D. The other one comes from Panna, Madhya Pradesh (Pl. IV). The god is standing as usual. The uppermost hands of the god stretch a serpent over his head. Two of his other hands are seen holding a bowl full of sweets in the normal left and probably a lotus bud in one of the extra left while the rest are broken. All other specimens show the god dancing as usual, either in catura or lalita pose.

It should be mentioned that, in the majority of the specimens of eight-armed Gañesa, mostly some of the hands of the god are broken. Even in some specimens such as the ones preserved in the Chandigarh Museum (Acc. no. G.76)\textsuperscript{120} and the Allahabad Museum (Acc. no.. 427),\textsuperscript{121} all hands of the god are broken. The specimens coming from Orissa are an exception, for in almost all specimens, all the hands of the god remain intact.

The specimens showing all hands of the eight-armed Gañesa remaining intact may be listed as follows -

(i) The provenance of the image now preserved in Gwalior Museum (Acc. no. 186), is unknown. The god is dancing in lalita pose. His hands are, clockwise from the normal right, holding or disposed like this:

(a) \textit{nṛtya-mudrā} while holding a laddu being transferred into his mouth,
(b) balancing long handled \textit{paraśu},
(c) \textit{lola-hasta},
(d) \textit{vismaya},
(e) \textit{mūsala},
(f) \textit{nṛtya},
(g) \textit{lola-hasta},
(h) \textit{katihasta (katyavalambita)}.

(ii) The images from Rajshahi, preserved in the Asutosh Museum, Calcutta (Pl. XIII). The god is dancing in \textit{catura} pose. His hands are like this -

(a) \textit{nṛtya} in the mode of \textit{abhaya},
(b) \textit{lolahasta} while holding \textit{akṣamālā},
(c) \textit{paraśu},
(d) \textit{danta} in the mode of \textit{abhaya},
(e) \textit{nṛtya} (diagonally stretched, a typical pose of eastern sculpture,
(f) lotus,
(g) \textit{lolahasta} while holding snake,
(h) \textit{modakas}.

(iii) Images from Orissa: As already noted there are numerous examples from Orissa showing all hands of the god intact. The feature of his hands are usually like this.

(a) one of the normal hands usually right is in \textit{gajahasta} pose,
(b) the normal left hand holds \textit{modakas}, but, in case the hand is in \textit{gajahasta} pose, the \textit{modakas} are held by one of the extra left hands,
(c) two uppermost hands which are uplifted stretch a serpent over his head,
(d) the remaining right hands hold a broken tusk and rosary,
(e) the remaining left hands are held in kataka-hasta and hold a kuṭhāra.

It should be mention that, of the examples from Orissa, two images show the god holding a trident and damaru. The latter is also held by eight-armed Gaṇeśa from North India as is shown by an image preserved in the Bharat Kala Bhavan, Varanasi (Acc. no. 12898). The serpent which is stretched over the head of the god, a favourite feature of the sculptures from Orissa, is also very common in the sculptures from north as it is shown by many examples. In the sculptures from Bihar, Bengal and Bangladesh, the god also holds a snake but it is held by one hand instead of two hands stretching it over his head.

The other attributes held by the eight-armed Gaṇeśa are āṅkuśa, as is shown by an image preserved in the Bharat Kala Bhavan, Varanasi (Acc. no. 369.81). Remarkable to mention that this image holds a paraśu which is realistically depicted and looks like the modern Balinese axe (Fig. 144). This leads us to ascribed the image to a later date and beyond the period under review (8th-12th century A.D.). But the museum where the image is being preserved, assigns it to the 12th century A.D.

We have already mentioned above that in the other specimens, mostly hands of the god are broken and that the attributes being held by the missing hands are unknown.
However, noticing the remaining intact hands we come to know that a serpent is, in eight-armed Gaṇēśā, to be the most favourite attribute besides modakas. The other attributes held by the god are paraśu, danta, akṣamālā, musala, ankuśa, damaru and trident. The last three (ankuśa, damaru and trident) are very rare attributes. It should also be mentioned that one eight-armed image from Rewa is reported holding a bunch of mangoes in one of his hands (AAK. p. 116).

5. Ten-armed images

Some examples to be discussed in the next chapter are referred to here as a comparison, for some of the examples being cited in the present chapter show an obscure feature regarding the attributes held by the god and some others are broken.

We shall see in the examples mentioned below that ten-armed Gaṇēśā represents Heramba Gaṇāpāti and Lakṣmī Gaṇāpāti. Besides, he is represented dancing as usual.

Heramba Gaṇāpāti is one of the varieties of Gaṇēśā images which is five-headed. He may be accompanied by his Sakti or not. Ten-armed Heramba Gaṇāpāti without Śakti is shown by two of the available examples. One is from Adipurīśvara temple (Tiruvorriyur), dated to 10th-11th century A.D. The attributes of the god are, however, indistinct. The other one is from Nilayatakshīyanman temple at Negapatam. Made of bronze, it is dated to 15th century A.D. The normal hands of the god are disposed in the varāda and abhaya poses respectively, while the other eight are shown to be carrying paraśu, pāśa, danta, ankuśa and four other weapons which are
not easily identifiable.

Two images of ten-armed Heramba Gaṇapati with Śakti are known from Konarak. One of them is now preserved in the British Museum,\textsuperscript{1130} while the other one exists in Siddha Mahāvīra temple.\textsuperscript{131} They are dated to 13th century A.D. In the former image, the god holds clockwise, from the normal right of the god, pomegranate, ankuśa, arrow, trident, cakra, sugarcane, nāgapāsa, paddy, lotus and tusk; while in the latter, pomegranate, tusk, trident, arrow, cakra, gada, bow, stalk(?), lotus and bell.

It should be mentioned that Heramba Gaṇapati is not always ten-armed. He is also eight-armed as is shown by an image from Chidambaram.\textsuperscript{132}

In two examples preserved in the National Museum, New Delhi (Acc. no. 67.72) and in Viśvanāthasvāmin temple (Tenkari)\textsuperscript{133} which are datable to 15th century A.D., ten-armed Gaṇeśa represents Lakṣmī-Gaṇapati. In the former example, the attributes of the god are indistinct but four of them are gada, triśūla, akṣamālā, and danta; while in the latter are cakra, śaṅka, śūla, paraśu, danta, pāśa and others which are obscure. Like Heramba Gaṇapati, Lakṣmī Gaṇapati is also not always ten-armed. There are many examples of four-armed Lakṣmī Gaṇapati,\textsuperscript{134} though his attributes may partly conform to the canonical prescriptions.\textsuperscript{135}

In three examples coming respectively from the Mathura Museum (Acc. no. 12.252),\textsuperscript{136} Madhya Pradesh (the particular find spot is unknown)\textsuperscript{137} and Burhargaon (Jhansi),\textsuperscript{138} the ten-armed Gaṇeśa is represented as dancing; unfortunately
mostly attributes of the god are missing due to the mutilated hands. The attributes that we may gather from these broken examples are paraśu, lotus, modakas, damaru, danta and snake. The snake is again held by two uppermost hands of the god, stretching it over his head, a common feature being shown by the eight-armed images as mentioned above.

Thus, the examples of the ten-armed Gaṇeśa, reveal that the god invariably holds pomegranate or modakas, paraśu, danta, aṅkuśa, arrow, bow, bell and damaru. Some attributes like the arrow, bow and cakra are found after 12th century.

6. Fourteen-armed image

A sculpture preserved in the Jhansi Museum, coming from Sironkhurd (Lalitpur), dated 10th century A.D., represents the god as having fourteen hands. He is dancing as usual in lalita pose, wearing usual dress and ornaments. His normal right hand is in dancing attitude and others carry a snake, a rosary, vajra, battle-axe, a sash of drapery, rest being broken. All the left hands are broken except one which holds a part of the upper garment.

This variety of Gaṇeśa is very rare. It is remarkable that the god holds vajra in one of his hands. This is a rare attribute of the god in all his varieties.

7. Sixteen-armed image

The Chandpur image, district Jhansi, depicts dancing Gaṇeśa with sixteen arms, carrying a snake in one of his right hands and a bowl full of modakas in one of the left hands,
while the other two are held in the dancing attitude. The remaining hands are broken.

In an image from Kanauj exhibited in the Bharat Kala Bhavan (Acc. no. 20074), the god is also dancing. All his hands are broken except one carrying **uttariya** (Pl. XIV).¹⁴²

Studying the details of the attributes, we see some of them show interesting features regarding their shape, disposition and hand mode of holding them. Their details may be mentioned as follows -

1. **Modakas.** The majority of Ganeśa images hold the modakas in their hands, almost all in their left hands. In the sculptures of many regions like Madhya Pradesh and Uttar Pradesh in the north and Mysore in the south,¹⁴³ we find that some modakas are piled in such a manner that they look tapering on the bowl. This feature is also seen in the sculptures from east like Bihar and Bengal, especially in those from the 7th century (PTN 65, 66).¹⁴⁴ But in the 10th-11th centuries sculptures¹⁴⁵ of these regions, the heap of the modakas does not show pointed top as displayed by one figure illustrated here (Pl. XV). In the sculptures from Orissa, in some cases the bowl may be full of the modakas like that in the sculptures from the north. But in some other cases, it contains fewer modakas. In the sculptures from Tamil Nadu, however, the bowl is absent and the god holds a single modaka rather than a number of modakas which are piled in a bowl.

2. **Paraśu.** In almost all known examples, no matter whether the god is seated, standing or dancing, he constantly holds the paraśu of which the blade is pointed outwards of his
body. But an image from Galagnath (Dawar, Mysore) shows the blade of the paraśu pointed inwards (Pl. XXII).

It is remarkable that almost all of the seated and dancing images of Gaṇeśa raise the paraśu vertically in the hand (Figs. 5, 141, 142, 144-6). When the god is standing, he usually places the paraśu vertically on the ground with its blade lower and he rests his hand on the upper end of the paraśu. Some sculptures from Orissa, especially those belonging to the 10th century A.D. are exceptions, i.e., though the god is seated, he may put the paraśu vertically on the ground and rest his hand on the mentioned attribute as in the standing images.146

It is interesting to mention that in a sculpture from Madhya Pradesh, now preserved in the National Museum, New Delhi (Acc. no. 71.282), the god unusually raises the paraśu upside down (Fig. 179). It is also not usual that in an image preserved in the Asutosh Museum (Pl. XII) the paraśu is slantingly placed in the hand of the god rather than uplifted as usual.

Taking the shape of the paraśu, in the sculptures from north such as Madhya Pradesh and Uttar Pradesh, including Bihar and Bengal this attribute is invariably shaped as having long or short handle, sometimes tapering towards the top or bottom, slim or clumsy or just solid and barrel-shaped and is embellished with simple ornamentation at both the ends and the middle. However, in the south, especially in the later Chalukyan sculptures of Mysore,147 the paraśu has been treated elaborately, having a bulging band to fasten the blade and
beaded ring adorning both the ends (Figs. 145, 146).

(3) **Aṣṭamālā**. Regarding the representation of this attribute in iconography, Ramachandra Rao mentions that it "indicates the essential spiritual orientation of a deity, such as involvement in penances and austerities (tapa), studying of sacred texts (vidyā) and bestowal of wisdom". Accordingly, Gaṇeśa who is also the god of wisdom possesses the **aṣṭamālā**.

Rao also suggests that this attribute is held by the right hand of the god. In the available examples, however, this attribute may be seen held by the left hand also.

The shape of **aṣṭamālā** may be short or long, made of big or small beads. This shape, however, does not help us to distinguish the sculptures chronologically or geographically.

(4) **Pāśa and nāga**. It is intriguing that in the known examples of Gaṇeśa from North India, Gaṇeśa holding **pāśa** does not occur. Gaṇeśa images holding a **nāga**, however, are quite common. This probably serves as **pāśa**, called **nāgapāśa** (Fig. 180). This attribute, in some examples is held over the head of the god in his uppermost two hands (Fig. 168), in some others it is held in his extra hand (Fig. 180).

In the sculptures from Tamil Nadu, however, Gaṇeśa holding **nāgapāśa** does not occur. But Gaṇeśa holding **pāśa** is very common and it is usually folded and is disposed slantingly with its lobe above (Figs. 1, 167). This attribute is invariably held by the god in his extra hand. A Gaṇeśa image from Ellora cave also holds this attribute in his extra hand.

We now discuss the attributes of Indonesian Gaṇeśa...
images which, as already mentioned above, are confined to the Central Java only.

In Indonesian sculpture, Gaṇeśa commonly holds danta, akṣamālā, paraśu and bowl (without modaka) (Fig. 128). These are the only attributes regularly and simultaneously held by almost all images of the god. The other attribute like pāśa may occur in the Central Javanese sculptures, but it is not common and it is seen in two images out of numerous examples. The two are preserved in the National Museum, Jakarta (Acc. no. 199e and 199d). The shape of the pāśa is realistic resembling a strand of ropes (Fig. 199), which is very different from the pāśa in the Tamil sculpture (Fig. 167).

The danta and bowl are usually held in the normal right and left hands which rest on his right and left thigh respectively, while the akṣamālā and paraśu are held in the extra upraised hands.

It should be mentioned, as a trend of Central Javanese sculpture, the akṣamālā is held by the back right hand while paraśu by the back left.153 This feature is changing in the Eastern Javanese sculptures which we shall discuss in the next chapter.

All the Central Javanese sculptures conform to the above mentioned pattern only. But an image preserved in the National Museum, Jakarta (Acc. no. 197) is an exception showing the god holding akṣamālā in his normal right hand rather than the danta as usual. However, the image is two-armed, a very rare example of two-armed Gaṇeśa.

It may be mentioned that akṣamālā is held in various ways, but generally in a tough manner (Figs. 195, 196, 201,
In the Indian sculptures, however, it is held differently (Figs. 134-140). Another difference is that the Indonesian aksamāla is projected with a crest or extra hands while in the Indian sculptures this feature is absent.

The parasu of the god is held similarly. The axe is disposed in such a manner that its blade is pointed outwards. But an image preserved in the Prambanan Museum (Acc. no. 986) shows it in reverse position, i.e. the blade is pointed inwards. The same feature is also shared by one sculpture from Mysore (Pl. XXII). The handle of the Indonesian axe looks slim and is not well-treated, unlike the axe of Indian images which looks tough and is well-finished. The shape of the blade in the two countries is more or less the same.

The bowl is shaped as round and sometimes flat and it is frequently too small as compared with the size of the god's hand holding it (Fig. 202). It is already mentioned that the bowl does not contain modakas. It probably contains elixer of immortality, for the god is frequently associated with learning and wisdom. He dips his trunk into the bowl symbolizing engaging of wisdom itself.

D. Dress and ornamentation

In sculptures, Ganeśa figures as wearing loin-cloth (dhotī), urumāla, scarf (uttariya), stomach band (udarabandha), belt (kaṭibandha), garland (vanamālā), upavīta, headdress, ornaments, etc. as described below.
1. Dhoti

This is the usual dress of Gaṇeśa. The lower hem of the dhoti usually reaches the knees of the god, sometimes slightly above and sometimes below the knees. When the god is standing or dancing, the folds of the dhoti are depicted as hanging below the belly (Figs. 108, 109, 111). But, when sitting, the folds flow on the pedestal (Figs. 93 & 96).

The folds of the dhoti are, however, not visible always. If present, as in eastern sculptures, they frequently look wide and without a tip. In the sculptures from north, it is depicted slender and has a pointed tip. In southern sculptures, especially in Tamil sculptures of the Chola period, the folds are very rarely depicted. But, in the Pallava period, as seen in one sculpture from Kanchipuram (PAR. Pl. CXIV, Fig. 1), the folds are designed like a spoked-disc.

On the basis of the treatment of the dhoti, however, it is difficult to distinguish the sculptures geographically or chronologically. But in a few sculptures from North and West India, the god figures as wearing a lion-skin, the head of which is usually depicted on the right or left thigh above the knee of the god.

2. Katibandha

Ganeśa may be depicted as wearing a waistband. In northern sculptures, the god has a belt of beaded band or a strand of rope; in eastern it is a simple band. The simple waistband is also shown by the sculptures from the south. In the Chola sculptures especially, however, it typical falls in the form of small "U" in between the thighs of the god
3. Urumālā

This ornament is shown hanging down on the thighs (Figs. 85, 87). Usually, it is made of pearls, seen prominently and well-treated in the image of standing and dancing Gaṇeśa. In sitting Gaṇeśa images, when ornament is present, it is partly depicted as falling on the pedestal or the knees as may be seen in three seated images, of which, two are from Mysore (AIIS.182.12 and Pl. XXI) and one from Rewa (AIIS.130.21).

There are chiefly two kinds of urumālā, viz. (i) urumālā of beaded strings and (ii) urumālā of combination of beaded-strings with pendants. Sometimes an urumālā consisting of a rectangular chain or of broad and long pendants may also be seen as in one image from Kiching, Orissa (AOK. Fig. 8) and another one from Panna, Madhya Pradesh (Pl. IV) respectively.

Geographically, the two kinds of urumālā mentioned above occur in the northern sculptures including those from Bihar, Bengal and Rajasthan. However, in the sculptures from the south, especially from Tamil Nadu, the god appears without urumālā.

4. Uttariya

The specimens show that a scarf is used at least in two ways, viz. (i) it is worn round the waist and (ii) over the shoulders. The one which is worn round the waist is more popular in Tamil sculptures. In the sculptures of the mentioned region, the god figures being lavishly bedecked with a scarf in which the ends of the scarf are neatly shaped
flaring on either side of the hips (Pl. XVII, Fig. 102). In some cases, one may see in the Tamil sculptures that the scarf, like the treatment of the waistband already mentioned above, falls like "U" in between the thighs of the god (Figs. 105 & 115).  

In northern sculptures from Madhya Pradesh and Uttar Pradesh and eastern ones, the scarf is invariably worn over the shoulders (Figs. 99 & 121). An image from Hellebid (AIS. Pl. 90-A) also shows the tendency of northern sculptures.

5. Udarabandha

This is a stomach band usually coiled around the belly of the god. In the Gupta sculptures as seen in the image from Bhumara (RCS. Pl. VII.d), this is a ribbon band with a row of beads. In the 7th-8th centuries, this ornament can be of plain ribbon as seen in one image from Ellora cave and another from Biccavolu, or of plain string as shown by one image from Andhra Pradesh. In the later mediaeval sculpture, this ornament appears to be made of beaded string, a cluster of plain strings, strand of ribbon, ribbon with serrated fringes, a band embellished with beads, and cobra. Moreover, the hitherto found specimens show that the stomach band of cobra is typical to Chalukyan sculptures. It is notable that the stomach band is, if not absent at all, rarely used by Gaṇeśa in eastern sculpture. Gaṇeśa in northern and Tamil sculptures invariably wears this ornament of the types mentioned above, with of course the exception of cobra.
6. **Vanamālā**

In Hoysala sculptures may be seen a long garland made of beaded-strings or floral design hanging from the shoulders of the god.\(^{177}\) Elsewhere, except in Hoysala and Himachal sculptures, this ornament is extremely rare.\(^{178}\)

7. **Upavīta**

Also called *vajñopavīta*, it is a sacred thread going across the body from the left shoulder to the right hip. In icons it is shown as plain strand but is occasionally bejewelled.\(^{179}\) The Gupta image from Bhumara\(^ {180}\) shows a typical *upavīta* of a string of bells. This tradition, however, did not persist in the mediaeval sculptures. In the western Chalukyan sculptures datable to seventh century, as seen in Badami (Pl. XIX) and Aihole caves,\(^ {181}\) the god has a cluster of beaded-*upavītas* being worn as usual on the left shoulder but crossing over the right hand (Fig. 86). This tradition did not continue in the subsequent period. However, the absence of *upavīta* of early mediaeval sculptures from Ellora\(^ {182}\) is retain in some cases in the sculptures of the subsequent period, especially those from northern India.\(^ {183}\)

*NaGa* or cobra is commonly used by the god as *upavīta* (called *nāgopavīta*). The way of using this *nāgopavīta* is the same as that of other *upavītas* but the knot of the hood and tail of the cobra is usually placed on the belly of the god (Figs. 88-93). Sometimes, the hood and tail of the cobra are not knotted, especially in the sculptures from North India; it loosely coils crossing the body of the god (Pls. IV,XIV,XXVII).\(^ {184}\)

Three images out of the studied examples, appear as
peculiarly wearing nāgopavītā, i.e. (i) in an image from Shamalaji, Gujarat (Pl. XXV), the hood of the cobra emerges from the right armpit of the god; (ii) in an image preserved in the Asutosh Museum (Pl. VIII), the hood of the cobra appears behind the right shoulder of the god and (iii) in an image of the same museum (Pl. XII), the hood of the cobra is placed on the left shoulder of the god.

The last mentioned peculiarity is shared by Indonesian image also. A 6th century terracotta preserved in the Bharat Kala Bhavan (Pl. VII) is perhaps the earliest example to show this feature.

It should be mentioned that, generally, in the sculptures from Tamil Nadu, upavīta of cobra is not usual to the images of Gaṇeśa. The god usually wears a cluster of threads. In the sculptures of other regions, however, such as Madhya Pradesh, Uttar Pradesh, Bihar, Bengal, Orissa, Haryana, Himachal, etc. upavīta of cobra is very common.

8. Necklace

In the Gupta sculpture, Gaṇeśa is, as seen in an image from Bhumara wearing a necklace made up of bells (Fig. 82). We find this type of necklace in some of mediaeval sculptures from Orissa and one image from Kashmir (Pl. XVI). In other mediaeval sculptures, however, the god wears different types of necklaces. Geographically, in the sculptures from North India (Madhya Pradesh, Uttar Pradesh) and Bihar and Bengal, the god invariably wears a necklace made of pearls, beads (Fig. 83) or bejewelled necklaces (Fig. 78) and sometime multi-member broad necklaces (Figs. 79, 80). In the Chālukyan
sculptures, however, he wears a broad necklace profusely embellished with pearls (Fig. 81).\textsuperscript{189}

In Indonesian sculptures, pearls necklaces also occur. So also the broad one but it is different in design, i.e., it is designed resembling leaf-shaped pendants (Figs. 214, 216, 218) in the Indonesian sculpture but in the Indian sculpture it is diamond pendants (Fig. 78) or others (Figs. 78-81). Besides, Indonesian Gañēśā also wears one other type of necklace which is intricately treated in detail that looks like floral scroll (Fig. 215). However, this necklace is only shown by one image (Pl. XXVI) still preserved in its original place of the famous Śiva temple, Prambanan (Jogyakarta). This necklace is not used by Indian Gañēśā but some other deities are shown wearing such a necklace.

9. Bracelets, armlets and anklets

These ornaments are made of bands and beads (Figs. 182, 184). The armlets in particular are sometime made of band fashioned like triangular scroll ornament (Fig. 224), while the anklets usually resemble a string of beaded pendants (Fig. 181). These ornaments are invariably used by the god in the sculptures of different regions and do not distinguish the god geographically. But Gañēśā images from Mysore,\textsuperscript{190} like other gods of this region, are profusely ornamented.

As far as Indonesian sculpture is concerned the above mentioned ornaments are invariably made of pearls, bands and floral scrolls. Of the mentioned ornaments, the motif of armlets resembling triangular-floral type (Fig. 222) is remarkable to notice. The motif is to have much in common with
that of the armlets sometimes used by Gāṇeśa in the sculptures from North and East India. Regarding the anklets, however, bejewelled anklets which is common in the Indian sculpture is absent in the Indonesian one, where in the latter the god uses plain anklets.

10. Headdress

Gāṇeśa was bare headed in the Kuśāṇa Mathura sculpture and sometimes he wore a small lotus on his head in the Gupta sculpture. In some mediaeval sculptures, the latter style persisted but it was treated rather differently (Figs. 18, 19, 21-21). Besides, other types of headdress may also be seen during the mediaeval period. They are the jatāmukuta, karaṇḍamukuta and even ratnamukuta, etc. Their details and geographical distribution are as follow.

(i) Jatāmukuta. There are two types. One looks stumpy and heavy (Figs. 34, 39, 66). This commonly occurs in the sculptures from Madhya Pradesh and Uttar Pradesh. The other type looks rather high as having sidewise arrangement of hairs centralized with the vertical ones. This may be seen in the sculptures from Bihar, Bengal, Orissa, and Bangladesh. Both the type are frequently embellished with kīrttimukha which is sometimes vomiting pearls adorning the forehead of the god (Pl. XIV).

(ii) Karāṇḍamukuta. This crown is shaped like a conical basket tapering upwards. The shapes of the karāṇḍamukuta also very considerably, e.g., sharply tapering shape (Figs. 30, 63) and less tapering one (Fig. 64). This crown is usually used by the god belonging to the Chola period (Pls. XX, XXIV).
(iii) Ratnamukūṭa. This is a jewelled crown, which in some cases, resembles an inverted basket surmounted by lotus like knob (Figs. 29, 65). This jewelled crown occurs in the 12th century Chalukyan sculptures.

(iv) The other kinds of crown. There are other kinds of headdress also but they are individual in character, e.g., in some examples from Orissa the god has a curly hair-do (Fig. 35). In the examples from Haryana, three rosettes adorn the head of the god. One of these is frontally placed on the forehead of the god while two others are carved on the right and left temples of the god respectively (Fig. 8). In an image from Verinag, Jammu & Kashmir (Pl. XVI), the god is crowned with typical headdress simulating a basket bedecked with three large blossoms placed respectively in the front and on either side (Fig. 32).

In the Indonesian sculptures also Gaṇeśa is represented as wearing headdress but its model is not comparable with that of the Indian sculpture. It is generally fashioned in high shape fastened with cord of band in the middle and embellished on its front and either side with flowers or trefoil motifs. A knob or ornament taking the form of lotus flower usually top the headdress (Figs. 37, 38, 75). It is, however, necessary to mentioned that the headdress is very often bedecked with the so-called ardha-chandrakāpāla (Figs., 41, 42, 73). This motif is not found in India and is replaced by kīrttimukha which is totally absent in the headdress of the Indonesian Gaṇeśa. The ornament of forehead, is usually used by Indian Gaṇeśa is absent in the Indonesian Gaṇeśa.
11. Śīraścakra

This is a halo, also called prabhāmanḍala, depicted behind the head of the god. Its shape may be circular or oval and it may be plain or decorated with ornaments.

In the northern sculpture, especially in Haryana, Madhya Pradesh and Uttar Pradesh, the halo is designed resembling a lotus with petal fringed by a cord or a string of beads, or combination of the two (Fig. 119). Besides, śīraścakra resembling disc with pointed-spokes is also used in the sculpture of the mentioned region. In the sculpture of East India, however, the halo is typically shaped like a trefoil arch.

Śīraścakra is also shown in the images of Gaṇeśa from Central Java. This is usually plain but sometimes the uttariya of the god is depicted in it (Fig. 61). In the Balinese sculpture, however, it takes the form of lotus petals.

12. Ear ornaments

The ornaments are depicted hanging from the ears of the god (Fig. 34). Almost all known images of Gaṇeśa from India use the mentioned ornaments. In the Central Javanese sculpture, however, these ornaments are not found. But, in some examples from East-Java and Bali, which will be referred to in the next chapter, the ear pendants are used by the god. Besides, he also wears earrings.

13. Shoulder ornaments

These ornaments are made of beaded strings or bands (Fig. 183), generally found in the Chalukyan and sometimes
in the Tamil sculptures.\textsuperscript{207} In the sculptures from north, these ornaments do not occur. Neither do they occur in the Indonesian sculptures.

14. \textit{Srīvatsa}

This is an auspicious mark depicted on the chest of the god, but used only by two images of all the known examples, i.e., one from Kanauj now preserved in the Bharat Kala Bhavan, Varanasi (Pl. XIV) and the other one from Jansat preserved in the Allahabad Museum (Acc. no. 1030). Since the god wears this ornaments, he is regarded as Gaṇapati-Viṣṇu.\textsuperscript{208} No Indonesian Gaṇeśa image shows \textit{srīvatsa}.

15. \textit{Yogapatta}

This is a band going round the legs of a deity. In a standing image of Gaṇeśa preserved in the Rajputana Museum (Acc. no. 371), the god wears \textit{yogapatta} which coils around his thighs rather than the legs (Pl. XI). In some of the examples from Orissa also\textsuperscript{209} the god is represented wearing the ornament but the god is seated in \textit{ardhaparyañkā}. The \textit{yogapatta} which is made of snake goes around the body and right leg vertically bent. In the sculptures from other regions, the god does not wear the \textit{yogapatta}.

E. Accessory elements

They are the pedestal and backslab including the extra figures depicted on them. The pedestal may be represented as plain (Fig. 189) or taking the form of a lotus, sometimes with
a small stalk (Fig. 188). These kinds of pedestals are usually found in the sculptures of North and East India. In the sculptures of Tamil Nadu, however, the stalk is never visible and the double-petalled seat looks more like a stool with a prominent band in the middle and the two rows of petals rising upwards and falling downwards from it (Figs. 185, 186).

In the Indonesian sculpture, the Tamil model has been followed (as for example see Pls. XVIII & XXVI).

A mouse as the vehicle of the god is often depicted somewhere on the pedestal in Indian sculptures (Fig. 189). But some specimens show the god riding over the vehicle (Fig. 7), e.g. Gaṇeśa from Telingana (Andhra Pradesh) (TTL. Pl. 95) and Aihole (NMN.59.331). It should be mentioned that the mouse is absent from the pedestals of the images of the god from Tamil sculptures. In the Indonesian sculpture, too, no mouse is depicted on the pedestal or any stone images of the god.

Lion, the other vehicle of the god, sometimes serves as a pedestal, as is shown in an image from Verinag (Jammu & Kashmir) (Pl. XVI) and Pinjore now preserved in Chandigarh Museum (Acc. no. 2).

In one example from Amṛṭaghaṭeśvara temple, Melakkadembur (Madras), however, three lions are shown squatting frontally supporting the pedestal on which stands the pot-bellied god (Fig. 190, Pl. XVII).

This images may be provided with back slab but many of the examples are, at the upper part of the slabs, mutilated. However, on the basis of the scanty examples remaining intact, we see that the images may be provided with pointed-top back
slab (Pl. XXI) or arch-shaped one (Pl. XII). In the images from East India, on the back slab over the head of the god is usually depicted on ornament representing trefoil torana that sometimes has a pointed-top (Pl. VIII). It seems to be typical to the images from East India. Therefore, one image recorded to have come from the north, preserved in the Lucknow Museum (Pl. III), which is bedecked with the same ornament, may be an exception.

The top of the backslab is frequently bedecked with kīrtimukha or scroll design. These ornaments occur in the sculptures of different parts of the country. In the sculptures of East India especially these ornaments are sometimes replaced by a bunch of mangoes, while in the Tamil sculptures by a parasol (Pl. XXIV).

Now we may consider some extra or subsidiary figures occurring in the images of Gaṇeṣā.

1. Spouses

Gaṇeṣā embracing his Sakti is already mentioned (Pl. XXVII). The sitting posture of the Sakti distinguishes her geographically. In the Tamil sculptures the goddess is seated with both the legs dangling down while in the sculptures from the north she sits in sukhasana or with both the legs folded.

We may mention here Siddhi and Buddhi, the two spouses of Gaṇeṣā. In sculptures, the goddesses usually flank the god. This feature is, however, shown by only a few examples, i.e. one image preserved in the Mathura Museum (Acc. no. 53.3670), one image from Bharat Kala Bhavan (Pl. XIV), a
bronze image preserved in the National Museum, New Delhi (Pl. XXXIV) etc.

2. Gana

Ganapati is also attended by ganas depicted diminutively. In an image from Shamalaji (Gujarat) (Pl. XXV), a gana is standing at the proper left of the god. The hands of the gana are broken. However, in an image from Osian, Rajasthan the gana is depicted standing to right on left supporting the bowl of sweets of the god.222 The other images showing the presence of the gana are the one preserved in the Allahabad Museum (Acc. no. 644)223 and the other from Burhagaon.224 Both the examples show the gana on pedestal. An image from Adavallisvarar temple, Munnur (Tamil Nadu),225 however, shows different features. In the mentioned image two ganas are represented supporting over their head with both their hands the pedestal on which the elephant-headed god is standing. Similar feature is also shown by one image from Indonesia preserved in the National Museum, Jakarta (Pl. XXVIII).226 But the god is represented as seated rather than standing.

3. Musicians

The image of dancing Ganapati accompanied by musicians is usual. There are also the sitting and standing Ganapati images accompanied by musicians.227 Besides, Ganapati dancing without musicians may also be seen.228 The musicians are usually depicted on either side of the god or somewhere on the
pedestal. The common instruments used by the musicians are drum (which is placed horizontally or vertically), symbols and flute. Harp is also used but it is very rare.

4. Garland bearers, devotees etc.

Garland bearers are usually sculptured on the upper parts of the back slab as floating in the sky while carrying a garland. They are usually two in number but sometimes more. This feature occurs commonly in Gaṇeśa images of Indian sculpture.

Gaṇeśa may be attended by devotees also. But the object they hold is not clear in most of them. In some images from Orissa, the devotees are represented holding jack fruit in the hands.229

A colossal image of nṛtya-Gaṇapatī preserved in a small shrine in the Rewa Palace, is attended by a cāmaradhāranī figure depicted on either side of the god. The figures of various deities like Brahmā are also sometimes represented as enjoying the celestial dance of Gaṇeśa.230

Thus, we see that in the Indian sculpture, except in Tamil sculpture, Gaṇeśa may be depicted with various accompaniments. In the Indonesian sculpture, however, no Gaṇeśa image is attended by any accompaniments. This has much in common with Gaṇeśa images from Tamil Nadu.
Notes and References


7. Ibid.


11. AIN, p. 12.


14. AIA, p. 197.

15. Ibid., pp. 197 ff.


17. RLK, Fig. 12.

18. Ibid., Figs. 13-14.


20. AIIS. A.17.46; AIIS.183.41; BKB. 329.
21. RLK, p. 32.
22. Ibid., p. 39.
23. GAE, p. 55, Pl. 29a-b.
24. Ibid.
25. The percentage is not only limited to the images of the period under review (Central Javanese period 8th-10th century A.D.), but to those of East Java also.
27. GAE, p. 82.
28. The style of holding aksamāla and paraśu in the back right and left hand of Ganeśa, belonging to the Central Javanese tradition is also referred to by Sedyawati (op.cit., p.99).
29. AIIS.161.6.
31. BKB. 329; GWR.191; BKB.20085; NMN.68.106.
32. AIIS.130.21; GWR.188; GWR.186.
33. AMC.T.163; AMC.T.987.
35. Sivaramamurti, however, does not enunciate the possible exception that in Tamil Nadu sculpture there are many examples (among others, BJH, p. 514, Pl. 21.6/AOI. Fig 83; AOI, Fig. 84; ECT, Figs. 67a, 77a, 78a, 81a, 91, 100b) showing the entire length of the trunk of Ganeśa sinuously dangling down before his paunch rather than turning towards the left,
36. GWR.191; AIIS.130.21; NMN.68.106; BKB.367.81; AIIS.19.60; AIIS.16.45; LNN.4.18; AIS.P1.53.
37. AIIS.172.51; AIIS.92.11; AIIS.38.9; AIIS.A.7.46; NMN.235; AOI, Fig. 83 (BHJ, p. 514, Pl. 21.6).)
38. AMC.T.987; AMC.T.163; AEI, P1. 54.
39. The slim trunk of Gaṇeśa from Bengal which looks like that of Gaṇeśa from Tamil Nadu is shown by an image preserved in Asutosh Museum (Pl. XV).
40. ESO, pp. 31, 68.

42. AIIS.111.56.

43. IOV, Pl. 20.

44. NMN.75.1026; AIIS.178.24; AIIS.A.24.31.

45. NMJ.183; NMJ. 156a; NMJ.159; NMJ.163a; NMJ.181.

46. NMN.235.

47. NMN.80.1320; EMI, Pl.IV.7.

48. Pr.??, Pl. 58 (AIA, Pl. 535); CHM..2; GWR.191; AIS, Pl. 53; GNS, Pl. 1.

49. GWR.187; HNA. p. 6.

50. DHI, Pl. XV.1; AIA, Pl. 257; CTD, Pl. LXXI.A; AIIS.178.24; AIIS.A.24.31; ESO, p. 68; AIA, Pl. 567; EMI, Pl. XXXI.83 (AOK, Pl. 1); AOK, 8 (DHI, Frontispiece); BKB.20074.

51. BKB.158/128; GWR.189; AIIS.54.39; AIIS.55.16; GAE, Pl. 4a (ISC, Pl. 30).

52. AEI. Pl. 54; AMC.475.5719 (Pl. XV).

53. AMC.T.987 (Pl. XIII); AIIS.106.12.

54. NMN.235; AIIS.91.68.

55. AIS, Pl. 90a.

56. AIIS.182.12.

57. RCS, Pl. VII.d.c; AIIS.178.24 (Pl. XIX).

58. GAE, p. 27, Pl. 5a.b.

59. AIIS, 11.51 (Pl. XXI); AIIS.182.12; TTL. p. 96.

60. RLK. p. 36.

61. AIIS.49.72 (Pl. XXIII) (AIA, Pl. 567); AOK, Pl.. 8 (DHI, Frontispiece).

62. RCS, Pl. XVIII.d.

63. The only known dancing Ganeśa of Gupta period is preserved in the Mathura Museum, Acc. no. 1064 (see BINI, p. 140).
64. AIIS.16.45; AIIS.19.60; BKB.20074; BKB.158/128; GWR.707; ALM.427; BKB.12898; GWR.186, 187, 188, 189.
65. AIIS.16.45; BKB.367.81; GWR.188; GWR.186; GWR.707.
66. MTR.12.252; GWR.187.
67. BKB.367.81; BKB.158/128.
68. BKB.12898.
69. BKB.367.81.
70. BINI, Fig. 57.
71. IOV, Fig. 20.
72. AIIS.106.12; IMC.5625 (AHI, Pl. 17.B).
73. SIMPA, Fig. 56.
74. HTAO, Figs. 3006-3018.
75. AMC.T.163; AMC.T.987.
76. AIS, Pl. 90.A.
77. HTAO, Figs. 3019-3021.
78. Sivaramamurti, Nataraja in Art, Thought and Literature, National Museum, New Delhi, 1974, p. 27.
79. AIN, Pl. 87.
80. Ibid., Pls. 149-152.
81. RLK, p. 24, Figs. 12-14.
82. Ibid., p. 38.
83. Handa (1984), pp. 115-116; Sculptures from Udaipur Museum, published by the Department of Archaeology & Museums, Govt. of Rajasthan, Jaipur, 1960, Pl. XVI.
84. RLK, pp. 30-32.
85. RLK, p. 34.
86. Ibid., p. 34.
87. Weiner, Sheila, "From Gupta to Pala Sculpture", Artibus Asiae, Vol. XXV, Switzerland, 1962, Fig. 27.
88. Handa (1984), p. 116; Fig. 91; GWR.188; AIIS.A.7.46; ALM.1030.
89. SJM, Fig. 37; BINI, p. 140.
90. BINI, p. 139.
91. SJM, p. 57, Fig. 37.
93. HNA, p. 5.
95. Weiner, op.cit., Fig. 26; NMN.60.1300; AMC.317.3998(149).
96. NMC. 317.3998(149).
97. HTAO, Figs. 2926-2990, 2993.
98. Ibid., p. 1053; an example of standing Gaṅeśa from Orissa see Pl.XXIII.
99. Ibid., p. 1054.
100. ITS, Pl. 108 (AIS, Pl. VII.i).
102. AMC. 475.5719/127.
103. AMC.T.163.
104. AMC.T.987.
105. HTAO, Fig. 3014.
106. Ibid., Fig. 3016.
107. SJM, Fig. 40.
108. Pr.Pb., Fig. 58 (BINI. Fig.58; AIA. Fig. 535).
110. AIS, Pl. 90.A. (IHBJ, Pl. XVI.90).
111. AIIS.16.45; ALM.427; BKB.12898; BKB.158/128; GWR.186; LMN.H.18; BKB.369.81;AIIS.55.16; AIA, Fig. 597; AAK, Fig. 597; AAK, Fig. 17; AIS, Fig. 53; LMN.56.156.
112. IMC.5625; AMC.T.987; SIMPA, Fig. 56; HTAO, Figs. 3006-3019.
113. IHBJ, Pl. XVI.89; IHBJ, Pl. XV.88.
114. The known publications on Gañeśa images from Haryana do not mention eight-armed images of the god (see note 41 above).

115. The known publications on Himachal sculptures do not mention the example of eight-armed Gañeśa. They are, among others, Ohri, V.C. (ed.), Arts of Himachal, Delhi, 1975 and Sculpture of the Western Himalaya (History and Stylistic Development), Delhi, 1991.

116. The known publication from Rajasthan, especially Osian, does not refer to the eight-armed images of Gañeśa (see Handa (1984), pp. 114 ff). In the Chandigarh Museum, there is preserved one eight-armed image of Gañeśa (Acc. no. G.76) with lebel Rajasthan. However, Bhattacharya, D.C. in his work (Mediaeval Indian Sculpture In the Government Museum & Art Gallery, Chandigarh, 1981, Fig. 38) refers to its as belonging to Kanauj (U.P.).

117. From Ellora and Badami, some sculptures of Gañeśa are referred to (CTD, Pls. XLIV.A; XLIII; LXXI.A) but not eight armed Gañeśa.

118. ECT, Figs. 31, 67a, 77a, 78a, 81a, 91, 100b; MCT, Figs. 30, 45, 89, 102, 122, 134, 138, 211, 232, 252, 262, 277, 279, 294, 310, 311, 357, 377 and the other from late mediaeval sculptures (see the figures in LCT).

119. MCT, Fig. 311.

120. Bhattacharya, op.cit., Fig. 38.

121. Pramod Chandra, op.cit., Fig. 402.

122. HTAO, Figs. 3003, 3006-3015, 3017, 3018.

123. Ibid., Fig. 3007.

124. Ibid., Fig. 3004.

125. BKB.12998; BKB.158; AIIS.55.16; AIA, Fig. 597; AIS, Fig. 17.

126. IMC.5625 (AHI, Pl. 17.B; EMS, LX.b); AIIS.106.12; AMC.T.987 (Pl. XIII).

127. Five-headed Gañeśa referred to as Heramba is prescribed in Śrādāṭilakatantra (see Bhattachari, Nalini Kanta, Iconography of Buddhist and Brahmanical Sculptures in the Deccan Museum, Delhi, 1972 (rpt.), p. 146); IHBJ. p. 81.

128. MCT, Fig. 311.

129. EHI, Figs. XIII-XIV.

130. HTAO, Fig. 2966 (GAE. Pl. 4.6; EMI. Pl. XXXIV.98).
131. Ibid., Fig. 2967.

132. EMI, Pl. IV.7; Four handed Heramba Ganpati also occurs but it is dated to the 16th-17th century A.D. (See Agrawala, "Panca-Gaṇeśa Panel from Varanasi", Journal of the Oriented Institute, Vol. XXV, no. 1, September, 1975, pp. 71-73, Fig. 3.

133. EHI, Pl. XI.1.

134. GWR.194; GAE, Pl. 4.a (ISC, Pl. 30).

135. Attributes held by Laksmi-Gaṇapati see Bhattacharya, B.C. Indian Images Part I, The Brahmanic Iconography Based on Genetic, Comparative and synthetic Principles, Calcutta, 1921, p. 125; BINI. P. 136.

136. Singh (BINI, p. 142) has seen that one of the god's hand holding mace, but the present investigator notices that no mace is held by Gaṇeśa in the image.

137. GNS, Pl. 1.

138. BINI, p. 142.

139. A small circular object held by the god in the image from Konarak (HTAO, Fig. 2966) is regarded as pomegranate by Donaldson (see HTAO, p. 1244). It may be a madaka.

140. SJM, p. 59, Fig. 41.

141. BINI, p. 142.

142. According to Singh (BINI, p. 143) Nandi is carved in this sculpture. However, it is not Nandi but a mouse.

143. AIIS.182.12; AIIS.A.11.51.

144. Weiner, op.cit., Figs. 26, 27.

145. IMC.5625 (AH1, Pl. 17.B; EMS, LX.b); AMC.475.5719.

146. HTAO. Figs. 2960, 2961, 2965.

147. AIIS.A.11.51; AIIS.182.12; RCS, Pl. VII.f (ITS, Pl. 108).


149. Ibid.

150. AIIS.183.41; AIIS.17.46.

151. One image holding pāśa from Rewa has been reported (AAK, p. 116), but no illustration is given so that the details of the attributes are unknown.
152. CTD, Pl. CI.A.
155. NMN.60.1300; AMC.317.3998; AMC.475.5719/27.
156. BKB.158/128; MTR.12.252; GWR.188.
157. CHM.G.76; AIIS.16.45; BKB.20074 (AIA. Pl. 535); GWR.186, 187, 707.
158. AIIS.55.16; BKB.39; GWR.707; BKB.367.81; BKB.20085; GNS, Pl. 1.
159. AMC.475.5719; IMC.5625 (AHI, Pl. 17.B; EMS, Pl. LX.b).
160. MES, p. 137.
161. BKB.20074; BKB.158/128; MTR.12.352; GWR.188; GWR.189; GWR.707; BKB.39; ALM.1030; LNM.H.18; AIIS.55.16; SJM, Fig. 41.
162. IMC.5625(AHI, Pl. 17.B; EMS, Pl. LX.b).
163. IOV, Pl. 20.
164. AIIS.92.11 (Pl. XXIV); AIIS.7.46; AIIS.91.68.
165. GWR.187; AIIS.54.39; GWR.189.
166. LNM.H.18; SJM. Fig. 38; ALM.427; ALM.1030; BKB.20074; BKB.367.81; BKB.158; MTR.12.252; BKB.369.81; SJM, Fig. 41.
167. AMC.163/136.
168. CTD, Pl. LXII.A.
169. RCS, Pl. VII.c.
170. AIIS.A.17.46.
171. AIIS.172.51; NMN.235; AIIS.92.11; AIIS.38.9.
172. BKB.20074.
173. AIIS.7.46; PAR, Pl. CXIV. Fig. 1.
174. GNS, Pl. 1.
175. BHJ, Fig. 21.6.
176. TTL, Pl. 96; ITS, Pl. 108; Vis. G., front cover.
177. AIIS.182.12; AIIS.11.57; ITS, Pl. 108; Vis. G., front cover.

178. In the Kashmir sculpture, the vanamālā is found in one image (AIIS.11.56); from eastern sculpture, the ornament is also found in one image (Rat.Ch. Pl. 32.9).


180. RCS, Pl. VII.d.

181. CTD, Pl. XLIII.

182. Ibid., Pl. LXII.A.

183. AIIS.54.39; BKB.369.81.

184. AOK, Fig. 13.

185. RCS, Pl. VII.d.

186. HTAO, Figs. 2948, 2951, 2954, 2956, 2957.

187. NNN.60.1300; BKB.20074; AIIS.130.21; GWR.186; BKB.39, IMC.5625.

188. GWR.82; NNN.71.282; AIIS.16.45.

189. AIIS.178.24; AIIS.A.11.51; AIS, Pl. 90 A; ITS, Pl. 108.

190. AIIS.182.12; AIIS.A.11.51; ITS, Pl. 108.

191. AIIS.16.45; BKB.20074.

192. SIMPA, Fig. 56; AMC.T.163/136; AMC.T.987.

193. GAE, p. 82.

194. GWR.187; GNS, Pl. 1; ISC, Pl. 30 (GAE, Pl. 4.a).

195. BKB.367.81; BKB.20074; MTR.12.252; AIIS.16.45.

196. IMC.5625.

197. AMC.475.5719.

198. HTAO, Figs. 2972, 2974, 2981 and still many others.

199. AMC.T.987; AMC.T.163/136.

200. AIIS.182.12; ITS, Pl. 108; AIS, Pl. 90 A.

201. HTAO, Figs. 2934, 2936-2941, 2948

202. Bhattacharyya, D.C. op.cit., Fig. 39; Shukla, S.P., Sculptures and Terracottas in the Archaeological Museum Kuruksheta University. Kurukshetra, 1983, Figs. 1, 2.
203. GWR.82; GWR.186; AAK, Fig. 17
204. BKB.369.81.
205. PTN.66; AIIS.106.12; IMC.5625; RCS, Pl. XVII.d; EMS, Pls. LX.c,d.
206. AIIS.182.12; AIIS.11.51; ITS, Pl. 108.
207. PAR, Pl. C.XIV.1.
209. HTAO, Figs. 2929-2939.
210. AAK, Pl. 17.
211. AMC.T.163/136; IMC.5625; AMC.475.5719.
212. AIIS.91.68; AIIS.92.11; LCT, Figs. 39, 145, 154, 161.
214. Bhattacharyya, D.C., op.cit., Fig. 39.
215. HTAO, Figs. 2975, 2981, 2984, 2985, 2986; IMC.5625; AMC.T.163/136; AIIS.106.12.
216. RCS, Pl. XVIII.d.
217. GWR.181; AIIS.106.12.
218. IKC.5625; AMC.T.163/136 (Pl. VIII).
219. BEJ, Fig. 216; AOI, Figs. 83, 84.
220. BINI, p. 141.
221. Ibid., p. 142.
223. BINI, p. 139.
224. Ibid., p. 142.
225. LCT, Fig. 220.
226. GAE, Pl. 30.c.
227. CTD, Pl. LXXI.A; AIIS.55.16 (Pl. IV).
228. ALM.1030.
229. H'TAO, Figs. 2991, 2996, 3010.
230. AAK, p. 117.