CHAPTER V
CHAPTER V

ICONOGRAPHY OF MINOR DEITIES

The Iconography of the structural temples from the region under study reveals that, in addition to the major deities from Hindu Pantheon, the minor deities have also been sculptured in the sculptural complex of the temples. The minor deities that are commonly sculptured are Ganapati, Kartikeya, Brahma, Surya, Indra and Astadikapalas. Most of these sculptures are carved in a major form and occupy a prominent place on the exterior walls of the temples. However, none of these icons occupy places of a presiding deity in the temple. Not a single temple has been reported as a temple, dedicated to these deities. However, Ganapati and Brahma, they appear to be more popular deities as they are found repeatedly sculptured on the exterior walls.

Indra, Kartikeya and, Surya are somewhat rarely sculptured. Astadikpalas occupy very minor positions in the sculptural complex. They are sculptured mostly in miniature panels and are used as decorative motifs,
sometimes, on the ceiling slab. Number of loose stones have been found laying at the temple sites at Ramlinga Mudgad, Parbhani, Dharmapuri. The stone slabs also contains Astadipapala Icons in a miniature form.

Ganapatî :- Ga , in Ganapatî stands for wisdom and na for moksha or the salvation. The pati or lord of this is Ganesh. It is, therefore, but natural that persons desirous of attaining salvation or any other natural prosperity should have worshipped him. However, the one Ganapatî–vinayaka, the Son of Ambika was introduced into the Hindu Pantheon much latter. None of the Gupta Inscription ......, contains any mention of his name or announces any gift or benefaction in his honour\textsuperscript{1}. In two of the caves at Elura, there are groups of images of Kala, Kali, the seven mothers or Saktis and Ganapatî\textsuperscript{2}. These caves are to be referred to the latter part of the eight century. So that, between the end of fifth and the end of the eight century, the Ganapatî cult must have come into practice\textsuperscript{3}.

\textsuperscript{1} Dr. Bhandarkar R.G. – Vaisnavism Saivism & Minor Religious System Page-148.

\textsuperscript{2} Furgesson & Burges – Cave Temples.

\textsuperscript{3} Dr. Bhandarkar R.G. – Op-cit Page-148.
All the Iconographical Text seems to be agreed in giving the deities, an elephant head, a pot belly, and a dwarfish-form, having four arms, mouse as his Vahana and serpent as his Yajnopavita. However, when and how the God came to have the elephant's head, it is difficult to determine\textsuperscript{1}.

The image of Ganesh may be represented either as seated, standing or dancing. If the figure is standing one, it should have a few bents. In the case of sitting image, the rule laid-down is that, it should have its left leg folded and resting on a seat, while the right leg has to be crossed so as to rest on the left thigh\textsuperscript{2}.

The trunk of the elephant's head of this God may be shown as turned towards the left or the right\textsuperscript{3}.

The text like Amsumudbhedagama, Uttarkamkagama, Superbhedagama, Visnudharmottara, Rupamandana, etc., invariably endow the God with four

\begin{itemize}
\item \textbf{1.} Dr. Bhandarkar.R.G. – Op-cit Page-149.
\item \textbf{2.} T.A. Gopinathrao. – Op-cit Page- 49.
\item \textbf{3.} T.A. Gopinathrao. – Op-cit Page- 49.
\end{itemize}
hands, the attributes held by them being any four among the following: Owntooth (Svadanta), Wood apple (Kapittha), Sweetmeat (Modak), Elephant goad (Ankush), Noose (Pasa), Snake (Naga), Rosary (Lotus) etc.

The Indian Iconography reveals the several varieties of images representing Ganesha, they are outlined as, Bal-Ganapati, Taruna Ganapati, Bhakti and Vighneshwara, Veer-Vighnesvara, Sakti Ganesh, Uchchhishta Ganesha, Mahaganapati, Urdhva-Ganapati, Pingala-Ganapati, Heramba-Prasanna, Unmatta, Uschchhistha Ganapati, Vighnaraj Ganapati, Bhawanesa Ganapati, Nritta-Ganapati, Haridra-Ganapati, Bhalchandra, Surpakarna and Ekdanta.

The Iconographic study of the Ganesa Icon from the region reveals that, only a few of the aforesaid forms are actually found in Marathwada. They are Vighnesvarya, Nrittya and Uchchhistha Ganapati.

Vighnesvara Or Vira Vighnesa:—

The image of this type of Vignesvara should be sculptured

2. T.A. Gopinathrao. — Op-cit Page-51-
as having four, six, eight, ten or sixteen hands, but majority of such images have four arms. The belly of this God has to be very capacious. On the chest has to be thrown a snake in the form of Yajnopavita and another Snake should serve as a belt, giving round the belly.\(^1\) The things he should carry in its hands are Ankusa, Pasa, Parasu, Sula etc.\(^2\).

The Vighnesvara form of Ganesa appears to have been very popular theme in the sculptural complex in the region. These images are found in abundance either as a loose sculptures near the temple sites or as Icons on the exterior walls of the temple. They icons of Ganapati may broadly be classified as Asana and Sthanaka. Asana Ganapati is mostly carved in miniature form and occupy Ganeshapatti of Garbhagriha of most of the temples in the region. All these icons display little Variation of forms. Ganesha is shown seated in Ardhaparyankasana on the Dwaralalata i.e. the little of the shrine doormaw, as such it can be taken as one of the most popular deities. His prominence is suggested at a place by placing his icon in the Centre

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and Siva and Brahma at the flanks. Vignes-
sha Ganapati is depicted either on the Stambh-
sakha or as a kicaka supporting the bracket
capital. He is carved invariably on the Sap-
tamatrikas slabs which are found as loose
sculptures. Vighnesha Ganapati is found scul-
ptured as a sthanaka icon on the Manodovara
of the temples. The icons are found placed
either in a niche on the exterior walls or
found sculptured on the vertical recession or
projection of the Monodovara. These icons are
in the major form and occupy a prominent place
in the sculptural complex. Uchista Ganesha
and Nritya Icons are also found occupying
a similar prominent place at some of the tem-
ple sites in the region.

Pl.LXVIII,133:

One of the beautiful sculp-
ture of Vighnesvara is found in
a niche in the Antarala of Nilak-
tantesvara Temple at Nilanga in
Latur District. Here, the Ganesa
is seated in Ardhaparyankasana,
having four hands. In his upper
right, he holds pasa and upper left
Naga, his lower hands are broken
. The trunk of the Elephant head of this God is turned towards the left. He has pot Belly and dwarfish form. He is Surpakarna. Serpent is carved as his Yajnopavita and Naga as Udarbandha. His Vahana the mouse is shown on the lower portion of the panel.

The Icon is beautifully ornamented and presents a forceful representation. The Kirita-mukuta has been very skillfully sculptured.

Iconographically, this Icon shows close affinities to the Vighnesvara form of Ganesha. This can be identified as Vighneshvara. The Vighnesvara is normally to be sculptured as seated in Padamasana but if the Belly is to be his left leg could be carved as folded and resting on a seat. Here, the sculptor appears to have taken a liberty of carving Vighnesha with just left leg folded.
Another Vighanesvara Icon is observed at Ramlings-Mudgad in Osmanabad District. It is laying as a loose sculptures at the sites of a delipated temple. The Icon has been very badly defaced and displays the impact of time and age. The stone is getting decomposed because of the facts, the sculpture is laying uncared under the sun. Though minor details of ornamentation have been rubbed off because of time. The Icon is still fully intact and displays all iconographic details.

Vighanesvara is seated in Ardhaparyankasana and has four hands, a pot belly. The attributes in the hands are indistincts. The trunk of the elephant head of this God is turned towards the left.

One more Icon of Vighanesvara has been found sculptured on the exterior walls a facing
to the South at Naganath Temple, Aundha. The Icon is on the Mandovara and it is 49th deity in circumambulation. Here, Vighanesvara, Sthanaka and six armed. He holds Parsu and Ankusa in the lower right hand and the upper most right hand in Abhayamudra. The left hands are shown as carrying pasa, Camala and Modakpatra. He is standing in dvibhanga and Mushaka is carved near his left leg. The sculpture is in accordance with the canons with the Iconography referred to by T.A. Gopinathrao.

This is the only sthanaka Icon of Vighanesvara noticed in the sculptural complex in the region.

The number of Asana images of Vighanesvara have been found scattered as a loose sculptures at number of temple sites in Chanai, Ambajogai, Anwa, Koda, Ramlingamudag. This appears to be a popular theme. All these sculptures are mostly identical and displays little iconographic variations. Most of these sculptures are badly mutilated. Vighanesvara Icons at Ambajogai and Dharmapuri are still intact.

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But laying uncared at the delipidated temple sites.

**Nrittya Ganesa:** This is the representation of Ganesa as dancing. This image should have eight hands in which, he should be held pasa, the ankusa, cakes, the Kuthara (a kind of axe). The danta, the valaya (a quoit) and the anguliya (a ring). The remaining hands should be freely hanging so as to be helpful to the various movement of the dance. To show that it is a dancing figure, it is sculptured with the left leg slightly bent, resting on the padamasana and the right leg also bent and held up in the air. The sculpture of this figure have generally only four hands but not eight, as in the description give as above.¹

The Nrittya Ganesa Icons found in the region are of the two types. It is sculptured as a major deity and occupied a prominent place in the galaxy of sculptures carved on the exterior walls of the temple. Such beautiful sculptures are being reported from Hottal, Mukhed, Ambajogai, Pangaon, Nilanga.

¹ T.A. Gopinathrao. – Op-cit
At some of the little known places like Ashti and Jagaji, there are loose sculptures of Nrittya Ganesa, but the Icons are very badly mutiliated and defaced.

Another type of Nrittya Ganesa sculptured in its representation in the miniature form on the middle capitals of the pillars of the mandapa of a structural temples. The middle capital of pillars in the mandapa of a Sakaesvara Temple presents a beautiful peace of miniature icon of Nrittya Ganesa. At some places, Nrittya Ganesa is shown in miniature form as dancing and playing on the drum. Temples of Amalesvara and Sakaesvara from Ambajogai reveals such sculptures of Nrittya Ganesa.

Nrittya Ganesa appears as prominent icons on the exterior walls of Siddheswar Temple, Hottal. The sculpture is carved on the vertical projected portion of the exterior wall facing to the North. It is the first icon in circumambulation. The sculpture is beautifully ornamented, Esquissitively carved.
and is very proportionate in its composition. It is mostly intact. 

Nrittya Ganesa is sculptured six-handed and is incomplete conformity with the Iconographical canons of that particular form. He holds parasu and Naga in the upper hands, Bijapuraka in the middle left. In the lower right hand, he holds the danta. The other hands are freely hanging in proportion in dancing movement. His right leg is slightly bent and held up in the air, whereas, the left leg is also slightly bent but it is resting on the padamasana. The movements of the leg and hands suggests a dancing mood of Nrittyaganesa. The mode of dance is known as Talasams-thottim. His Vahana is shown to the right with the modaka. It is one of the beautiful sculpture of Nrittya Ganesa and confirmed the canonical tradition of a rupamandana.
Nrittya Ganesa is found sculptured in the miniature form on the middle capital of a pilaster of Mandapa of Sakhalesvara Temple at Ambajogai. Ganesa is four armed. In the lower left hand, he holds Bijapuraka. The objects in the remaining hands are indistinct. His trunk is turned towards the left. The left leg of the God is firmly rooted on the ground and the right leg is lifted as high as knee up. Here, again Ganesa is dancing in Talasaniisphotitam. This Icon is very identical with the Icon from Hottal. The only difference is that, here it is in miniature form.

Another pot bellied dancing Ganapati is observed on the exterior of a parapet of the Mukhamandapa of Vithal Deul at Pangaon.
It is carved in miniature form. He has four hands and the lower right hand is broken and the attributes he holds in the upper right and upper left are also indistinct. In the lower right hand hold Bijapuraka. He dances on his Vahana Mushaka. The both the legs are crossed and bent. Probably, this type of dance is known as Swastica pose. His trunk is turned towards the left. The entire composition is very rhythmic. Though the sculpture is in the miniature form, it has been very minutely sculptured and ornamented. Musaka is sculptured rather in a big size than the normal size found in these types.

Pl. LXX, 139:

An elegant image of dancing Ganapati is observed on the exterior walls facing to the North at the Amalesvara Temple, Ambajogai. It is a last sculpture in circumambulation. Here, his right leg is on his Vahana Musaka. Left leg is
broken. All hands are also broken. He wears Udarbandha, Graivakas, Nagayajnopavita etc. Two dancing Attendants are seen on either sites. The sculpture is beautifully orna-
mented and displays artistic skill of the sculptor. It is carved in Tribhanga. The Head dress of Ganesa is kiritmukuta.

Another sculpture of Nrittya Ganesa is observed on the exterior walls of the Mahadeva Temple at Mukhed. It is carved on the wall facing to the South. Artistically it is the best specimen. However, it appears to have been mutilated. Whatever remains reveals that, the sculpture was two handed and beautifully ornamented. He wears Nagayayajnopavita, Nagaudarbandha. He is shown as dancing on a lotus flower and the stem of the flower has been beautifully interlocked with the sculpture. Besides, Nrittya Ganesa sculptured, Ganesa is found sculptured, in minia-
ture form alongwith the Parivardevata. Such sculptures from Nilanga is also noteworthy.
Uchchhista Ganapatī :— It is worshipped by many even these days. This God is considered to be a great giver of buns. Elaborate description of this deity is found in Uttarkamikagana. The figure has to be seated one with four hands, in three of which, carry pasa, the Ankusa, the peace of sugar-canes & and the fourth hand should be touching the private part of the figure, associated Devī.

The present study reveals that Uchchhista Ganapatī Icons were rarely sculptured in the region. Only one sculpture of the type has been reported. It is also not in full conformity of the Iconographic canons, but is a modified and much sophisticated form of Uchchhista Ganapatī. The sculpture found on the exterior portion of the West wall of Naganath Temple, Aundha, is a solitary representation of Uchchhista Ganapatī.

Pl. LXXI, 139:

The solitary Icon of Uchchhista Ganapatī is found sculptured on the projected vertical part of the exterior wall of

1. T.A. Gopinathrao.— Op-cit  Page-54.
Naganath Temple, Aundha facing to the West. It is 44th deity from the right. Here, Uchchhista Ganapati is to be normally sculptured as seated. But here, Ganapati is standing and is flanked by Devis on either sides. However, the Devis here are neither nude, nor Ganesa is touching the private part of the Devi. However, he holds both devis by keeping his hands on their heeps and his trunk is touching the breast of a Devi, standing to his left. The object he carries, includes Pasa and Lotus. However, a objects are slightly indistincts.

One remarkable panel depicting Ganesa in the fighting form or Samharmurti appears on the exterior wall of the Kedaresvara Temple at Dharmapuri. It is the last deity from the right. The panel is carved on the projected vertical part of the Mandovara. Here, Ganesa is depicted as Samharmurti. The entire
panel is beautifully sculptured and heavily ornamented. Unfortunately Ganesa Icon is very badly mutilated, but whatever remains clearly confirms its identity with Ganesa sculptures. Specially, the ears, eyes and the broken parts of the tusks, clearly indicates that, it is a Ganesa sculptures.

The Iconographical text, do not suggest any depiction of this type of panel. However, a mythological story relating to the origins of Ekadanta speaks of a fight between Ganesa and Parsurama. Here, the sculptor appears to have been taken a liberty to sculptures a panel depicting a fight suggesting some mythological origins of Ganesa. A similar fighting panel has been found carved on the same temple wherein, Visnu is shown as fighting with a Daitya. This panel also has no iconographical traditions.
Kartikeya or Skanda: Kartikeya or Skanda is known as the God of War and the general of the heaven. He belongs to the family of Siva, in the image of Kartikeya or Kumara signifies the idea of youth and spirit as his name indicates. Kartikeya, generally describes as the Son of Siva and Parvati, seems to have been conceived first as the offspring of Agni. In the Ramayana, he is stated to be the Son of Agni from Ganga.

The Dharmasutra of Baudhayana, however, gives earlier reference to Skanda and his various names e.g. Shanamukha, Jayanta, Visaka, Subramanya and Mahasena, but it is in the epics that the deity appears in fullfledged form. In Mahbhayasha of Patanjali, which attest to the popularity of the Kartikeya, makes express mention of the image of Siva, Skanda and Visakh made for worship. Judging from literally, numismatic and sculptural evidence, Kartikeya or Skanda seems to be very popular from fairly

2. Ramayana - 137.
4. Ramayana .1.37,Mahabharata,Vanaparva, Chap.229.
early period\textsuperscript{1}. In the early century of Christian Era, Kartikeya is shown on the Audumbar and Yodeha coins\textsuperscript{2}. Kartikeya appears in Kushan and the Gupta's sculptural complex. Number of Kartikeya's sculptures have been found in Orissa and in Bengal. Medieval sculptures from Bengal represents the God with the two arms seated on his peacock and holding spear in one of the hands and displaying varada or abhaya pose by the other\textsuperscript{3}. Kartikeya is one of the most popular deity in Southern India. Kartikeya was less popular in Maharashtra as in evidenced by the lesser number of the Icons found in the temples\textsuperscript{4}.

The present iconographic study reveals, that Kartikeya's sculptures have been found at Aundha,Bid, Ramlingamudagad, Ter, Nilanga & Ambajogai.

The seated figure of Kartikeya or Subramanya is either on padamasana or on a peacock. It is laid-down as a rule, that if the figure

is a seated one, it should have only two arms, if a standing one, four and lastly if it is seated upon a peacock, it may have six, eight or twelve arms.¹

The figure of Kartikeya with six arms should have in its right hand Abhaya, Khadaga and Sakti, and in the left hand, Ketaka, Akshamala and Kukuta².

Kartikeya Icons found in the region under study are mostly four handed. Only one icon having two arms and six heads has been found at Naganath Temple, Aundha. All the right hand except one holding Trisula, which are broken. Four of his left hand, hold a skull-cup, trident, bell and bow. Kartikeyas’ Lanchana, Peacock, is carved to the right. Another sculpture of Kartikeya is found at Kankalesvara Temple, Bhir. Kartikeya has four hands but the entire sculpture is badly mutilated. Peacock, however, is intact, and suggests the presence of Kartikeya in the sculptural complex.

One of the beautiful and intact sculpture of Kartikeya is being reported from Ter. It occupies a subordinate position in the Garbhagriha of Trivikrama Temple. Here, the skanda is seated on his pet mount peacock. He has four hands, in his lower right hand, holds khadga, upper right hand spear, upper left shield and in the lower left, he keep on peacock. His person is adorned with Ratnamukut, Ratnakundala, Gravikas, Maniyajnopavita, Udarbandha, Kankana, Keyura, Anklets and Valaya round the wrist.

Iconographically, the Icon displays a slight variations from the tradition. When seated on Peacock, Kartikeya should have been carved six armed. Here, he is only four armed. The sculpture displays Gupta influence and suggests early dating.

The other solitary representation of this type appears on a loose slab near the Siva
temple at Ramalinga Mudagad. He has six heads and is twelve handed. He is shown seated in Savyalalitasana on his mount, Peacock. Out of 12 hands, only six hands are visible. They are shown holding a staff, kukuta (partly broken and pasa). He is wearing disc, earrings, necklace, skandapatras, Udarbandha, Yajnopavita, Valayas round the wrist and the Anklets.

PL. LXXII, 142:

The another icon of Asana type is observed near Hanuman Temple, Ramalinga Mudagad. Here, Kartikeya has six hands. Only lower left hand is visible and he holds probably kukuta, kin it. Other hands are broken. He is seated in padamasana, and his lanchana Peacock, is carved on the lower side of the pedestal. The sculpture is richly carved. It wears kiritamukuta, kundalas, keyuras, udarbandha and yajnopavita. Nupuras and gravikes are also minutely carved.

1. Dr. Degloorkar, G.B. - Op-cit
The panel is carved on a big stone slab, presently laying as a loose sculpture but once occupying a prominent place on the exterior wall sculptures of a temple at Ramalinga-Mudagad.

Miniature form Icon of Kartikeya along with Siva's Parivara, is to be observed in the shrine of the Nilakantesvara Temple at Nilanga. A slab depicting Uma-Mahesvara, contain Kartikeya with his mount the Peacock to the right of Mahesvara. It is a loose stone slab presently kept in Garbhagriha.
Brahma:—Brahma has been described by the various names in literature, like Visvakarman, Brahmaaspati, Hiranyagarbha, prajapati, Brahma, Brahma. He is a member of the later Hindu Trinity but he is not held now in such great importance, as the other two members of the trinity. Visvakarman is characterised in the 81st and 82nd hymns of the Tenth Mandala of the Rigvedam in the first of them, he is described as the one God who has produced the sky and the earth and shaped them with his hands.

Brahmaaspati another God of allied nature, is said to have shaped all these (created things) like a blacksmith.

In the Satapata Brahman (XL.2,3,1) Brahma is said to have existed alone in the beginning and to have been the creator of the Gods and the original source of all things. Another passage of the same text (X.6,5,9), tells us that Prajapati originated from Brahma, who is self existent. Both these Gods along with Purusa Narayana, are described in the

different sections of this Brahman as having sacrificed themselves for acquiring superiority over the Gods, Men and all created things.\(^1\) In the Mundaka upnishad, he is described as the first of the gods, who was the creator of the universe and the preserver of the world.\(^2\)

The concept of the God Brahma also known by such names, as Prajapati, Dhata, Vidhata, Pitamaha etc., was further developed in the epic literature and he was enjoying some importance in the period during which the earliest sections of the epic were composed. He is regarded as the creator, preserver and destroyer, all at the same time, but his position is gradually weakened and his honour and activities become none or less of a titular character. One of the causes of this gradual decline may be traced to the fundamental weakness of his character.\(^3\)

One of the earliest Iconographic description of the God is to be found in the Brhat Samhita. (Chap. 57, V. 41) the passage says

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that the four faced God pose holds a ritual water vessel in one of his hands and is seated on a lotus. 1. Elaborate description of the image of Brahma are found in almost all treatises of Iconography. Rupamandana says that, the four peaceful looking faces of Brahma are symbolic four vedas, the four yugas, and the four varnas. The four heads should be facing to the four quarters. Brahma should have four arms. He may be standing, seated on either on padamasana or Hamsa. Shilparatna mentions another seat called Lambkur- chasana for Brahma. It, perhaps, is meant to indicate a seat or made of grass. If he is represented as a seated, he should be shown as yogasana, if standing then on a Padamapitha. On his head should be a jatamukuta and he should be adorned with all ornaments. The hands of Brahma may carry the following articles or may be held in the following poses:

(1) There may be the Aksamala and the Kusa. In the right hand, kusa and kamandalu, in the left hand, or (2) The sruk and sruva in the right hand and the ajayasthali (ghee pot) and kusa grass in the left one, (3) or front two hands may be held in the Abhay and Varada pose and the back hand carrying the Aksamala and kamandalu.¹

Rupamandana pressibes a beard for him. To the right and left of the Brahma is consort, Sarasvati and Savitri respectively.² The present iconographic study reveals that, Icons of Brahma are comparatively less in Marathwada than those of other two Gods of the trinity. Not a single temple dedicated to Brahma has been reported from the Region. The only one appears to have once existed at Adas in Bhir District.³ The Icons of Brahma are less in Marathwada.⁴ Both the types of Asanas and Sthanaka murtis have been found sculptured at Aundha, Ardhapur, Omerga, Ter, Dharmapuri, Kesapuri, Beed.

However, the Asana murtis have very rarely been found sculptured. The only one reported so far is from Nagnath Temple, Aundha.

Here, Brahma is sculptured on the exterior walls facing to the South and it is 54th deity in circumambulation. Brahma is seated in Savyallasitasana and hold a laddle in the upper right hand, his upper left hand he is holding or embracing his consort, who is seated on his lap. He holds a book in lower right hand, and the lower left hand is broken. Hamsa is carved on the pedestal of the panel. Here, it appears to be a slight variations from the Iconographic traditions from the Rupamandana and Silparasana. According to these tradition, seated Brahma should be shown in Yogasana, but here he is shown in Savyallasitasana and his consort is seated on his lap.

Pl. LXXIII. 143:

The earliest representation of a standing Icon of Brahma, is observed as a loose sculpture at Ardhapur in Nanded District.
It is presently laying in a form to the West of a Town. The Icon is very badly erased because of rain and whether. Brahma is three faced and four hands. The upper hands are broken and the attributes even in the lower hands are indistincts. Only kamandalu holds in lower left hand is clearly visible. The faces are also badly mutilated. Hamsa is clearly visible on the left and establishes its identity as Brahma.

This appears to follow the Iconographic traditions. Consorts though are not visible they were set to have been mutilated when the two lower corner of the stone have been broken.

Another Icon of Brahma is observed again as a loose sculpture presently laying in the compound of the Trivikrama Temple, Ter. He is standing here in Sambhanga. Three faced and middle face alone is with beard. He is four handed. In the lower right hands, he holds kamandalu,
in the upper right hand sruk, upper left two danda, and in the lower left kusa grass. His person is adorned with multiferious ornaments. His consorts Savitri and Sarasvati are carved on his either side. The full icon is in full conformity with the traditions.

EL.LXXIV.145:

One of the beautiful Icon is found sculptured on a loose stone presently kept in Garbhagriha of Kedaresvara Temple at Dharapur. He is standing in Sambhanga and has four hands. In the lower right hands, he holds kamandalu. The upper right is mutilated. In the upper left hand, he holds kusa, the object in the lower left hand is indistinct. The icon is three faced and middle face is shown with beard and mustaches. He wears richly ornamented kritamukuta, graivakas, maniyajnopavita, udarbandha, mekhalai, kankana, keyur and ratnakundals.

The only variations from the
textual tradition is the absence of consort and Hamsa.

One of the beautiful icon is found sculptured on the exterior wall of Kankalesvara Temple, Dharmapuri. It has been carved on the projected parts of the walls, and the icon stands as the deity from the East. Here, Brahma is standing in Dvibhanga and has four hands. Two lower hands are badly mutilated. Whereas the upper hands holds, sruk and kusa. The Icon is three faced and the middle face is shown with beard and mustache. It is one of the best preserved Brahma icon in the region. This sculpture is mostly intact and displays forceful carving. The minute details of the heavy ornamentation. Kritamukuta, graivekas, maniyajnopavita, udarbandha, mekala, keyura and ratnakundals. The only variations from the textual
test tradition is the absence of consort and Hamsa, the entire composition of the icon is superb.

A similar icon of Brahma as described at figure number 146, has been found as a loose sculpture presently kept in the Southern Grabbagriha of Trippled Shrined Siva Temple at Omarga. This icon is rather badly mutiliated but reveals the presence of consort and Hamsa and thus, suggests its a total conformity with the tradition.

Pl. LXXV.147:

The sculpture of Brahma is found on the exterior wall of the Kankalesvara Temple, Bhir. It is a standing icon. The face of Brahma is badly mutiliated. It has a beard for the middle face only. The hands are broken. On the other side of Brahma stands his consort. To the left, of Brahma is carved Hamsa. The icon do not display any special variations. It is just a continuity of tradition.
Surya: Surya, the visible celestial luminary, was being worshipped in India from very early times. The Vedas refer to him and his various aspects as Savitru, Pusan, Bhaga, Vivasat, Mitra, Aryaman, and Visnu. The worship of the Sun God and his various aspects continued in the later Vedic period. In the post-Vedic period, it was so advanced, and the two epics are full of allusions to Surya and his various aspects, one passage in Mahabharata (II.50.16) describes him as Devesvara, Lord of Gods.

According to Amsumadbhedagama, and suprabhedagama, the figure of the Sun God should be sculptured with two hands, each holding a lotus. The hands should be so held up as to cause the fists holding the lotuses reach the level of the shoulders. His head is to be surrounded by a halo (Kantimala) and his person should be adorned with many ornaments. On his head, there should be karnamukuta and the garments worn by him should be red in colour.

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He should wear a pair of rubby ear-rings, and over his chest, there should be a hara. He should wear only one cloth and the body should cover (with coat) as in a Northern India. There should also be a Yajnopavita.... On his person, the figure of Surya should be made to stand on a padmapitta, by itself or should be placed in a hexagonal chariot drawn by seven Horses fully caparisoned. The chariot should have only one wheel and be shown to be driven by the lane Aruna. On the right side of the Surya, there should stand Usa and on the lower left Pratuse. The Silparatna states that, on each side of Surya, there should be a Dwarfala named Mandala and Pingala.

The Icon of Surya reported in the present iconographic study are comparatively few. The earliest Surya image from the region is reported by G.H. Khare. He found it as a loose sculptur

at Ier. Unfortunately, it is untraceable to-day. It might have been probably, destroyed.

Surya has been found as a loose sculpture at Hottal, Ramlingamudagad, Kawathapati, Ambhai. It has not been found as sculptured on the exterior walls of the existing temples anywhere in the Region. However, the prevalence of a loose sculptures of Surya definitely suggests that, Survey was being sculptured in the exterior wall sculptures of the structural temples in the region.

PL. LXXV, 148:

One of the superb sculpture of Surya has been found as a loose sculptures laying in the vicinity of the Siva Temple at Hottal in Degloor Taluka, Nanded District. It is laying to the East of the temple. The icon is carved on a big stone slab which appears to be a part of some delipidated temple. In this Surya is seen standing within a chariot drawn by the seven horses. The horses symbolically carved in a miniature for
on the pedestal. As in the case of all South Indian Images, the hands are lifted-up to the level of the shoulders and carry lotus flower. The Goddesses Usa and Pratyusa are worked out as standing one on each side of the Surya with a chamara in their hands. The Gods wear a kirtimukuta, earrings, necklace, udarbando, Mani-yajnopavita and Katibandha. The face of the sculpture is slightly mutilated.

However, the rest of the sculpture is totally intact the stone on the which the Icon is carved out is also beautifully sculptured. There is a canopy over the head of Surya. It appears to be a Naga- hood. There is torana-prabhaval decorated with Kirtimukha and Makaro. Kirtimukha is carved at the top of Makartorana.

The icon is in conformity with the Iconographic tradition
maintained by Amsumadbhedagama
as far as the Iconographic compos-
sition of the sculpture is conce-
erned. There is a slight variation
in decorative motifs. Here, the
Makaratorana display a Naga-hood.

The Vadesvara Temple at Ambhai and in
Sillod Taluka of Aurangabad District presents
an Icon of Surya in one of the niches facing
East on the mandovara. Suryais standing with
two hands which are broken. On the pedestal
are seen seven horses in miniature. Surya is
flanked by the Danda and the fingers Pingala.

In most of the Surya sculptures, Surya
is sculptured as accompanied by Usa and Pra-
tusa. Here, he is accompanied by Danda and Pi-
ngala as suggested by Silparatna tradition.

Pl. LXXVI, 149:

A rare sculpture of Surya
has been found as a loose scul-
pture presently laying in the
vicinity of a temple at Kawathapati
in Osmanabad District.
Here, is he is standing in Sampada and has two hands, lifted upon the level of the shoulders and holding lotus flower. Surya is sculptured as standing on Padamapitha. He is accompanied by Usa and Pratyusa, the icon is beautifully ornamented and is wearing Shoes. The remarkable feature of this icon is in Naga- hood shown sculpture and the boots of Surya which are also very clear visible in the sculpture.

The sculpture seems to have been carved in conformity with the iconographic traditions of Amurumbhedagama and Visnudharmottaram. The latter text says that he should wear Northern dress. The Northern Dress comprises the close covering of the body and the boots\(^1\).

The eight century sun relief from Elura also displays the boots on Suryas legs, which are only partially visible. This is the only icon sculptured with boots in the region. Op-cit
in the region.

At Ramlinga Mudgad, a loose stone panel containing the two sthanaka images of Surya has been found. Here, Uṣa and Pratusa are standing on either side of the Surya. On the bottom of the panel or a pedestal, seven horses are shown in miniature. The hands of the Gods are broken. The faces are badly mutilated. Surya appears to be draped in Northern Dress. The remarkable feature is that, it is a pair of identical sculptures carved on the single stone slab.
Indra: The most prominent of the Gods in the Rigveda is Indra, judging from the number of hymns addressed to him. Nearly 250 hymns have been devoted to Indras prays i.e. about 4th of the total numbers of the hymns of the Rigveda. Indra continues to be an important deity in the Epics. He was installed as the Kings of the Gods, but he lost his glorious position which he enjoyed in Rigveda. Gradually, Indra looses his important in the puranas and becomes a minor deity occupying the Eastern quarters.

During the days of Puranas, Indra became a Dicpal of the East. In the Epics, he is depicted as the divinity full of passions. He rather amuses himself in the dances of the celestial names and inferences with penances of the sage, a nightmare to his suspicious mind. He is also guilty of having committed the grosses immorality with the Wife of his Teacher Gautam. As a result, the sage cursed the God who is in consequences lost his manhood. Indra has been described in

1. Dr. Sahai Bhagvat. - Op-cit Page-11.
Agnipurana has having thunderbolt i.e. vajra, as his emblem and elephant as his vehicle\(^1\).

The Matsya purana\(^2\) and Abhilasitartha Chintamani\(^3\) also mentions him two armed with elephant as his vehicle, and carrying Vajra in one hand and the lotus in the other hands.

The Visnu dhamottaram\(^4\) describes him as four armed and three eyes and associates him with a four tusked, elephant as his vehicle. He has thunderbolt, elephant good and Lotus in his hands, and with the remaining hands, he embraces his wife Sachi.

Sritatvanidhi\(^5\) mentions him four armed, with Vajra and Ankusa in two of his hands and the remaining two hands showing the Abhaya and the Varada poses.

2. Matsyapurana. - Chap.260, Ver.66, FF.
5. Sritatvanidhi- Page-105.
Abhilasitartha Chintamani also mentions him two armed with elephant as his Vahana and carrying Vajra in one of his hands. The additional feature provided by these works is a lotus in the other hands. The vedic deity Indra, plays also an important part in the Buddhists and Jain religions.

It is stated on Amsumadbhedagama, that the colour of the image of Indra should be dark and that it should have two eyes and two arms. The image should possess very hand some features and be adorned with the kirit, kundala, hara, keyura and the other ornaments. Indra should carry in his right hand the Sakti, in the left, ankusa. The neck of the Indra should be thick and the Belly rather big. The image might be sitting or standing upon a Simhasana or be sitted upon his elephant i.e., Airawata. To the left of the figure of Indra should be seated that of his consort Indrani carrying an Utapala flower in her hand.

Some other authorities have practically the same description but differing in stating that, the article held by Indra

and the Vajra, Ankusa or a Nilotapala flower.\footnote{1}

The iconographic study reveals that, Indra appears to have been carved here independently and occupies a place in the sculptural complex on the exterior walls of the structural temples. Besides this, Indra is carved as one of the Asthadikpala\-las and in such cases, he occupies the Eastern portion of the panel or the complex. Independent icons of Indra in the major forms having found sculptured at Aundha, Anwa. A loose sculpture of Indra, however, in the major form has been found at Ramlingamudgad. Here, at Ramlingamudagad, Indra appears to be occupying a position of a Dikpala.\footnote{2}

As sculptures of the other Dikpalas have been found as loose sculptures laying at the same temple sites. Naganath Temple Sculpture complex appears to have been very much influenced by Indras sculptures. There are about half an dozen Icons of Indra carved upon the exterior walls. Two of the icons are asanasta

\footnote{1}{T.A. Gopinathrao. – Op-cit Page-520.}
rest are sthanakas.

PL. LXXXII, 151:

This illustration comes from the exterior wall of Naganath Temple, Aundha. It is the 18th deity in circumambulation and it is carved on a wall facing to the North.

Here, in one of the niches in the Mandovara, Indra is seen standing in Sambhaga pose having four hands. The lower right hand holds a fruit, upper right bearing a Sakti, upper left holds Nilotapa, pala, flower and the lower left a kalasa. An elephant is shown to his left, and devotee in veneration to the right. He is adorned with multiferous ornaments. The sculpture here mostly follows the Iconographic traditions. The other icons of Indra carved on the exterior wall of the said temple are almost identical and display no variation.
Another identical and elegant Icon of the Indra is observed on the Mandovara of Siva Temple at Anwa. Here, he is standing in dwi-bhanga pose, having four hands.

In the lower right hand, he holds Akshamala, upper right Vajra, upper left Nilotapala and the lower left Kalasa. His vahana elegant is shown on the right side in a miniature form.

This is the fine specimen so far found in Marathwada. His person is adorned with multiferious ornaments.

Sthanaka Indra alongwith his consort Saci in alingana murti is found on the exterior wall of the Naga-nath Temple, Aundha.
The lower right hand of the God is broken. In the upper right hand holds Sakti, upper left hand a Nilotapala and the lower left hand embraces Saci.

Saci is standing in Tribhanga pose having two hands. She keeps her right hand around Indra's right shoulder in the Alingana posture and probably, hold a lotus bud in other hand.

Both of them wear usual ornaments.

The Vahana elephant seems to be badly mutilated.
Astakpalas:— According to the Hindu Mythology, the eight quarters of the universe are governed by the eight Guardian deities, beginning with Indra. Agni, Yama, Nirriti, Varuna, Vayu, Kubera and Isana being the other deities occupying the other seven quarters. It might be noticed that, all these eight deities held prominent position in the Vedic period long before Visnu and Siva of the modern trinity became supreme in Hindu Mythology, and the farmers are now obliged to be content with the more modest situation of the guardianship of the quarter of the universe.¹

The places where such a group (of Asthadikapalas) is generally placed in a Hindu Temple are on the ceiling of the front Mandapa, the eight quarters, one of the upper stories of the Vimana. If it has more stores than one and if the temple has more than one prakar in one of them.² The iconographic study of the region reveals that Asthadikapalas as a group have been carved in some of the temples on the ceiling of the front mandapa at Omerga.

¹ T.A. Gopinathrao. — Op-cit Page-516.  
Hottal, Parbhani, Ambhai and Ramlingamudagad. At a few places, they also appear above the head of an image in the form of Prabhavalar.-ya. At Hottal, they are above the head of an image. Probably, of Siva Mahayogi and at Parbhani, they are adorned above the Sesasai Narayana image. At Ramlingamudagad, Astadikapala Icons seems to have been carved out independently as a major images & they must have occupied a prominent place in the sculptural complex of a temple. The temple has been totally delipidated now & there are no stances of the temple except the debris and a few loose icons scattered in the vicinity. These loose icons include prominently some of the Astadikpalas' sculpture. Indra, Nirriti, Yama and Yayu have been found as a loose sculpture at Ramalingamudagad. All these sculptures are some what mutilated but in tact enough to establish their identity.

PL.LXVIII.154:

Indra appears here as a Dik-palas of the East and its sculpture on a stone slab found
laying at the delapidated temple site at Ramlingaonadagad. Here Indra is seated in Savyalalitasana. While his consort Sachi is seated in Vama-
lalitasana, on the left lap of Indra. He is four armed. Three hands are broken. Only upper left hand remains intact and holds bud of lotus. The right hand of Sachi is on the shoulders of Indra in Ailinganapose. While in the left hand, she also holds bud of lotus. The Vahana elephant is carved on the lower pedestal. The sculpture is badly erased and shows the scars of the time. There are Chatra chamaras carved above the head, of the panel. Probably suggesting the Kingship of Gods bestowed upon Indra. It follows the Iconographic traditions.

Nirriti (The Lord of South West):— Among the independent Asthadikpala deities, the another Dikpala that appears in the sculptural complex of the region is Nirriti, the Lord of South West. Nirriti is said to be Alakshmi (Jyeshthadevi), A Raksha etc.

In later Mythology, the Nirriti is made the Guardian of South West Region of the universe and an elaborate description of the divinity is given in the Agamas and other authoritative works. The Visnudharmottara states that, he must be seated on Ass bearing a danda in his hands. He should have two arms. In the right hand, there should be a sword and in the left one, a shield. According to Visnu Dharmottara, Nirriti has four consorts. Sculpture showing What, Nirriti's Icons are extremely rare. Only one so far has been reported by T.A. Gopinathrao from Ahobilam (Pl.II-Cl-IV) Page-529, and the other has been reported by Dr. Degloorkar.G.B. from Markand Rishi Temple.

A sculptures from Ahobilam is interesting, as it shows the Dikapalas riding on the shoulder of a man. Here, Nirriti is shown as Nrvahan.

Nirriti along with his consort is observed at Ramlingamudagad on loose slab. Here, Nirriti is seated in Savyalitasana having four hands. In his lower right hand, he holds Khadga. The upper right hand is indistinct. Upper left hand, holds shield and by his lower left hand embraces his consort.

The consort is seated in Vamalalitasana on the left lap of Nirriti, and by her right hand embraces Nirriti. The attributes in her lower right hand is indistinct. The reclining human figure is carved on the lower side of the panel, and it is his Vahana.

According to the Iconographic traditions, Nirriti should have ass as his Vahana and should carry a danda and a shield. However, in all the Icons reported so far, nowhere, Nirriti has been shown mounting on an ass.
The ass has been personified as a man even at Ahobilam, and Markandeya. Here, also Nrvahana has been shown on the pedestal.

Yama:-(The Lord of South) :- Yama is mentioned in a Rigveda as a Son of Vivashwat and Saranya. The daughter of Tavashtri, with a twin-Sister named Yami. In the later day, Mythology he is reduced to the situation of the Guardian of region, of deceased and as presiding deity of the place. Yama should be of dark colour resembling the rain cloud with two arms, fire coloured eyes and sharp side tusk. He should be adorned with Kiritmukuta and the other ornaments. He may be seated either on Simhasana or on a Hebuffalo. His hand should bear a khadga and khetaka or a fruit and tender leaves, or danda and pasa. According to Visnudharomottara, Yama should have four arms. While his consort Dhumarorna only two. In his right hand, Yama keeps Danda and Khadga and in the left hand

a flaming trisula and the Akshamala\(^1\).

The iconographic study has revealed that independent icons of Yama are very rare in the region. Not a single independent icon of Yama has been reported so far from Marathwada. Among the rare independent icon of Yama is one reported from Siva Temple at Ghidambaram\(^2\). A remarkable icon of Yama has been found as a loose sculpture laying in the vicinity at a delapidated temple at Ramlinga-Mudgad. This is probably the first icon of Yama being reported from Marathwada. Though the sculpture is badly defaced because of erosion still the sculpture is intact to establish its identity. The He-buffalo, the Vahana of Yama is clearly visible and the image holds the attributes like: Pasa, Danda and tender leaves are clearly visible.

\(\text{Pl. LXXIX.156:}\)

Here, Yama is seated in

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Savyalalitasana having four hands. Lower right hand is in Abhay pose, upper right hand holds rosary, upper left pasa and by his lower left hand, he embraces his consort Dhumrona. Dhumrona is seated in Vamalalitasana on the left lap of Yama. She has placed her right hand on the shoulder of Yama in Alingana pose. The left hand is broken. The Vahana He-ho-buffalo is carved on the lower part of the panel. As usual both were adorned with the various ornaments. Yama wears Kritamukuta.

Vayu (The Lord of North-West):— Vayu is also Vedic, Elemental deity. His place is in the air. He said to have Indra as his charioteer or his companion in his chariote. In the later mythology, he is assigned the Guardian of the North-West Region of the universe¹.

¹He should have a wavy curved bow and he adorned with all ornaments. In his right hand, it is stated that, there should be a Dwaja(Banner) and in the left danda. It might also mean that

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The right hand should be held in Pataka-hasta pose. Some authorities describes the Ankusa in the right hand of this deity\(^2\). He may be seated on Simhasana or on a Deer. The later is more often met with in sculptures, as the vehicle of Vayu. He should have also appears to be in haste to move very quickly. He should have his mouth open and to his left should be seated his consort\(^1\). This Icon has been reported for the first time by Dr. Degloorkar G.B.\(^2\).

The only sculpture of Vayu that has come to light so far is a loose Astadikapala Icon, and laying in the vicinity of Delapidaed Temple at Ramalinga-Mudagad. Here, Vayu is shown seated in Savysalalitasana along his consort in Alinganapose. The Icon is carved in the major form and is identical in proportion and size with the other Dikapalas described as above. Thus, the sculpture is badly mutilated. Vayu, the Lord of North-West is carved with four arms. He holds the Dwaia in

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2. Dr. Degloorkar G.B. - Op-cit Page-153, Pl.LXIII.
upper right hand whereas, the lower right
is in Abhayamudra and holds Akshamala. His
upper left hand also appears to have been
holding a Dwaja and the lower left hand embra-
ces his consort seating on the Dwaja and the
Vayus vahana, the Deer is beautifully scul-
ptured below his folded leg on the pedestal.
The entire composition suggests a haste for
a movement. Iconographically Vayus sculpture
here shows the continuity of Iconographic
traditions. Though, Vayu has been rarely scul-
ptured as an independent icon. Here, it
appears as seated on deer which is a more
common tradition.