

A PROJECT ON DEVATĀ-DHYĀNA-MĀLIKĀ



Kalpatharu Research Academy Publication

Chief Editor : DAIVAJNA K.N. SOMAYAJI

DEVATĀ-RŪPA-MĀLĀ

PART-I



By

S.K. RAMACHANDRA RAO

KALPATHARU RESEARCH ACADEMY

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PREFACE

This volume entitled Devatā-Rūpa-Mālā is the result of the project 'Devatā-Dhyāna-Mālikā' undertaken by the Kalpatharu Research Academy, Bangalore, sponsored by National Archives of India, Govt. of India, New Delhi.

The publication is based on Sanskrit manuscripts bearing on Iconography. The book 'Devatā-Dhyāna-Mālikā' of the former ruler of Mysore, Maharaja Krishnaraja Wodeyer III has been the main material as regards the dhyana-slokas. Illustrations have been provided from several sources. It is hoped that the publication will be received enthusiastically by artists and scholars, as also by craftsmen.

We are grateful to the authorities of National Archives of India, and to Prof. S.K. Ramachandra Rao who has prepared this volume for the Academy.

The Academy is deeply beholden to the revered Jagadguru Sri Sri Sri Bharatitirtha Mahaswamiji of Sri Sringeri Sharada Peetham, who is also the chief patron of the Academy, for his munificent blessings. It is also grateful to Shri V.R. Gowrishankar, the Chairman of the Academy and the Administrator of Sri Sringeri Sharada Peetham for the keen interest he has evinced in the publications of the Academy.

M/s. Omkar Offset Printers who have done an excellent job in producing this book merit our sincere appreciation and thanks.

Bangalore
Sri Svabhanu Samvat
Shankara Jayanti
Date : 6th May, 2003

DAIVAJNA K.N. SOMAYAJI
CHIEF EDITOR AND DIRECTOR
KALPATHARU RESEARCH ACADEMY

KALPATHARU RESEARCH ACADEMY

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- * Propagation of Vedic Phonetics
- * Establishment of Veda Patashalas in Guru Kula System
- * Running of Oriental Libraries (Prachya Granthalaya)
- * Collection, Preservation and Publication of Old Manuscripts

INTRODUCTION

The present volume focuses its attention on Indian Iconography as prescribed by the Śilpa-Śāstras and Āgama manuals. The basic material has been rearranged and presented in a new perspective. The book is based on the traditional framework of Pañchāyatanapūjā : the worship of Gaṇapati, Sūrya, Devī, Śiva and Viṣṇu. While these are the major deities, the forms assumed by them and the retinue-divinities associated with them are also dealt with. The volume is copiously illustrated so that the craftsmen engaged in preparing icons for worship in temples are also benefited.

The author is grateful to Sri Daivajna K.N. Somayaji, Director and Chief Editor of the Kalpatharu Research Academy for the opportunity provided to prepare this volume, to the revered pontiff of Sri Sringeri Sharada Peetham, Sri Sri Sri Bharathi-tirtha Swamiji, to Shri V.R. Gowrishankar, the Chief Administrator of Sri Sringeri Sharada Peetham and to his friends Shri Venkatesh Babu and Shri Nagendra of the Omkar Offset Printers for their uniform and unfailing courtesy during the preparation of this volume.

S.K. RAMACHANDRA RAO

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नमस्ते जगदेक मातः
 माला सुधा कुम्भ विबोधमुद्रा
 विद्याविराजत्करवारिजाताम् ।
 अपारकारुण्य सुधाम्बु राशिं
 श्री शारदाम्बां प्रणतोस्मि नित्यम्



H.H. Sri Sri BHARATI THEERTA MAHASWAMIJI

HUMBLE DEDICATION TO OUR CHIEF PATRON

भारतीकरुणापात्रं
भारतीपदभूषणम् ।
भारतीपदमाकूटं
भारतीतीर्थमाश्रये ॥



॥ श्री शृङ्गेरी श्रीजगद्गुरुमहासंस्थानम् ॥

श्रीमत्परमहंसपरिव्राजकाचार्यवर्य पदवाक्यप्रमाणपारावारपारीण
यमनियमासनप्रणायामप्रत्याहारधारणाध्यानसमाध्यष्टाङ्गयोगानुष्ठाननिष्ठ
तपश्चक्रवर्त्यनाद्यविच्छिन्न श्रीशङ्कराचार्यगुरुपरम्पराप्राप्त षड्दर्शनस्थापनाचार्य
व्याख्यानसिंहासनाधीश्वर सकलनिगमागमसारहृदय सांख्यत्रयप्रतिपादक वैदिकमार्गप्रवर्तक
सर्वतन्त्रस्वतन्त्रादिराजधानी विद्यानगरमहाराजधानी कर्णाटकसिंहासनप्रतिष्ठापनाचार्य
श्रीमद्राजाधिराजगुरुभूमण्डलाचार्य ऋष्यशृङ्गपुरवराधीश्वर तुङ्गभद्रातीरवासि
श्रीमद्विद्याशङ्करपादपदाराधक श्रीजगद्गुरु श्रीमदभिनवविद्यातीर्थस्वामिगुरुकरकमलसञ्जात

॥ श्री जगद्गुरु शृङ्गेरी श्रीमद्भारतीतीर्थमहास्वामिभिः ॥

अस्मदत्यन्तप्रियशिष्य श्री नरसिंह सोमयाजि विषये नारायणस्मरणपूर्वकं विरचिता
आशिषस्समुल्लसन्तु ।

वैदिकान्ववाये लब्धजनिर्भवान् ज्योतिर्विद्यामभ्यस्य तद्द्वारा बहून् जनान् उपकुर्वन्नास्ते । वेदागमशास्त्रेषु
भूयसीं श्रद्धामावहन् तत्प्रचाराय कल्पतरु संशोधनप्रतिष्ठान नाम्नीं संस्थां प्रत्यस्थापयत् । सा च संस्था
विशिष्टान् ग्रन्थान् प्रकाशयन्ती वरीवर्ति ।

शृंगगिरि जगद्गुरु महासंस्थाने पारम्परिकीं भक्तिमास्थितवतो भवतो मनसि संस्थामेनां शृंगगिरि मठीयां
विधातुं सङ्कल्पः उदभूदिति विज्ञाय मोदामहे । अत एव अदसीयानि प्रकाशनानि इतः परं मठीयत्वेनैव
प्रकाशयिष्यन्त इत्यपि भवान् निरचिनोत् । दुर्लभाः भारतीयसंस्कृतिप्रबोधकाः विशिष्टाः ग्रन्थाः
संस्थायानया प्रकाशयन्तां तेन च भवदीयो मनोरथः फलेग्रहिर्भूयात् श्रीशारदाचन्द्रमौलीश्वरयोरनुकम्पया
भवान् इतोधिक श्रेयः परम्पराभिः समभिवर्धतामिति चाशास्महे ।

शृङ्गगिरिः

ईश्वर भाद्रपदशुद्धदशमी भार्गववासरः

12.9.1997

इति नारायणस्मरणम्

CHAPTER ONE

IMAGES AND VISUALIZATIONS

Polytheism is for all appearances the characteristic feature of Hinduism. But it is a fact that no Hindu seriously would believe in a multiplicity of Gods. He is fully aware that each of the many gods that he worships is merely an aspect of the One God, who is also the God of other religions. Sectarian strife is thus a non-issue with the Hindu population, which is divided into an almost infinite variety of sects, creeds, castes and cults. It is not merely a question of tolerance; but a positive conviction that God is one, whatever the name or form in which he is conceived or invoked, underlies the religious life of a Hindu.

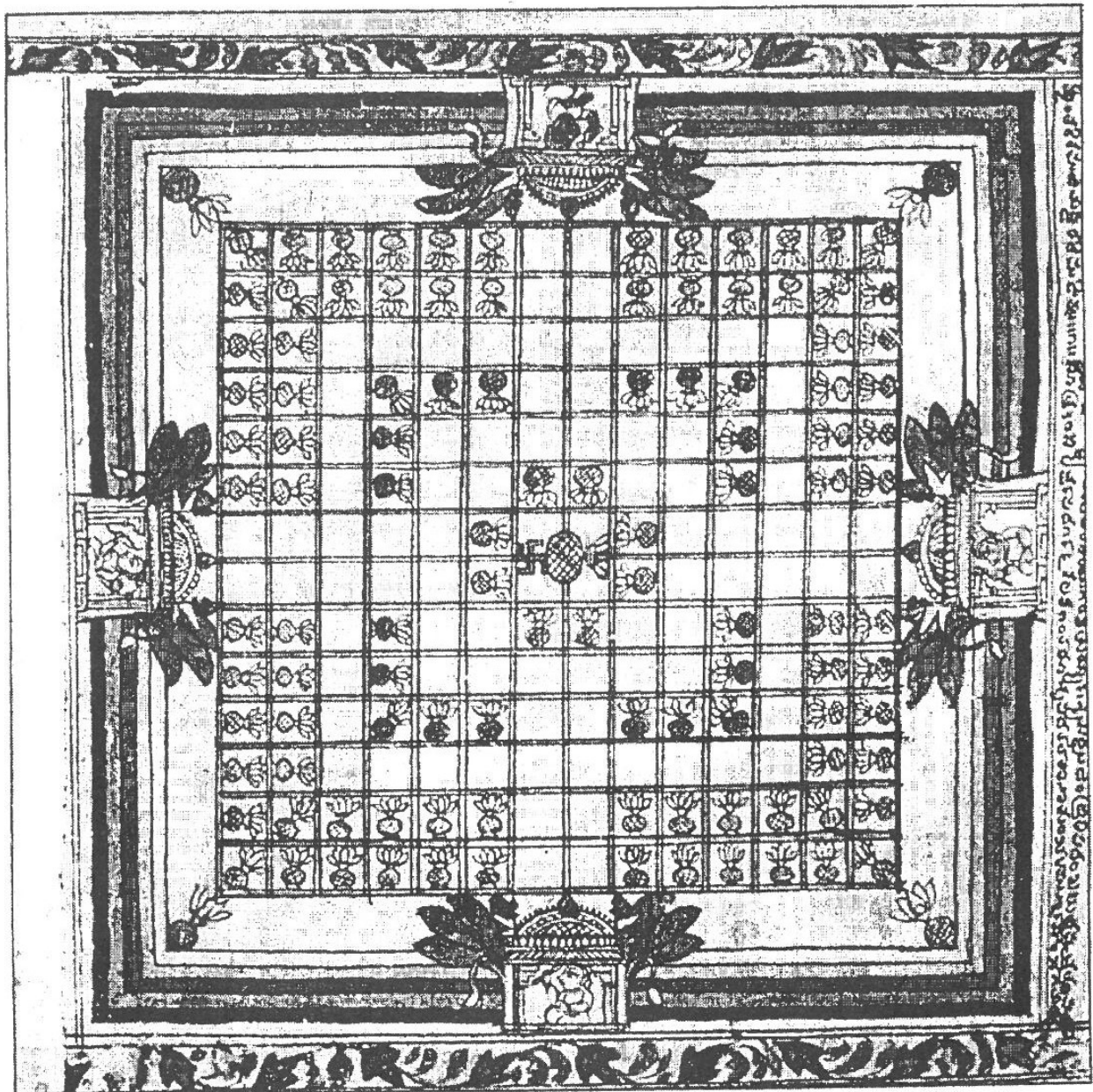
But the devotee finds delight in multiplying the images of the one God, who, he knows, is really beyond imagination and above all images. He invokes in a thousand names the One God, whom speech cannot reach. He makes icons of the One God, who can never be adequately represented. And he houses in a temple the One God who envelops the entire universe and rises above it by 'ten inches'. The God that transacts with man intellectually and emotionally is never mistaken for the God who is the abstract source of all existence, animate as well as inanimate in the three realms.

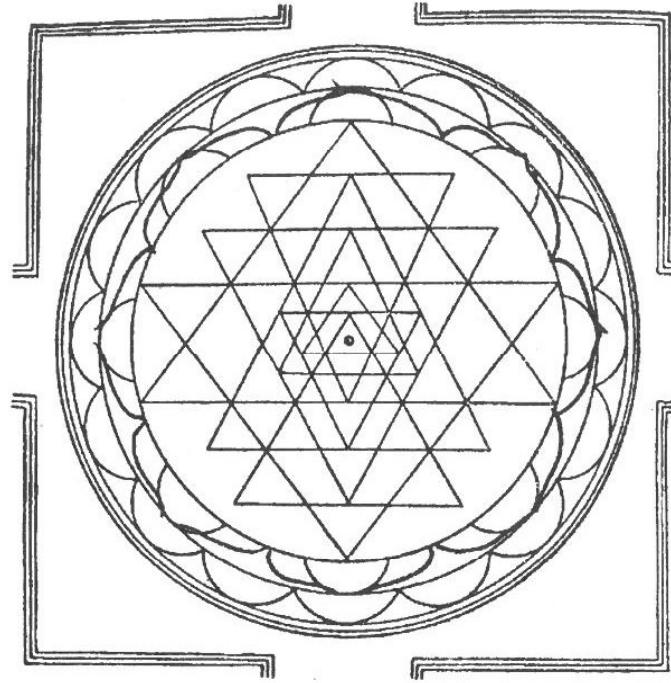
The God that the devotee chooses to worship is in fact only an approach to the God who has need neither for worship, nor for the devotee. The God is worshipped for material gains, health, security and happiness; the God is also worshipped to cleanse the human constitution so that the light of God may shine through it. The latter worship, of course, is the highest form of worship. But it appeals but to a few; the larger section of the population is content to seek from the gods appropriate benefits.

When human beings are in need of gain or comfort, they invent gods according to their own needs, and temperaments. The group-mind then stylizes the forms as well as the rituals connected with these several gods who are but creatures of human need. This is the framework of polytheism. There are gods of diverse shapes, moods and modes of appearance; they are specifically related to the variety of human needs.

The devotee knows that the image of a god is a mere artefact and toy, unless it is properly consecrated. And consecration involves the investment of the devotee's devotion and passion, and getting the devotee effectively related to the particular god invoked in the image. Rituals are naturally important for transforming an artefact into an icon. The icon is meant to accommodate the rituals, so that human devotion can flower out in the light of God that is reflected through the icon.

Rituals are acts done by the devotee's body, speech and mind. The icon is seen and handled. But it is the first step. The icon must evolve into a verbal image, a concept. This is aided by descriptive hymns, mnemonic words strung





into an articulated garland or repetition of power-laden epithets or god. God as a verbal concept (*mantra*) is subtler than the material icon (*mūrti*). But subtler still is the thought-complex (*yantra*) in which speech is transformed into essential ideas that ultimately merge in a 'point' (*bindu*), where God's presence is focussed.

Thus the icon by itself is incomplete; it should be accompanied by its effective verbal counterpart (*mantra*) as well as the appropriate ideational representation (*yantra*). This is an important detail of Indian iconography that is often ignored by writers on the subject. The god suitable for worship is both iconic and graphic; what binds the two aspects is the involvement of stylized articulation.

The craftsman whose job is to fashion icons to fulfil the needs of devotees must naturally be acquainted with the relevant *mantras* and *yantras*.

But more importantly he must be familiar with the descriptive *mantras*, known as *dhyāna-ślokas*, which specify the posture, the mood, the number of hands, the weapons, decorations and other formal details of the particular icon meant for worship. Many of these *mantras* are mnemonic in character. The training of the traditional sculptor necessarily included committing of these *dhyāna-ślokas* to memory, so that he would be ready to translate any stylized verbal image into an equally stylized icon in stone, metal or wood.

The ideal procedure is claimed to be this. When a sculptor is commissioned to fashion the icon of a particular deity for purposes of worship in a temple, he prepares himself elaborately and meticulously by rituals and regimen. He undertakes to give up the ordinary routine, eschew common company, and withdraw into a sort of serene isolation. He continuously contemplates on the *dhyāna-śloka* of the deity (the image of which he is to fashion) so as to crystallize the image in his mind. He eats his food with this preoccupation, goes to sleep with this thought, and allows no distraction to interfere with this constant and intense contemplation. When the image in the mind is perfectly and enduringly formed, he takes up his tools and gets ready to translate this image into an icon. It is only then that the icon becomes worthy of worship.

The sculptor pours into his work not only the skills of the craft he has acquired, but his spiritual fervour in a sort of penance immediately before he undertakes the work. During this period of preparation, he is so constantly absorbed in the descriptive hymn of the deity that he begins to see the deity all around him and all the time. He can vividly discern the form of the deity

in the block of stone or wood that he has selected. He has only to free this form from the block by chopping off the unwanted and obscuring masses, and by chiselling the finer details. The form occurs to him as a revelation, and he is but an instrument in its hands to get itself materialized.

There are numerous texts in Sanskrit which incorporate such descriptive verses relating to several deities. The Tāntrik manuals of Vajrayāna Buddhist persuasion are especially replete with *dhyāna-ślokas*, for they are props for visualization during sessions of contemplation. They serve the purposes of the meditator as well as the icon-maker. And, true to the intent of the verses, the meditator or icon-maker tends oftentimes to identify himself with the form that he can readily and vividly project. There is a familiar saying that the devotee who is not a deity himself must never worship the deity ('na-sivo-bhutva Sivam pujayet'). This applies equally well to the icon-maker: unless he becomes one with the form of the deity, he can never fashion the form well enough.

This phenomenon explains why some icons exude a compelling power about them, even when their aesthetic quality is not considerable. There are, on the contrary, icons which are very pretty are nevertheless spiritually flat. Icons acquire power to the extent their makers pour themselves into their handiwork. Texts insist that making of icons for worship must always follow a period of ritualistic preparation of the icon-maker as well as the material chosen for making the icon. Convention again insists that the icon-maker (*śilpin*) must be ceremoniously honoured before the worship for the icon begins, for he is in a sense "the parent of the deity".

The custom of manufacturing icons for sale is also an old one. Even in the centuries before Christ, icons were being made as commercial propositions. Pāṇini (5, 3, 96) mentions “prati-kṛti” in this sense; Patañjali, the great commentator on this remarkable grammarian, records that Mauryas manufactured icons (‘archā’) only for procuring gold (*hiraṇya*) (*Mahābhāṣya*, 5, 3, 99). But the ancient grammarian also knew that all icons were not made for money (5, 3, 99). Some were not meant to be sold (*apaṇya*), but they served as a means of livelihood (*jīvikārthe*). Some icons that were especially well-made and contained some power, were exhibited before the devotees, who made gifts to the owners of these icons. Sometimes, the priests carried such icons from door to door, collecting fees from the householders for viewing them.

These were obviously small icons, possibly metallic ones, not designed for installation in a temple. The later expressions used for these ‘worshipful ones’ (*archas*), viz. ‘body’ (*vapu, tanu, vigraha*) and ‘form’ (*rūpa*) indicate that the icons were no longer regarded as just symbols or reflections (*pratimā, bimba*), or representations (*pratīka, pratikṛti, sandṛś*), but as divinities in their own right. A mere look at them was believed to confer great benefits. The owners of such icons would also arrange to get copies made of them, of course for a consideration.

Mathurā, which was situated on the trade routes of the country and was therefore a busy commercial metropolis, became the place where icon-makers also gathered. Traders and political agents, who belonged to different

religious groups (Buddhists, Jains, the Bactrian *bhāgavatas*, sun-worshippers, Śaivas and the followers of folk cults) visited Mathurā and dwelt there for protracted periods. Icon-makers carried on a flourishing business, catering to their religious needs. There was need to manufacture icons and ritualistic implements and utensils on mass basis.

Art, pressed for a commercial end, naturally departs from the traditional norm, and seeks to adapt to the prevalent fashion. The aesthetic quality also degenerates to an extent, when duplication becomes the frequent need. The craftsman involved in this enterprise can ill afford to devote his time for ritualistic preparations or for visualization of the *dhyāna-śloka*; his motivations are different. The icons that he made thus were not longer 'spiritual products', but pieces conforming to a dull and stereotyped convention. A large number of icons that we find now in the country belong to this class of uninspired artefacts. And most of them are very faint and distant reflections of the relevant *dhyāna-ślokas*, because the acquaintance of the craftsman with the textual prescriptions was meagre or secondhand.

If the craftsman was clever, and the need of the patron unusual, the craftsman would evolve his own style of making an icon, entirely outside the framework of *dhyāna-ślokas*. And numerous minor divinities and folk-deities which became popular in course of time and in different parts of the country did not have *dhyāna-ślokas* any way; and the craftsman had to follow his own genius and inclination. The custom of making the icons altogether independent of the *dhyāna-ślokas* has continued to this day. The craftsmen do not feel the need to be guided by the canonical texts any more.

There is, however, a provision made in the texts that the icons should conform to the regional styles of dress and decoration (*Brihatsamhitā*). It is also laid down that the craftsman must bring into play his own taste and skill while making an icon, within the broad traditional framework. The *dhyāna-śloka* specifies the number of hands and the nature of the weapons held in them; but it leaves the artist free to mould the hands, portray the weapons and invent the manner of the hands holding the weapons, in the way he chooses. The *dhyāna-śloka* of a deity may indicate that the icon must be represented in a dancing posture; but it does specify what the precise posture should be like. The artist has to decide upon the postures depending on his own familiarity with dance-postures.

Simplistic stylization which obviated the necessity of *dhyāna-ślokas* is best illustrated in the images of Buddha and the Jina. While both Buddhist and Jaina icons conform in general to the traditional framework in which the classical deities were represented, there were some unique features about them. The icons of the Buddha and the Jinas are to be found only in two postures, sitting and standing. Seated icons of both persuasions are in the conventional lotus-posture (*padmāsana*). The Buddha images are shown either as engaged in contemplation (*dhyāna*) or as teaching (or *chakra-pravartana* 'turning the wheel of dharma'), as offering comfort (*abhaya*), or as calling the earth below as witness for his own integrity (*bhūmi-sparsa*). The position of the hands vary in these situations, while rest of the body remains rigidly alike. While standing, the Buddha is represented either as preaching (*vyākhyāna*), or as on his begging round.



















The images of Jinas are always shown as absorbed in contemplation (*dhyāna*), whether seated (in *padmāsana*) or standing in an upright posture known as *Khaḍgāsana* (the position of a drawn sword). While seated, his hands are poised on his locked legs, the right palm over the left; but while standing, his arms hang down on the sides. The standing posture is commonly known as *kāyotsarga*, or *pratimā-yoga*, which expression actually refers to a practice undertaken by the Jain ascetic for heightening the rigour of his austerities (*tapovṛddhi*) and for abandoning the effects of karma (*nirjarāṇa*).

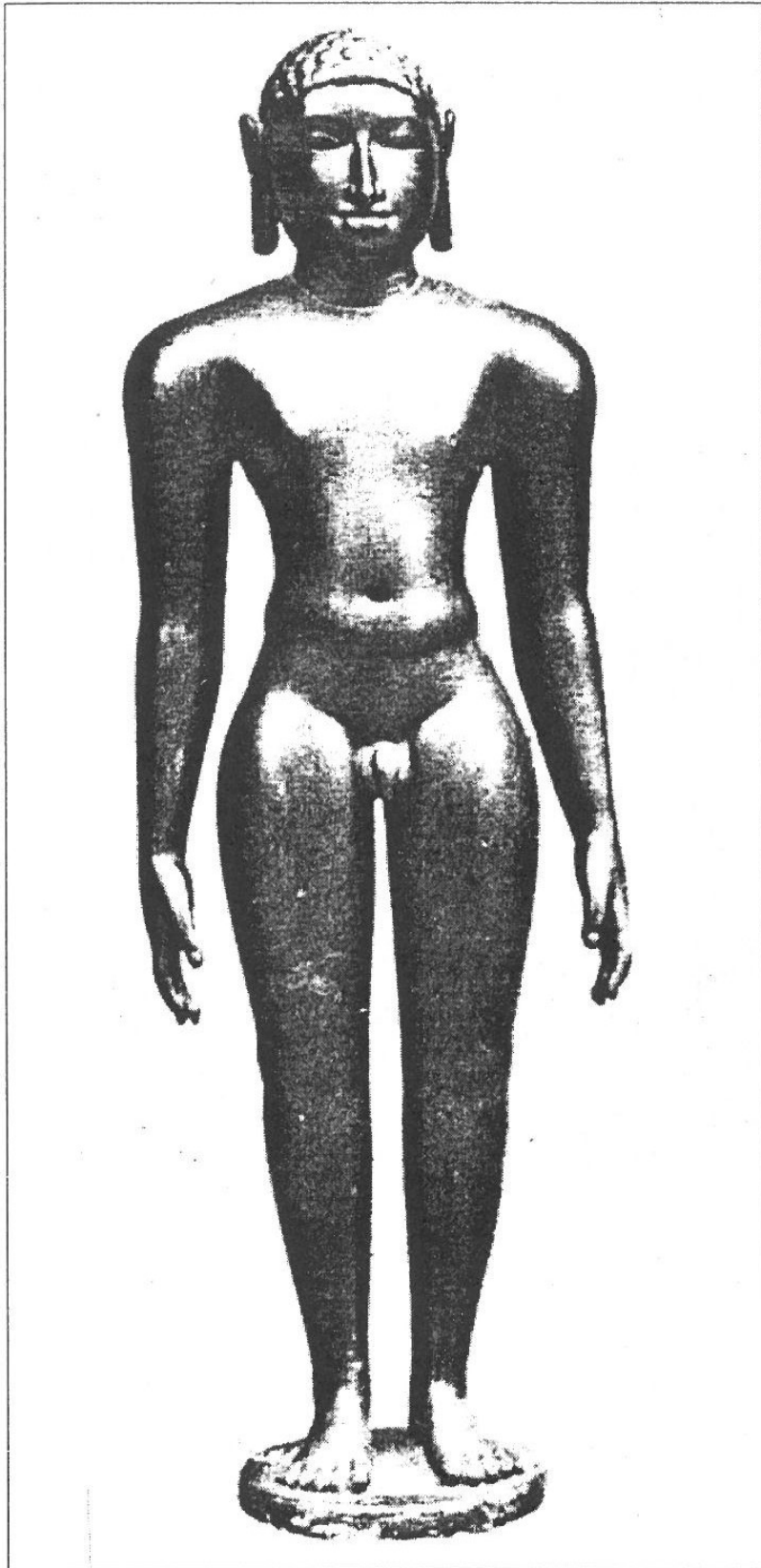
The images of Jinas are altogether nude (although some images of the white-robed sect are shown wearing a strip of cloth covering the genitals), whereas the Buddha is invariably shown as wearing an upper cloth (*samghāṭi*) in addition to the normal under-robe. Neither the Buddha nor the Jina, however, is shown as wearing any ornaments whatever.

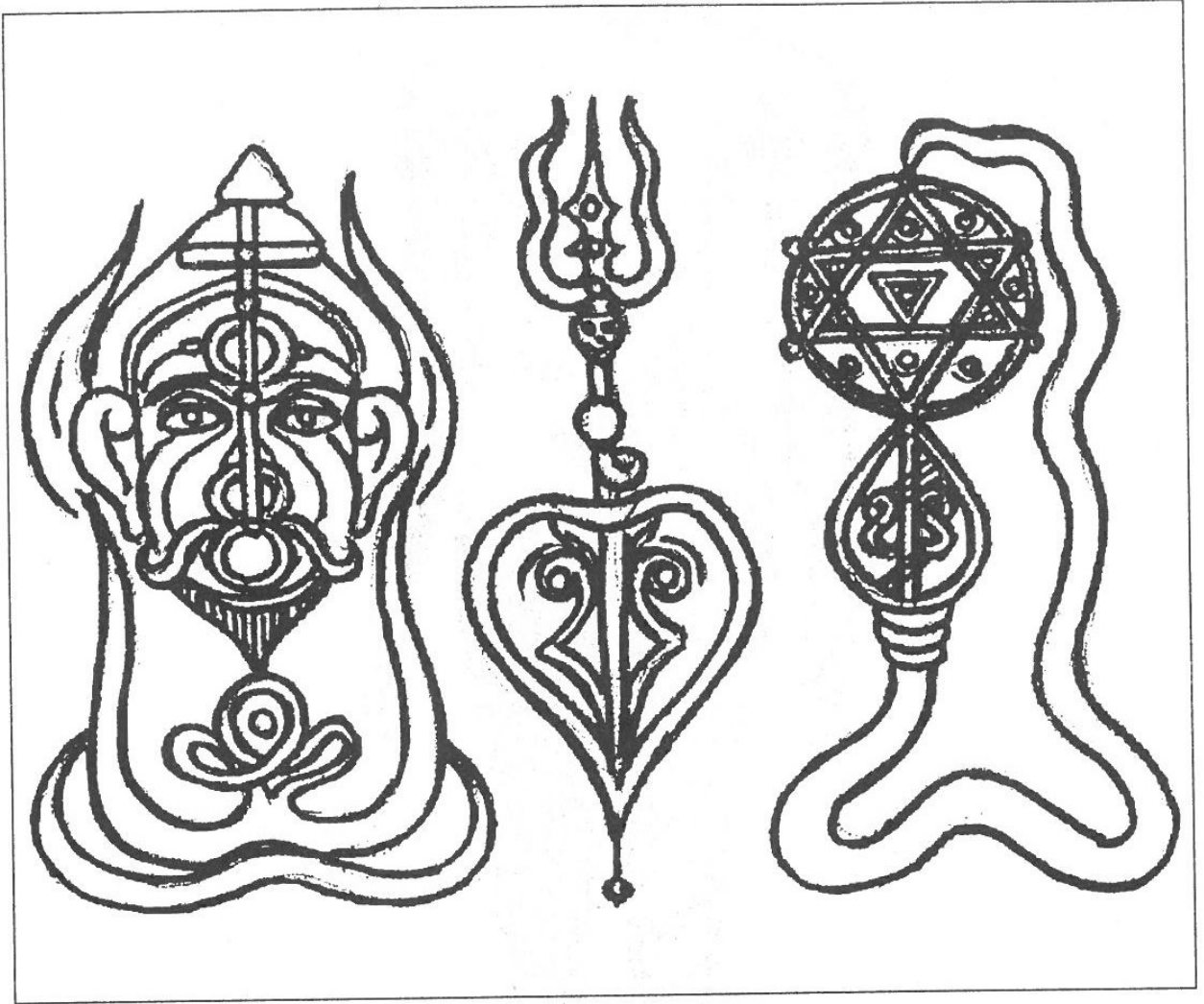
The differences among the Jina icons become important in view of the fact that twenty-four Jinas (*tīrthankaras*) are recognized, the last of whom was Mahāvīra, contemporaneous with the Buddha. The simplistic stylization would represent all the *tīrthankaras* as exactly alike (with the exception of Pārśvanātha, the twenty-third Jina, whose head is shown as sheltered by a many-hooded serpent). But they are differentiated by the emblems appropriate to the Jinas (like bull for the first Jina, Vṛshabhanātha, conch for the 22nd Nemi-nātha, snake for the 23rd, Pārśva-nātha, and lion for the 24th, Mahāvīra), carved on the pedestal.

The Bāhubali or Gommaṭa images, which are usually huge monoliths (as the one in Śravanabelgoḷa in Karnataka) are invariably free-standing, with no shelter over them. They are similar in posture to the standing Jina images, except of course for the emblems which are absent in the images of Gommaṭa. On the other hand, the Gommaṭa image is identified by the mādhavī-creeper that gracefully entwines the legs, thighs and arms; ant-hills are also shown about the legs.

Icons are usually classified into four general categories: painted on canvas, paper, wall or pot (*chitraja*), moulded in clay or any other plastic material like sandal-paste and rice-flour (*lepaja*, *mṛṇmayi*, or *paishṭī*); cast in metal (*pākaja*, *lohaja*, *dhātūttha*); and carved in stone, wood or precious stone (*śastrotkīrṇa*: *śailaja*, *dāravi*, or *ratnaja*). Early icons were made in clay or carved in wood. And the images so prepared were covered by layers of paint, often bright and variegated. This was necessary to preserve the image for a length of time. Stone icons did not need this treatment, although instances of painted stone icons are not rare.

Painting is an early form of art that man mastered, and employed for religious ends. Besides the prehistoric cave-paintings, there are also the painted funerary jars, urns and pots which belong to a distant past. Iconographic elements may be traced even in these early paintings. But painted pots (*ghaṭa*) and cloth or canvases (*paṭa*) are worshipped in India from every early times. It is not strange, therefore, that drawing and painting are fundamental to iconography.





The icon (*pratimā*) is actually described in the early texts as what is painted on a piece of cloth, on a wall, or on a vessel, clay or metallic ('pate, kudye, patre cha chitraja pratima smṛta'). The expression was later extended to clay, stone or wooden icons, because painting (*lepa*) continued to be an important aspect of the icon installed for worship.



Several early texts on art and architecture (like *Vishṇu-dharmottara*, *Chitra-lakṣhaṇa* of Nagnajit which is available only in its Tibetan translation, *Śilpa-ratna*, the 'paṭa-vidhana', section of *Ārya-Maṇjuśrī-mūla-kalpa* and *Hayaśīrsha-samhitā*) contain detailed information about the painted icons. *Hayaśīrsha-samhitā* even goes to the extent of insisting that Viṣṇu must be worshipped only in a painting on cloth or canvas ('paṭasthah pūjanīyas tu devo Nārāyaṇah prabhuh'), for it is only in a painting that charm (*kānti*), ornaments (*bhūṣhaṇa*) and expressions (*bhāva*) can vividly be portrayed (*sphuṭam*); Viṣṇu's presence in the painting is constant ('lepye chitre Harir nityam sannidhanam upaiti hi').

The *yantras* associated with icons, were always painted in bright colours, although this custom was gradually given up. It survived only where Tantrik rituals were involved. The extensive use of colourful *maṇḍalas* in the Śākta cults as well as in the Vajrayāna aspect of Buddhism is well-known. When the Tāntrik hold weakened, the *yantras* became mainly line-drawings, and as a rule were inscribed on metallic sheets or drawn on paper. The inner spaces of these diagrams were left unfilled so that the appropriate *mantras* (or seed-syllables, *bījāksharas*) could be written in them whenever desired.

Occasionally, the stone or metallic icon would be installed on such *yantras*, with the supposition that the icon would thus acquire greater power; and the worship rituals would involve the articulation of the relevant *mantras*. The three (*pratimā*, *yantra* and *mantra*) together constitute the theme of Indian iconography.

Iconography strictly means “drawing” or etching of an icon. It refers to a sculptural representation only by an extension of this meaning. The earlier practice was to draw in lines, sometimes filled with colours also, the image of the deity for purposes of meditation, adoration or worship. Before sculpture in stone or wood appeared, the practice was to draw in outline or sketch on the material. Paintings and drawings to serve an iconographic purpose were in the nature of natural evolutes.

There is a legend that Nārāyaṇa, the great God, drew on earth (*Urvī*) with mango-juice the drawing of a charming feminine form, and infused life into it. Thus was the nymph ‘Urvaśī’ born. Then Nārāyaṇa composed texts on painting and iconography and handed them over to the celestial architect/sculptor Viśvakarmā. *Nārada-śilpa* classifies painting into ‘those on the ground’ (*bhaumika*), ‘those on the walls’ (murals, and frescoes, *bhitti*), and ‘portraits’ (*bhāva-chitra*). The first two were stationary, while the last was meant to be portable.

Portraits and wall-paintings were involved in iconography, the former being regarded as ‘mobile’ (*chala*) and the latter ‘immobile’ (*achala*). The wall-paintings were done in four stages. White-washing the surface of the wall (*dhauta*), mounting a coat of boiled rice on it (*ghaṭṭita*), drawing of the outline in charcoal (*lāñchita*), and finally filling in the colours (*varṇa-rañjita*). The same procedure was followed when, instead of wall, cloth (*pata*) was employed as the medium. The manner in which portraits were prepared was slightly different. It was done in the following stages: initial outline drawing (*rekhāpāta*), modulating the light and shade, and finalising the sketch (*vāstava*), arranging decorative details (*alaṅkāra*), and colouring (*varṇa*).

An old verse mentions that masters are attentive to drawing, experts to modulations, women to decorative details and common people to bright colours. The import of this verse is that outline sketches are regarded as possessing a relatively high artistic value. Differentiation of forms (*rūpa-bheda*), accommodation of proportions (*pramāṇa*), projection of feelings and aspects of beauty (*bhāva — lāvaṇya-yojanā*), bringing out the resemblance (*sādrśya*) and putting the colours on (*varṇikā-bhanga*) are regarded as the 'six limbs' of drawing, according to Yashodhara's gloss on *Kāma-sūtra*. Among the six details that are here enumerated, it is the last one alone that makes the sketch a painting; the other five relate to drawing.

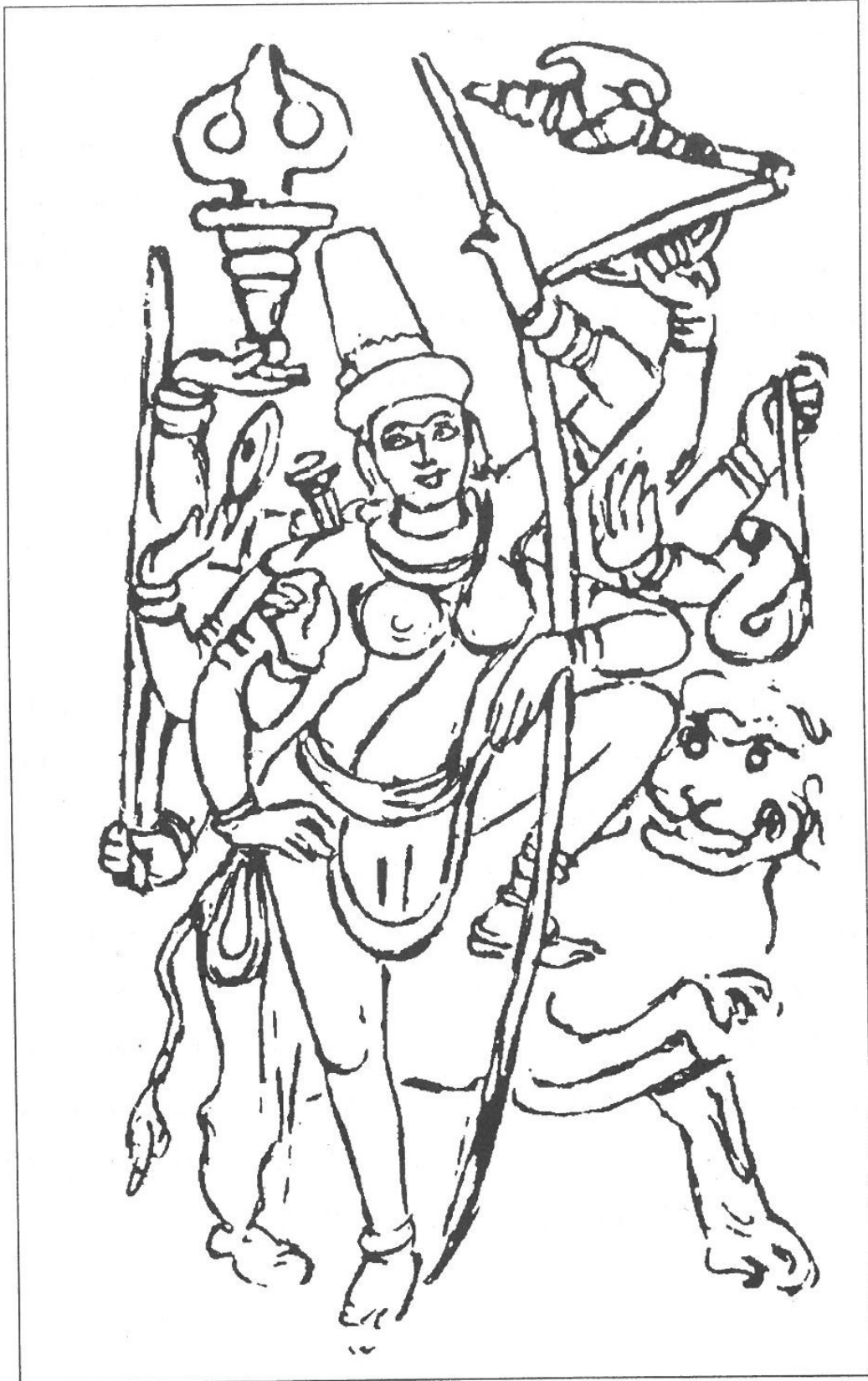




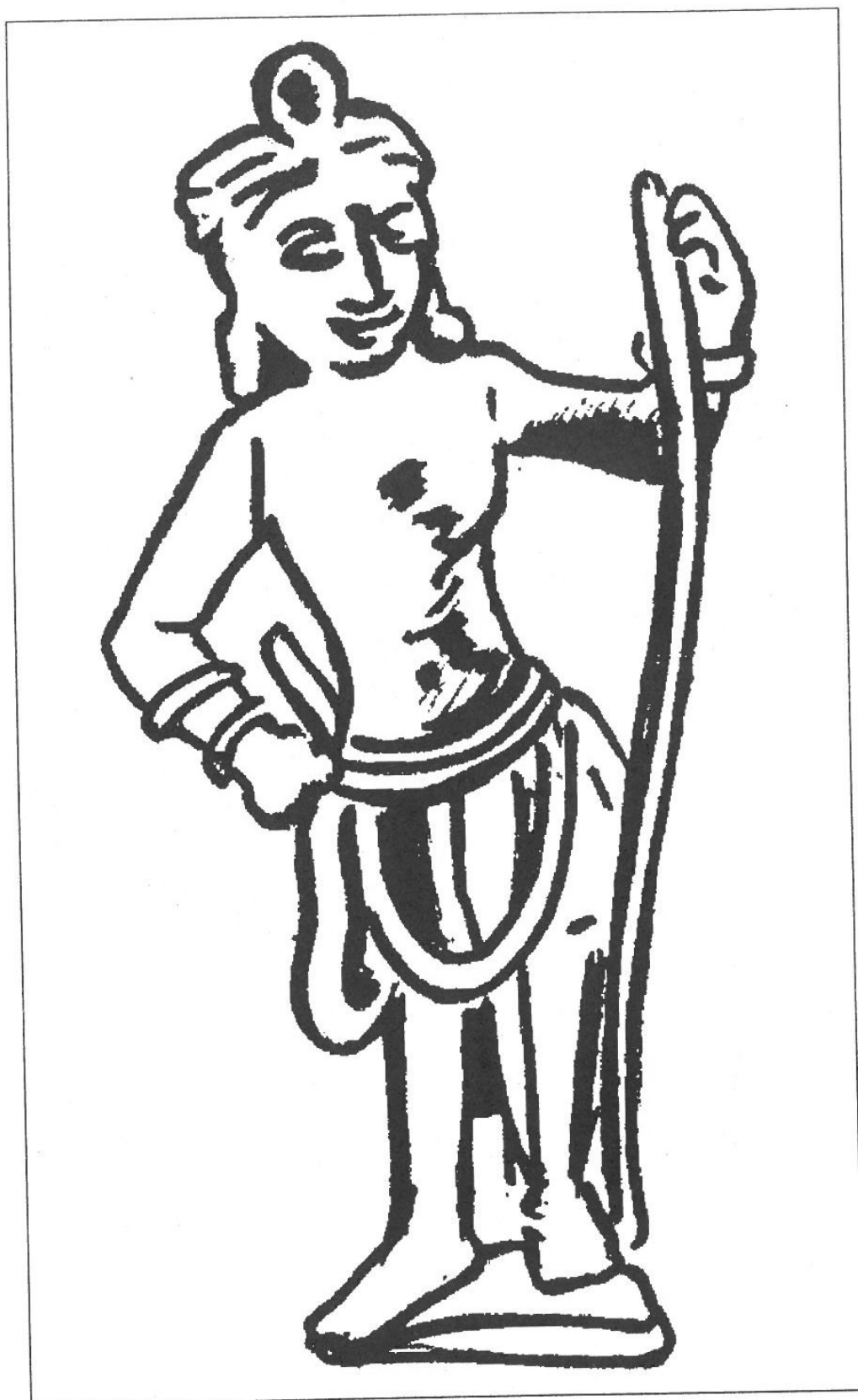


The importance of line-drawing is to be gleaned from numerous medieval treatises on painting like *Vishṇu-dharmottara*, *Samarāṅgaṇa-sūtra-dhāra* (Bhoja), *Abhilashitārtha-chintāmaṇi* (Someśvara), and *Hara-Vijaya* (Ratnākara). And the application of this outlook is to be found in the wall-paintings of Ajaṇṭā, Bāgh, Badāmi, Sittanavāsai, Hampi Virūpāksha temple, the Ānegondi palace, Lepākshi Papanāśa temple and Vardhamāna temple, Tanjore Bṛihadīśvara temple, Śravaṇa-beḷagoḷa Jaina-maṭha and Seebi-Narasimha temple.

A strong iconographic style evolved from these wall-paintings in two principle divisions: the Jain style in Gujarat (principally in illustrated manuscripts) and the Tanjore style of painting icons on pots and paper. It is the impetus provided by the Tanjore style that contributed to the iconographic development in Karnataka, especially under the patronage of the ruler of the erstwhile Mysore State, Krishnaraja Wodeyar III (1794-1868). This king, who was himself an author of no mean merit, got many iconographic manuals written and also got them profusely illustrated. *Śrī-tattva-nidhi* is an encyclopaedic work in Sanskrit that he got compiled, and this work contains a profuse collection of iconographs. The names of the artists who were responsible for such iconographic studies in the Mysore court have come down to us: Veeranna, Yellayya, Sundarayya, Tañjāvūr Koṇḍayya, Nagunalli Nāraṇappa and Aḷasingrāyya.











CHAPTER TWO

PAÑCHA-DEVATĀ FOR UPĀSANĀ

Mention has already been made of polytheism being an essential characteristic of Hinduism, and thus being fundamental to Indian Iconography. Innumerable are the deities that receive worship from the Indian masses, from earliest of times to the present day. In fact, the number of deities that merit adoration is increasing over years. Besides the major gods and goddesses that have scriptural sanction and are of national status (like Viṣṇu, Śiva, Gaṇeśa, Durgā, Hanumān), numerous heroes, saints and benefactors of regional significance are periodically accorded divine or semi-divine status; and people look upon them as incarnations or emanations with peculiarities of their own. Cultic and folk deities form the bulk of Indian polytheism.

Generally, however, five deities constitute the normal or core pantheon of Hinduism: Viṣṇu and Śiva (both of whom have a Vedic background), Devī (the mother-goddess who goes back to a more remote past), Gaṇeśa (the folk god of universal appeal in our country), and Sūrya (the solar divinity, whose cult has been popular all over the world at some time or other). The Sun (Sūrya) is often regarded as an aspect of Viṣṇu (Sūryanārāyaṇa), and is represented by Fire (Agni), especially the sacrificial fire. Thus, in effect, there are four major divinities.

But the custom of pentadic worship (*pañchopāsana*) has gained currency in the country. It is difficult to ascertain when exactly this custom commenced, but we find it recommended in the *Purāṇas* and the *smṛti-texts*. Śaṅkarāchārya (early 7th century) is supposed to have been responsible for its prevalence. But we find nothing about it in any of his authentic works; and from what he says about worship, it appears unlikely that he encouraged this pentadic worship.

The custom is closely associated with the concept of monotheistic primacy of the deity of the devotee's choice (*iṣṭadevatā*). The arrangement of the five gods on a common platform would signify their equal status. At the four corners and the centre of a square base (*vedi*) would be located the five deities. But a Śaivite, for instance, would place Śiva in the centre and the other four deities in the four corners. A Vaiṣṇavite, on the other hand, would make Viṣṇu occupy the central position. There is thus a sectarian involvement in the arrangement of the five deities.

The presupposition is that the central deity is in fact the only deity receiving worship, the other four being only aspects of this central deity. There is thus a monotheistic tendency even in the pentadic worship. There were, during the middle ages, five sects that had become important: the Śaivites worshipping Śiva, the Vaiṣṇavites devoted to Viṣṇu, the Śāktas given to the cult of Devi (Śakti), the Gāṇapatyas adoring Gaṇapati, and the Sauras worshipping the Sun. Each sect looked upon its object of adoration as the God, but accepted the gods of other sects also.

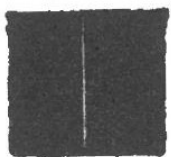
The devotee given to the pentadic worship does not actually worship five different and distinct gods; he worships only one God, but accepts the other gods as belonging to the same family (*parivāra*) or as different aspects of the same god. The texts explain that, in accordance with the five elements (pañcha-bhūta) that ultimately are the stuff of which the entire universe, is made, human beings are of five types: the earth type, the water type, the fire type, the air type, and the ākāśa type. Although the elemental predominance is the distinguishing feature, no element can possibly do without the other. In due consideration of the elemental types ('pratyeka tattva-prāchuryam vimṛśya vidhi-pūrvakam'), the pentadic worship is instituted.

The association of the five elements with the five deities is variously given. However, the commonly accepted correspondences are: Gaṇapathi earth; Śiva-water; Devī-fire; Sūrya-air; and Viṣṇu-ether. There is another account where Siva corresponds to the earth element and Gaṇapati to water. They are represented by distinctive *yantras* in order; square (*chaturśra*), crescent moon or hexagon (*ṣaṭkoṇa*), triangle (*trikoṇa*), circle (*vṛtta*) and dot (*bindu*).

The five deities are represented on the platform either by these geometrical designs, or by icons. More frequently, however, they are represented by five natural objects: Gaṇapati by a red stone (*rakta-prastara-khaṇḍa*), Śiva by white quartz from rivers like Narmadā (*bāṇa-linga*), Devi by metallic stone (*dhātupatra* or *yantra*), Sūrya by crystal (*sphaṭika*), and Viṣṇu by ammonite from Gaṇḍakī river (*śālagrāma*).



VISHṆU



GAṆEŚA



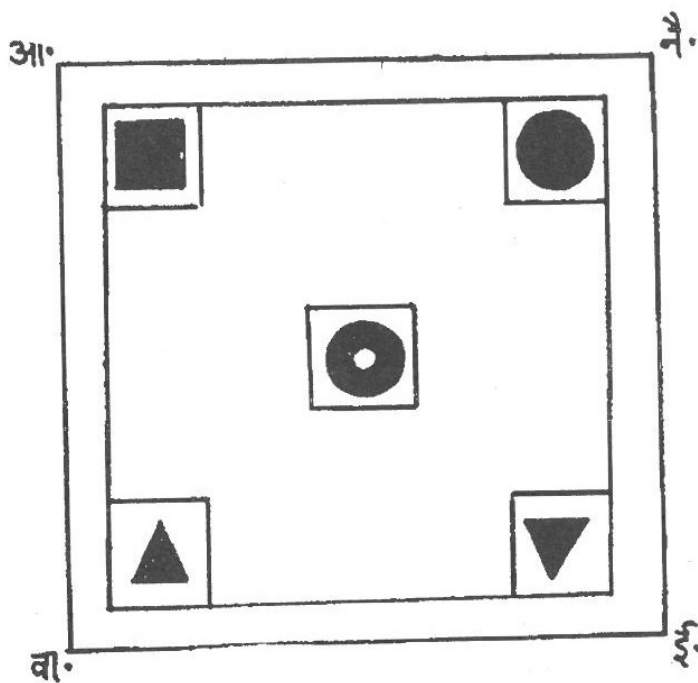
DEVĪ



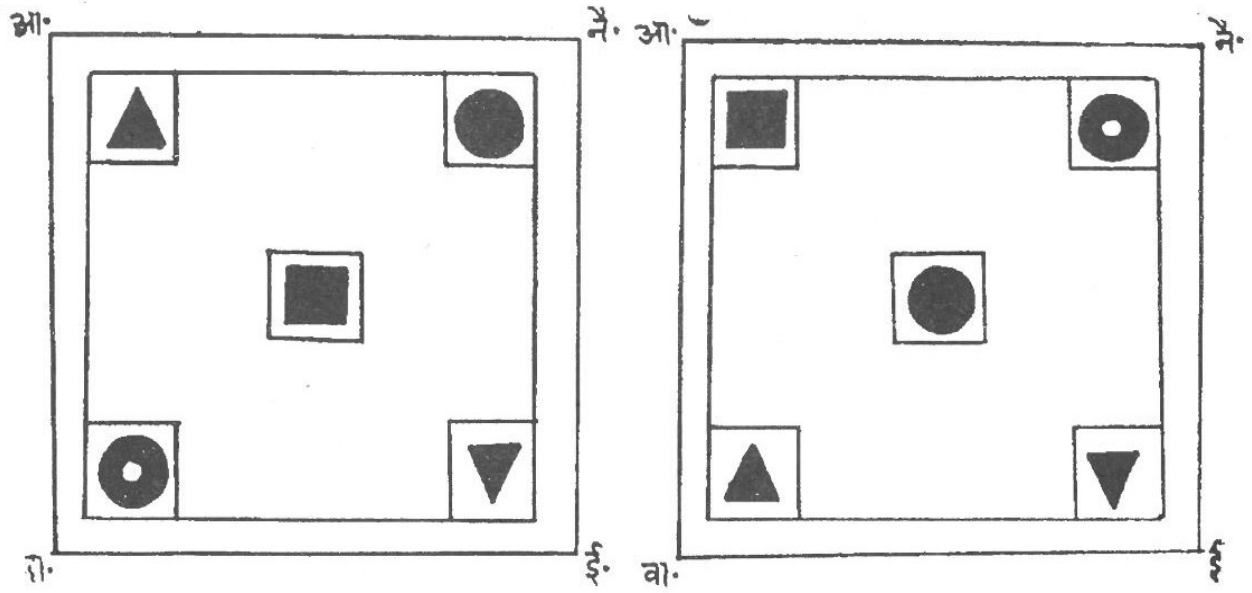
SŪRYA



ŚIVA



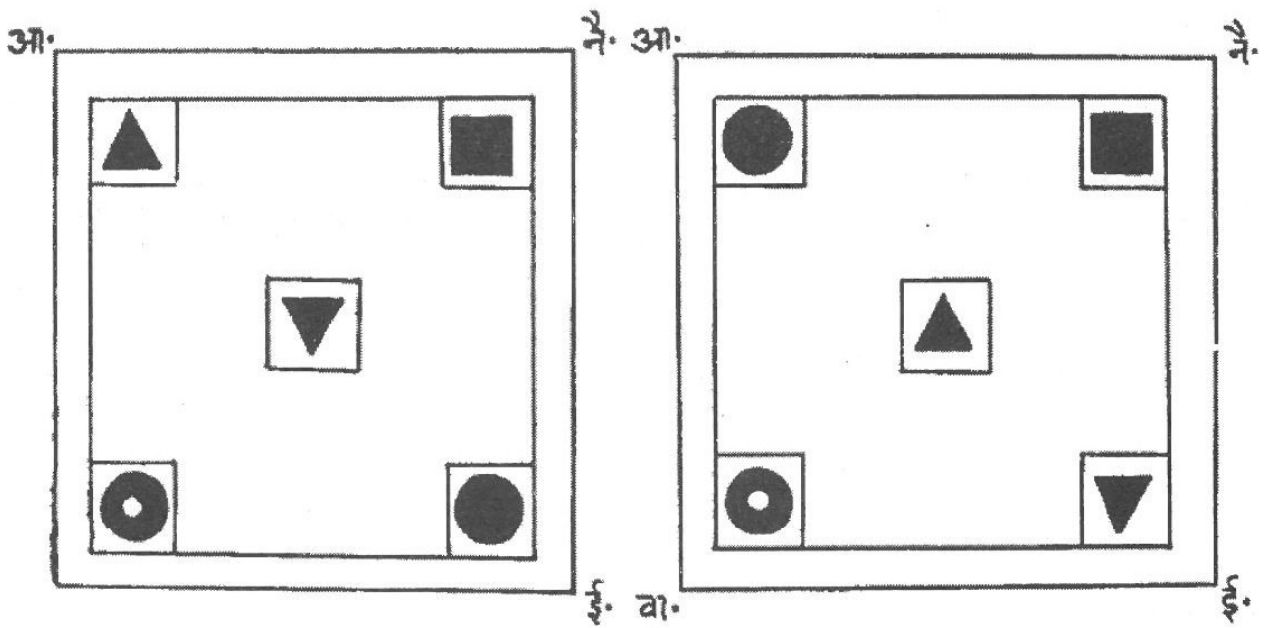
Vishṇu - pañchāyatana



Gaṇeśa - pañchāyatana

Sūrya - pañchāyatana

*



Devī - pañchāyatana

Śiva - pañchāyatana

The positions of the four deities with respect to the central deity are specified in the texts. The deities being on the same platform, worship offered to the central (main) deity is shared by the other deities. Each deity has a *gāyatrī* formula of its own, and the sectarian worshipper will utter the *gāyatrī* of the central deity during worship.

1. Gaṇapati : 'Tat purushāya vidmahe, vakratuṇḍāya dhīmahi, tan no Dantih prachodayāt'.
तत्पुरुषाय विद्महे । वक्रतुण्डाय धीमहि । तन्नो दन्तिः प्रचोदयात् ॥
2. Śiva : 'Tat purushaya vidmahe, Mahādevāya dhīmahi, tan no Rudrah prachodayāt'.
तत्पुरुषाय विद्महे । महादेवाय धीमहि । तन्नो रुद्रः प्रचोदयात् ॥
3. Devī : 'Tad ganga-gauryāya vidmahe, Girisutāya dhīmahi, tan no Gaurī prachodayāt'.
तद्गङ्गागौर्याय विद्महे । गिरिसुताय धीमहि । तन्नो गौरी प्रचोदयात् ॥
4. Sūrya : 'Tad bhāskarāya vidmahe, Prabhākarāya dhīmahi, tan no Bhānū prachodayāt'.
तद् भास्कराय विद्महे । गिरिसुताय धीमहि । तन्नो गौरी प्रचोदयात् ॥
5. Vishṇu : 'Tat Keśavāya vidmahe Nārāyaṇāya dhīmahi tan no Vishṇuh prachodayāt'.
तत्केशवाय विद्महे । नारायणाय धीमहि । तन्नो विष्णुः प्रचोदयात् ॥

The philosophical interpretation of the pentadic worship has been given in some texts. Gaṇapati, as the lord of the group of fourteen worlds, signifies the phenomenon of bondage, which obstructs the dawn of enlightenment (hence called Vighneśvara). Sūrya is the principle behind creation (from the root 'sū' to produce). Viṣṇu is responsible for the preservation of the created world, and Śiva for its destruction. Devī is the principle of the power of wisdom (*jñāna-śakti*) which liberates the devotee from phenomenal bondage. It is well-known that Gaṇapati is worshipped for worldly success, Sūrya for health, Viṣṇu for wealth, Śiva for dispassion, and Devī for the liberating wisdom. Further, the five elements that are represented by the five deities are translated into the five details of the inner constitution of man: earth-ego (*aḥamkāra*), water-object awareness (*chitta*), fire-primary consciousness (*buddhi*), air-mind (*manas*), and ether-'the heart' (*hṛdaya*, the seat of consciousness). Thus, this mode of worship is sought to be integrated into conceptual and symbolic framework.

Each of the five deities has many iconic forms in which it is worshipped. Examples are Rāma, Kṛṣṇa, Narasimha, Trivikrama and Hayagrīva (among the forms of Viṣṇu), Vīrabhadra, Bhairava, Dakṣiṇā-mūrti and Naṭarāja (among the forms of Śiva), Kālī, Tripura-sundarī, Lakshmī, Mahisha mardīnī and Kanyā-kumārī (among the forms of Devī), Siddhi-Vināyaka, Heramba, Śakti-Gaṇapati and Haridrā-Gaṇapati (among the forms of Gaṇapati).

Sūrya, however, does not appear in many forms. Usually he is represented as standing with two hands holding lotus flowers, drawn in a chariot to which several horses are yoked and driven by Aruṇa ("the drawn"). He is often represented as the chief among the nine planets (*grahas*).

When the deity has iconic variants, there is usually a legend to justify the iconic details like the posture, number of hands, weapon and expressions. The purāṇas, some of which are sectarian (like *Śiva-purāṇa* for Śaivas, *Vishṇu-purāṇa* for Vaishṇavas, *Mārkaṇḍeya-purāṇa* for Śāktas, *Mudgala-purāṇa* for the Gāṇapatyas) contain these legends. And as part of the worship, these legendary accounts are read in order to crystallize the iconic form of the deity that is worshipped.

The pentadic worship is current among the followers of the Smṛti-texts (the Smārtas), who owe allegiance to one or the other of the monastic institutions claiming to have been founded by the great Śankarāchārya. The Vaishnavas or the Śāktas, however, do not recognise this mode of worship, although they do honour and worship the other four deities (besides their own chosen deities viz. Vishṇu or Devī), separately and on different occasions. Their daily worship is conducted exclusively to Vishṇu or Devī.

Whether Śaivas, or Vaishṇavas, the Devī is invariably worshipped along with Śiva or Vishṇu. She becomes some form of Durgā when associated with Śiva, and of Lakshmī when associated with Vishṇu. Gaṇapati is also commonly worshipped, though exclusive worshippers of Gaṇapati (the Gāṇapatyas) are extremely rare now. The sun is adored during the *sandhyā*-ritual, but not in any iconic form except as one of the nine planets.

Iconic differences are usually indicated by the posture (*bhaṅgī*), the number of hands (*hasta*), weapons (*āyudha*), ornaments (*bhūṣaṇa*), hand-gestures (*mudrā*) and facial expressions (*bhava*). The postures can be seated, standing, reclining or mobile. Vishṇu as Kṛishṇa is often shown as a child on all fours (*Bāla-Kṛishṇa*), or as an infant lying on its back on a leaf of the banyan tree (*Vaṭa-patra-śāyin*). We find Gaṇapati also being represented as a child moving about on all fours, but rarely. No other deity is represented in this posture.

Seated and standing are common positions in which icons of all deities are represented. But there may be variations in these postures. While seated, the posture may be easy and relaxed (*mahārāja-līlā*, e.g. *Gaṇapati*, and *Para-vāsudeva*), alert lotus-like (*padmāsana*, e.g. Mūkāmbika, Lakshmi, Sarasvati, Brahma, tīrthankara and Buddha), riding an animal (*vāhana*, e.g. *Gaṅgā* on the alligator), in a Yogic stance (*yoga-paṭṭa*, e.g. Yogā-Narasimha, Dakṣiṇāmūrti and Śāstā), or with one of the legs bent (*kuñchitapāda*, e.g. Sadāśiva, Samhāra-Dakṣiṇāmurti, Lakshmī-Nārāyaṇa, Lakshmī-Narasimha and Lalita).

While seated or standing, it is usual for the Viṣṇu and Śiva images to be accompanied by their consorts in the same posture (Lakshmī and Pārvati respectively). Rāma with Sītā, Śiva with Gaūri, Sūrya with Chhāyā, Gaṇeśa with Lakshmī, Narasimha with Lakshmī, Naṭarāja with Śivakāmi, are common examples. There are some gods who have consorts on either side of them: Viṣṇu, for instance, with Bhū-devī (the goddess of earth) and Śrī-devī (the goddess of wealth); Subrahmaṇya with Deva-Senā (personified army of gods) and Vallī (a human spouse); Gaṇapati with Siddhi (success) and Buddhi (wisdom); and Kriṣṇa with Rukmiṇī and Satyabhāmā.

If the god is alone, it is called 'kevala'. Several Viṣṇu and Śiva icons answer to this descriptions: Para-Vāsudeva, Yogā-Narasimha, Bāla-Kriṣṇa, Veṇu-Gopāla, Kevala-Hayagrīva, Śrīnivāsa, Dhanvantari, Bhairava, Vīrabhadra, Bhikṣhāṭana, Dhakṣiṇāmūrti, Dattātreya, Śāstā and Śarabheśvara. It is usual for Gaṇeśa images to be represented alone, although

in some forms (e.g. Śakti-Gaṇapati, Lakshmī-Gaṇapati and Ucchishṭa-Gaṇapati) he is shown with one, two or eight consorts. Bāla-Subramanya is likewise a loner, but in some forms he has two consorts. Hanumān and Garuḍa are invariably single icons, and so is Sudarśana.

The standing posture involves the delineation of flexions or bends (*bhaṅgī*). When the plumb-line passes through the navel (nābhi) from the tip of the crown (*śikhāmaṇi*) to a point between the two heels on the pedestal (*pīṭha*), it is 'samabhaṅga'; upright, symbolising perfect poise. This position is devoid of any bends and the body is held erect, firm and even rigid. The images of the tīrthankaras in the *kāyotsarga* posture are excellent illustrations.

However, to heighten the aesthetic effect, bends are delicately introduced. If it is only a slight bend in both the upper and lower parts of the body, it is *abhaṅga*; if the bend is conspicuous and great it is *atibhaṅga*. If there are three bends noticeable (the plumb-line passes through one of the eye-pupils and descends to the middle of the chest, and then it passes through one side of the navel, right or left, and finally comes down to the heels) it is *tri-bhaṅga* (head, trunk and lower limbs). When the sweep of the curve in this posture is imphasized ("like a tree caught in a storm"), it becomes *atibhaṅga*.









Feminine and dancing deities are shown in *abhaṅga* and *tribhaṅga* postures. The *atibhaṅga* is a rare posture, especially in sculpture. But drawings of Vajrayāna divinities in Tibet frequently employ this posture, the excessive flexion being suggestive of violent passion (*krodha*).

Vishṇu is shown in the dance stance only as Krishṇa (Kāliya-Krishṇa, dancing on the hood of the dragon Kāliya, Navanīta-Krishṇa, dancing with balls of butter in one hand or in both hands). A pillar in the temple atop the Tirumalai hills shows Narasimha dancing; and this is altogether a rare depiction. Śiva as Naṭarāja is a celebrated image. But there are several variant postures in this, which are not so well known as the famous Tiruvālaṅgāḍu icon. Gaṇapati and Sarasvāti are also shown sometimes as dancing. Several Devis with Tāntrik background, like Kālī and Aparājitā, are also shown in dancing postures, or in semidancing (*ālīḍha*) postures.

Reclining is a posture that is almost exclusive to Vishṇu. Raṅganātha in Śrīraṅgam, Ananta-śayana in Trivandrum, and Śeṣhaśayana (terra-cotta in the 5th century temple at Bhitargaon and relief in stone from Deogarh, 6th century) are familiar examples. Rāma is occasionally depicted in this posture, with Lakshmaṇa sitting at his head and Hanumān standing at the feet as in the Vijayanagar panel. This panel may alternately be an illustration of the episode of Lakshmaṇa fainting during the great war, and Rāma deputing Hanumān to bring the *Sanjīvanī* drug.

Mobile postures include Vishṇu as Varāha rescuing the Earth, as Trivikrama measuring the upper regions, as Narasimha rushing out of the pillar to slay the demon, and as Veṇugopāla playing the flute (in a standing posture); Śiva as the conqueror of the three realms (Tripurāri), as the ascetic on his begging round (Bhikṣhāṭana), and as Vīrabhadra destroying Dakṣa's sacrifice; and Devī as Durgā setting out to kill the buffalo-demon, Mahisha, and as Tārā shooting arrows.

For main worship, however, the seated and standing postures of the deities are preferred: it is usual, therefore, to find such postures in the sanctum of the temple (with some exceptions like Śrīrangam). Viṣṇu is usually represented as standing, and Śakti as seated, either on a seat (*pīṭha*) or on lion.

For seated figures, texts like *Ahīrbudhnya-Samhitā*, prescribe as many as eleven variant postures; 'lotus' (*padma*); 'tortoise' (*kūrma*), 'peacock' (*mayūra*), 'cock' (*kukkuta*), 'lion' (*simha*), 'heroic' (*vīra*), *svastika*, 'firm' (*bhadra*), 'free' (*mukta*), 'cowhead' (*go-mukha*), or in a tāntrik diagram (*chakra*). Usually, however, the lotus-posture is employed by sculptors.

The seats on which the iconic representations are lodged also figure in various forms: circular (*padmāsana*), rectangular (*simhāsana*), triangular (*anantāsana*), octagonal (*yogāsana*), hexagonal (*vimalāsana*) and so on. It is also customary to use detachable seats of different forms in different stages of the worship ritual like *simhāsana* for bathing, *yogasana* for invocation, *anantasana* for witnessing amusements, and *vimalāsana* for receiving the offering made.

Speaking of the geometrical forms, we need to remember that all icons have their graphic representations (*yantras*) as well as verbalizations (*mantras*). During the worship, the yantras are prepared and employed, and mantras are chanted. The Devī is often worshipped in the 'Śrī-chakra', either as a linear diagram (*rekhā-yantra*) or as an aniconic image (*meru*). This is regarded as the most powerful of the yantras. It is also most intricate in its design, and the worship involves an elaborate ritual.

CHAPTER THREE

GAṆAPATI

Śukla-Yajurveda (Mādhyandina, 16,25) speaks of numerous Gaṇapatis:

नमो गणेभ्यो गणपतिभ्यश्च वो नमो नमो ब्रातेभ्यो ब्रातपतिभ्यश्च वो नमः ।

Mahīdhara commenting on this line explains that the word gaṇa refers to distinct troops of celestial beings who attend upon the gods, and that the gaṇa-patis are the leaders or protectors of these troops:

देवनुचरा भूतविशेषा गणाः, गणानां पालकाः गणपतयः ।

Mahābhārata in a significant passage (3, 150, 25) identifies the lords of the troops with 'great leaders' (vināyakas), who are also rulers of also worlds :

ईश्वराः सर्वलोकानां गणेश्वरविनायकाः ।

And the epic speaks of the Vināyakas as essentially trouble-makers, who however refrain from mischief if they are first properly propitiated (3, 65, 23, 'na pūjā vighnakartṛṇām athavā prathamam kṛtā'). They are grouped along with malevolent spirits like demons, fiends and goblins (12, 284, 131):

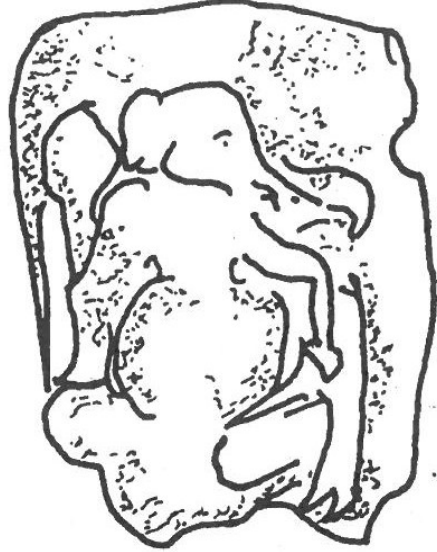
न राक्षसा न पिशाचा न भूता न विनायकाः ।

विघ्नं कुर्युर्गृहे तस्य यत्रायं पठ्यते स्तवः ॥

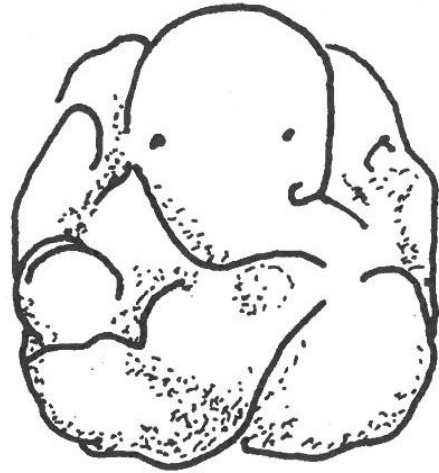
Hari-varṇśa also gives the same list of trouble-shooters ('rākshasās cha piśachās cha bhūtāni cha vināyakāh'). *Bhāgavata* (10th skandha, episode of Pūtānī-vadha) enlarges the list to include other evil spirits like dākinis, yātudhānis, kūshmāṇḍas, arbhaka-grahas, pretas and yakshas:

डाकिन्यो यातुधान्यश्च कूष्माण्डा
येऽर्भकग्रहाः ।
भूतप्रेतपिशाचाश्च यक्षरज्जोविनायकाः ॥

They are all responsible for our misery, misfortune, loss, defeat and infamy. And the Smṛti manuals prescribe that the Vināyakas among them must be propitiated before undertaking any work of importance. Practical considerations must have weighed when the number of vināyakas (really a legion) was fixed at four or five. *Mānava-gr̥ha-sūtra*



LEHYĀDRI

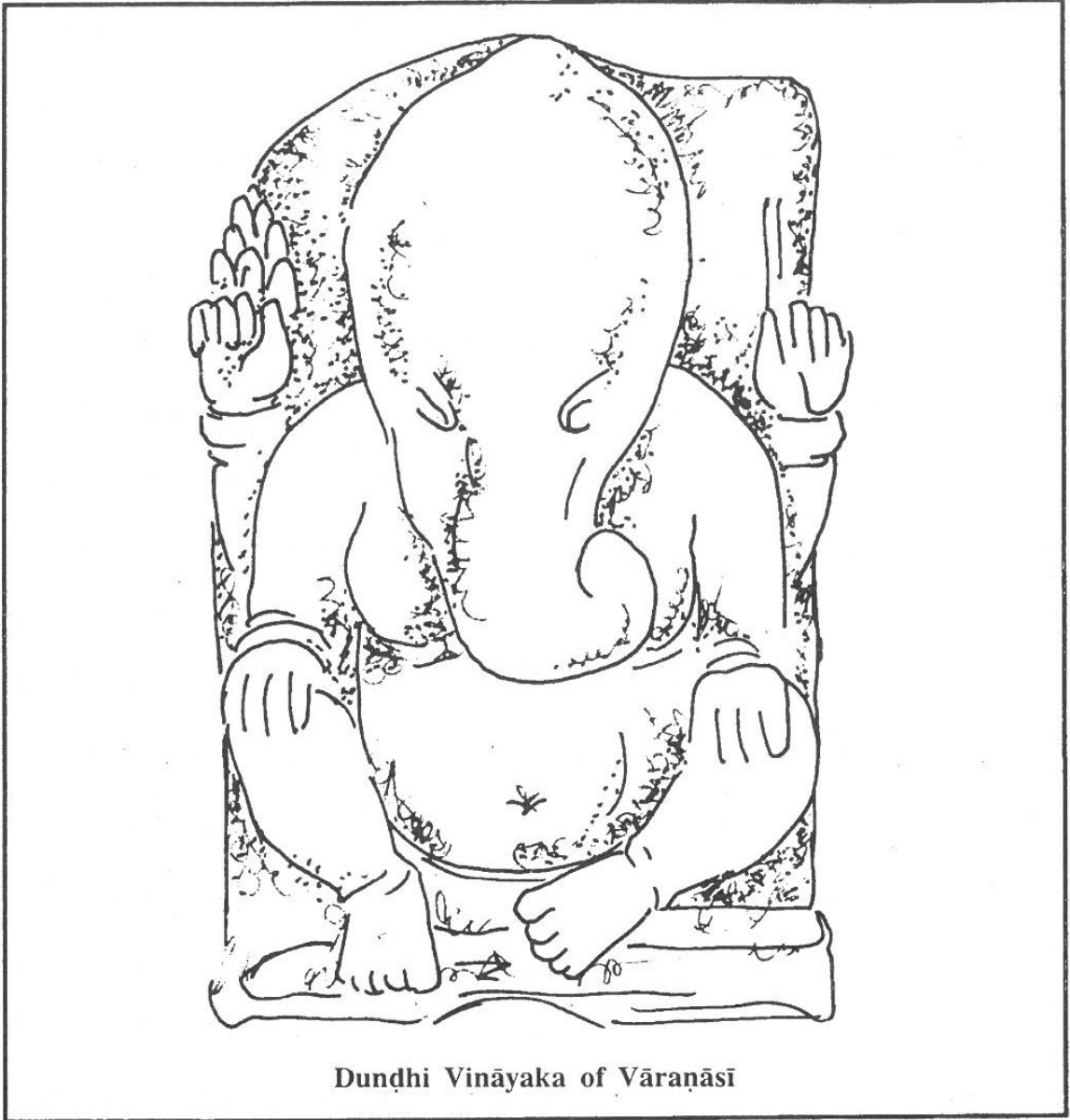
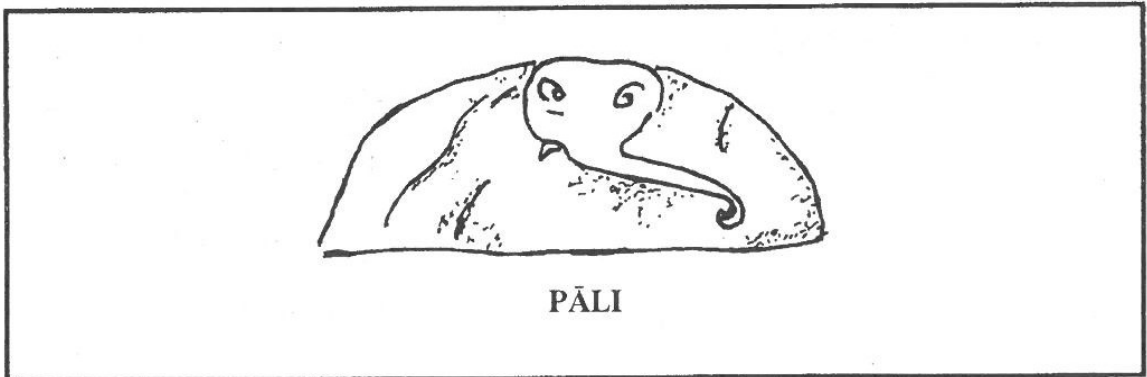


RĀJANGĀON

(2, 14), for instance, enumerates only four of them as worthy of worship: Śāla-kaṭaṅkata, Kūshmāṇḍarājaputra, Usmita and Deva-yajana. *Baijavāpa-gṛhya-sūtra* also speaks of four vināyakas, but names them differently: Mita, Sammita, Sāla-kaṭaṅkaṭa and Kūshmāṇḍa.

These spirits cause lose, obstacles, ill-luck and dangers; they also seize people and trouble them. *Yājñavalkya-smṛti* (1, 271-294) (around 300 A.D.), which mentions the four vināyakas, explains that they were the offsprings of Ambikā (mother-goddess) and that they were appointed by Brahmā and Rudra to preside over the groups of vināyakas; The text further points out that the four names belonged to the same vināyaka; and that in actuality there is but one Vināyaka. As offerings to this deity, the text mentions fish, meat, cakes wine and radish (ibid, 287-289). Baudhāyana calls this Vināyaka Bhūtanātha and describes him as elephant-headed (hasti-mukha) and lord of obstacles (vighneśvara); he also prescribes 'apūpa' and 'modaka' as suitable offerings to this Vināyaka. *Gobhila-smṛiti* (1, 13) calls this vināyaka 'Gaṇādhīpa', and insists that he must be worshipped along with the mātṛkās before any rite is undertaken.

Baudhāyana-kalpa calls this Vināyaka king, lord of the worlds, master of all beings and the very personification of obstacles, and describes him as courageous, fierce, terrible, elephant-headed and bestower of boons; he is surrounded by male and female attendant-deities of obstacles.



ॐ भूपतये नमो भुवनपतये नमो भूतानां पतये नमः ॥
 ॐ विनायकाय भूपतये नमो विनायकाय स्वाहा ।
 ॐ विनायकाय भुवनपतये नमो विनायकाय स्वाहा ।
 ॐ विनायकाय भूतानां पतये नमो विनायकाय स्वाहा ।
 ॐ विघ्नाय स्वाहा
 ॐ वीराय स्वाहा ।
 ॐ शूराय स्वाहा ।
 ॐ उग्राय स्वाहा ।
 ॐ भीमाय स्वाहा ।
 ॐ हस्तिमुखाय स्वाहा ।
 ॐ वरदाय स्वाहा ।
 ॐ विघ्नपार्षदेभ्यः स्वाहा ।
 ॐ विघ्नपार्षदीभ्यः स्वाहा ॥

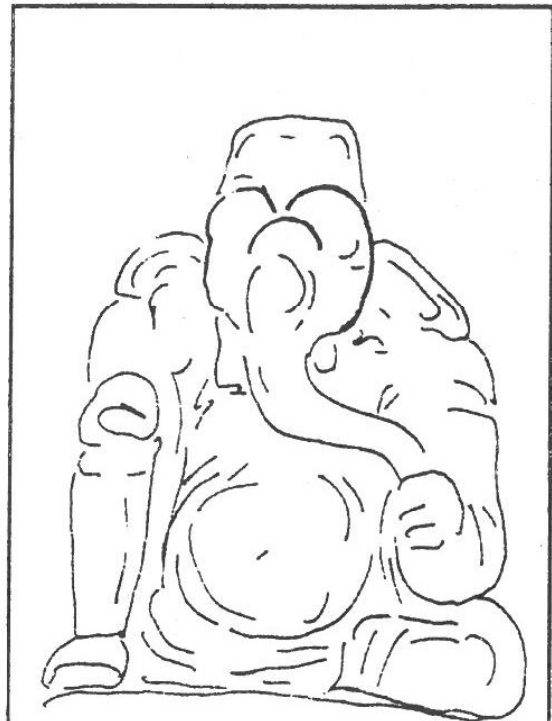
This Smṛit text prescribes that delicious sweet cakes (modaka) and another sweet preparation known as 'apūpa' must be offered to Vināyaka.

In the context of the smṛits, worship of Vināyaka (or Gaṇādhi-pati) is usually resorted to while the mother-goddesses (mātrkās) are propitiated. *Gobhila-smṛit* (1, 13), for instance, insists that 'mātrkā-pūjā' and 'gaṇādhipa-pūjā' must precede all other rites. It is not accidental therefore that the earliest representations of Gaṇapati are in the panels of the seven mother-goddesses (sapta-mātrkā) all over the country. Gaṇapati is shown at one end of the group while Śiva or Vīrabdhara is shown at the other end (see 'Saptamātrkās) in *Pratimā-kosha* by the author, Vol.6).

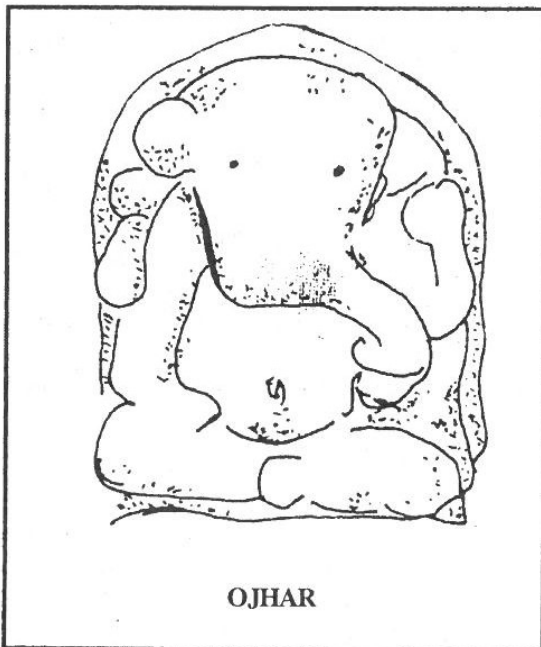
Anushthāna-prakāśa (Paddhati-kāṇḍa, p. 59) gives the following details of 'mātrkā-pūjā', in which the worship of six vināyakas forms the first.



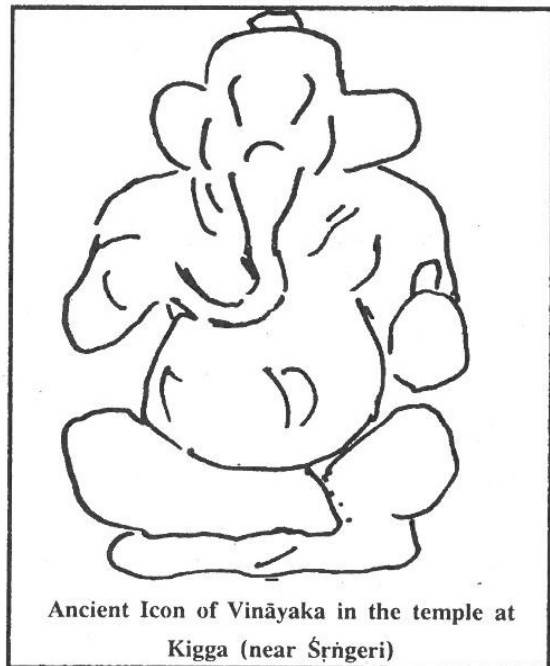
Vināyaka in Vishṇumūrti temple of
Attāvara near Managalore



An ancient Vināyaka icon from temple in
Udyāvara, (Karnāṭaka)



OJHAR



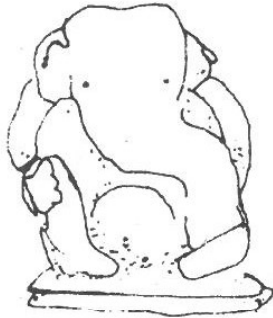
Ancient Icon of Vināyaka in the temple at
Kigga (near Śṛṅgeri)

अथ मातृकापूजनम् । तत्र तावत् षड्विनायकपूजनम् ।
 गोधूमादिधान्य पुंजेषु हरिद्रारंजितेषु षड्विनायकाः स्थाप्याः ।
 तद्यथा मोदश्च प्रमोदश्च सुमुखो दुर्मुखस्तथा ।
 अविघ्नो विघ्नकर्ता च षडेते विघ्ननायकाः ।

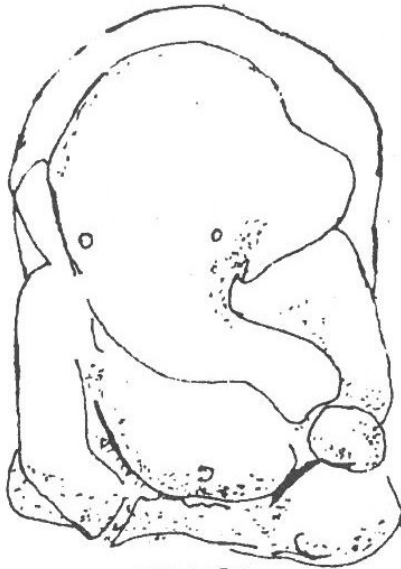
The six Vināyakas (Moda, Pramoda, Sumukha, Durmukha, Avighna and Vigna-kartā) are here required to be invoked in heaps of grains, wheat etc., even as the mātṛkās (Gaurī, Padmā, Śachī, Medhā, Sāvitrī, Vijayā, Jayā, Devasenā, Svadhā and Svāhā), who are described as 'mothers of the world' ('mātaro loka mātarah'), are invoked in heaps of unbroken rice-grains or in betel-nuts ('akshata-puñjeshu pūgī-phaleshu vāniveśyāh). Along with these 'loka-mātarah', three 'kula-devatās' are also mentioned and propitiated: Hṛṣṭī, Puṣṭī and Tuṣṭī. The worship with sixteen services (shoḍaśopachāra-pūjā) is first offered to the six vināyakas reciting their names, even before the mātṛkās are invoked in the grain-heaps. Curiously, the Smṛti manual mentions that the mātṛkās are superior in status to Gaṇeśa, who appears to be different from the vināyakas ('gaṇeśenādhikā hyetā vṛddhau pūjyāścha'), although before the names of the mātṛkās are recited Gaṇeśa receives homage thus:

ॐ गणेशाय नमः । गणेशमावाहयामि ।
 ॐ गौर्यै नमः । गौरीमावाहयामि ।
 ॐ पद्मायै नमः । पद्मामावहयामि । etc.

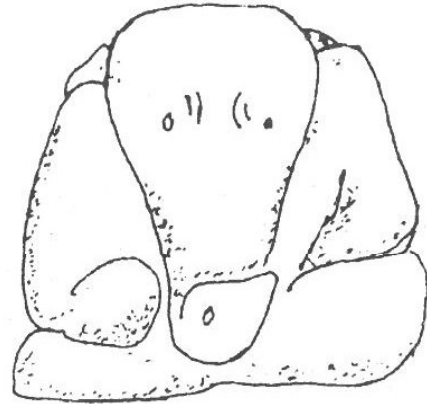
Gaurī, who heads the list of mātṛkās and who is associated with Gaṇeśa, is an independent mother-goddess, not to be mistaken for Pārvatī, the wife of Śiva in the Purāṇic age. However, this Gaurī was later not only identified with Pārvatī but was looked upon as Gaṇeśa's mother. It is important to note



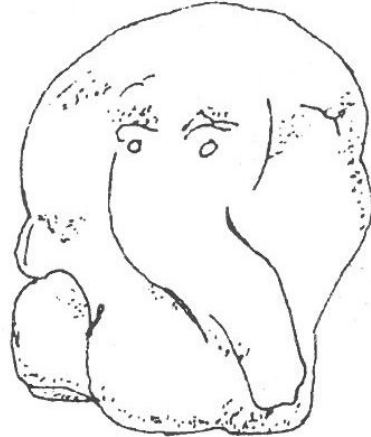
MORGAON



THEVŪR



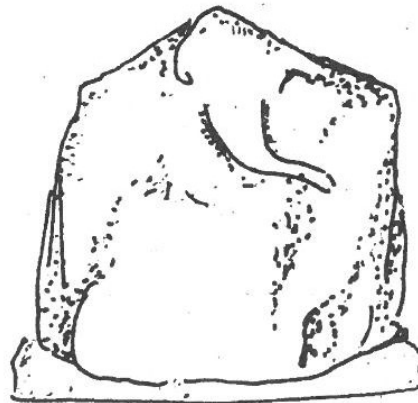
SIDDHATEK



MAHĀD



Early Vināyaka



Svayambhu-Vināyaka, Belur, Kundāpura

that the Smṛti texts distinguish between Vināyakas (who are multiple in number) and Gaṇeśa as they do between the mātṛkās and Gaurī the immediate association of the mātṛkās is not with the vināyakas but with Gaṇeśa (or Gaṇādhipati) through Gaurī. It is probable, however, that Gaṇeśa was the lord of the Vināyaka-gaṇa (who are described as 'vighna-nāyakas'); and came to be recognized as the Vināyaka, (who was Vighnesvara rather than one of the vighnanāyakas), even as Gaurī was conceptualized not only as the main representative of the mātṛkās but as Ambikā, the mother of the mātṛkās.

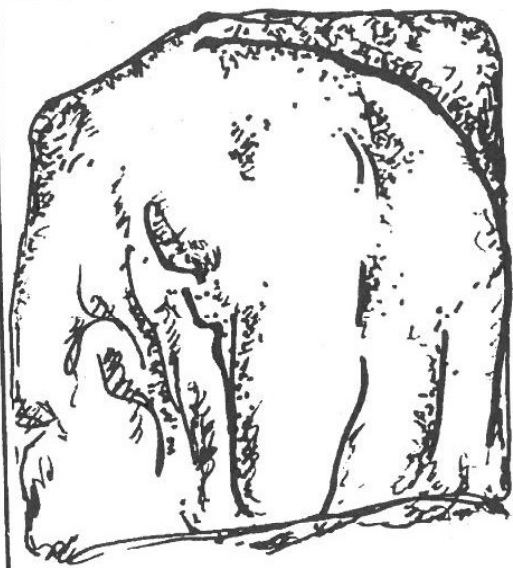
The Smṛti texts recognize sixteen mother-goddesses headed by Gaurī ('gauryādi-shoḍaśa-mātṛbho namah'):

- 1-10 the ten mātṛkās (Gaurī and others) individually;
- 11 the ten mātṛkās collectively ('mātṛbhyo namah');
- 12 the ten mātṛkās regarded collectively as mothers of the world ('loka-mātṛbhyo namah');
- 13-15 the three Kula-mātarah (Hṛsṭī, Pusṭī, Tusṭī) individually;
- 16 the three above deities collectively (kula-mātṛbhyo namaha).

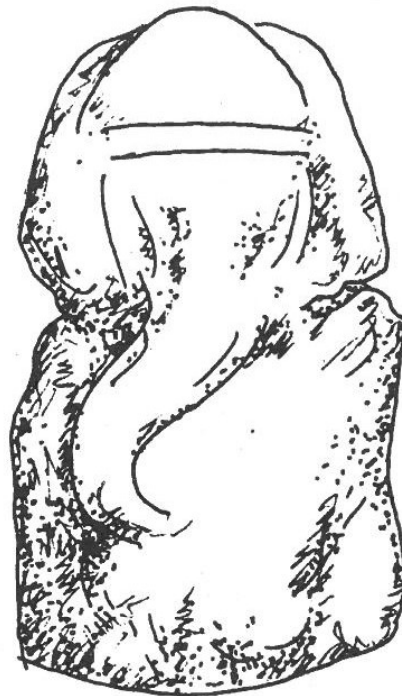
These are distinguished from the familiar sapta-mātṛkās (Brāhmī, Māheśvarī, Kaumārī, Vaishṇavī, Vārāhi, Indrāṇī and Chāmuṇḍā) who are here regarded as 'gross' in nature (sthūla-mātṛkās).



Probably the earliest representation of
Ganapati, relief panel from Western Iran,
several centuries before the Christian era.



Svayambhū-vināyaka Udayādri
Paḍubidure (Karnāṭaka)

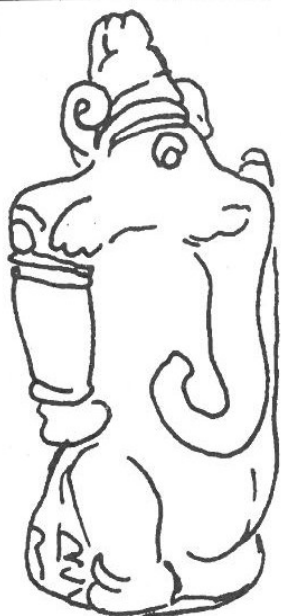


Svayambhū-vināyaka at Hebri temple,
Kārkāḷa

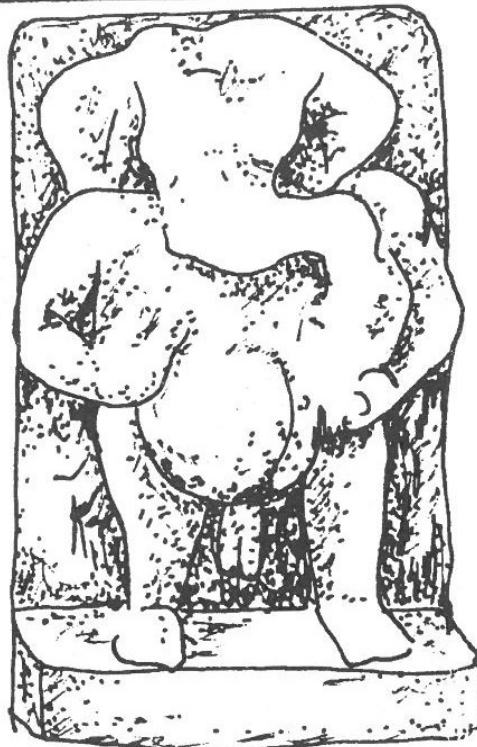
In the Smṛti manuals, it is usual to find an entire section devoted to the pacification of vināyakas as evil spirits (vaināyakī śānt). *Yājñavalkya-smṛti* (āchārādhyāyā) tells us about the indications of the vināyakas possessing the human beings. A person seized by the vināyakas will dream that he is being drowned or swept away in water; he will dream about shaven heads, people wearing red or black garments, riding on carnivorous birds, being pursued by enemies or being surrounded by outcasts, donkeys and camels. He will be absent-minded or depressed without a reason is whatever he sets out to do will fail. The prince will not get the kingdom that he is he is to; the girl will not get married, a married woman will remain childless. The teacher will get no student, a student will not be able to study, the merchant fails to make profit; the farmer will be unable to cultivate to his satisfaction.

विनायकोपसृष्टस्य लक्षणानि विबोधत ।
 स्वप्नेऽवगाहतेऽत्यर्थं जलं मुण्डांश्च पश्यति ॥
 काषायवाससश्चैव क्रव्यादाश्चाधिरोहति ।
 अन्त्यजैर्गर्दिभैरुष्टैः सहैकत्रावतिष्ठते ॥
 ब्रजन्नपि तथात्मानं मन्यतेऽनुगतं परैः ।
 विमना विफलारम्भः संसीदत्यनिमित्ततः ॥
 तेनोपसृष्टो लभते न राज्यं राजनन्दनः ।
 कुमारी च न भर्तारमपत्यं गर्भमंगना ॥
 आचार्यत्वं श्रोत्रियश्च न विष्योऽध्ययनं तथा ।
 वणिग् लाभं न चापीति कृषिं चापि कृषिवलः ॥

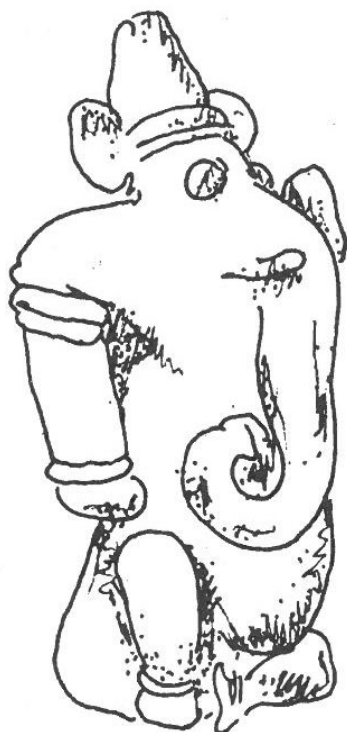
The ritual involves the placing of two icons, one of Vināyaka and the other of Ambikā, on a prepared and consecrated seat with the svastika sign inscribed on it. The two gāyatrīs to be recited while worshiping them are:



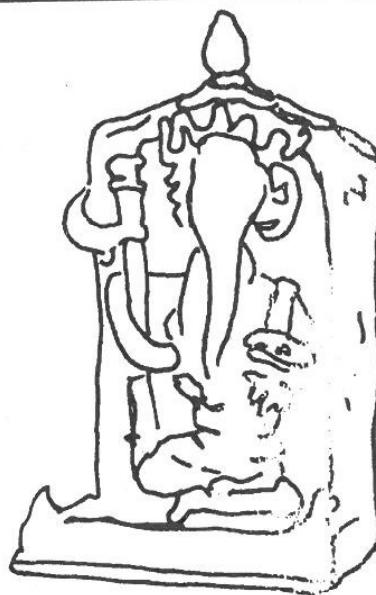
Early Vināyaka



Most ancient image of Vināyaka (found in Fategarh district, carved in spotted stone peculiar to Mathura, V.P., 20" high)



An early icon of Vināyaka
(from Śrī-laṅka)



Early Vināyaka

1. For Vināyaka:

ओ तत्पुरुषाय विद्महे वक्रतुण्डाय धीमहि । तन्नो दन्ती प्रचोदयात् ॥

2. For Āmbikā (Gaurī)

ओ सुभगायै विद्महे काममालिन्यै धीमहि । तन्नो गौरी प्रचोदयात् ॥

According to Aparārka and Hemādri, the vināyakas to be invoked on the heaps of rice and worshipped as surrounding these two deities are twenty-one in number: (1) Mita; (2) Sammita; (3) Śāla; (4) Kaṭamkaṭa; (5) Kūshmāṇḍa; (6) Rājaputra; (7) Vyomakeśa; (8) Pārvatī; (9) Bhīmaja; (10) Kṛshṇasya-pitā; (the father of Kṛshṇa); (11) Arka; (12) Ara; (13) Sita; (14) Dhishana; (15) Kleda-putra; (16) Koṇa; (17) Lakshmavanta; (18) Vidhim-tuda; (19) Ketu; (20) Bhāhuleya and (21) Nandakasya-dhārī (the bearer of the sword called Nandka). The association of Gaṇapati with the number twenty-one goes back to this ritual, where it is prescribed.

निर्वापकाले मिताय त्वेत्यादिभिरेकविंशति मन्त्रैः प्रत्येकं चतुरावृत्तैरशीतिवारं निरूप्य

But during the subsequent ritual, the six vināyakas (Mita till Rājaputra) are distinguished from the remaining fifteen vināyakas (Vyomakeśa till Nandakasyadhārī). Aparārka prescribes four offerings for the first six vināyakas together (samāsāṅgikārena āhuti-chatusṭayam ity aparārkah). this is the background for the view that the Vināyakas are four in number.

The ritual involves at the final stage offering of food on a winnow-basket, which is placed upon the kuśa-grass spread on the ground where four roads meet ('chatuspathē āstīrna-kuśeshu sūrpenihitam upahāram'): the list

includes not only rice pounded but once, rice mixed with sesaun and dough, but boiled fish, cooked and uncooked meat, three kinds of liquor, milk mixed with jaggery, honey and dough, radish, curds-rice, sweet pudding, and preparations like pūrikā, apūpa, uṇḍeraka-sraja and laḍḍukas:

सकृदवहतास्तण्डुलाः तिलपिष्टमिश्रौदनः पक्कमत्स्याः अपक्काः माषविकारास्तदाकारा वा पक्कमपक्कं च मांसं तादृशमाष विकारौ वा चित्रं सुगन्धिपुष्पं चन्दनादिसुगन्धि द्रव्यं त्रिविधा सुरा गुडमधुपिष्टमिश्राणि ससैन्धवानि पात्रत्रस्थितानि क्षीराणि वा मूलकं पूरिकाः अपूपाः उण्डेरकस्रजः दध्योदनः पायसं गुडमिश्रितं तण्डुलादिपिष्टं लङ्गुकाः इत्युपहाराः ॥

This rich, delicious and variegated food-offering is made to Vināyaka and Āmbikā separately. A prayer is finally addressed to Vināyaka, for the granting of good appearance, celebrity, wealth, progeny and fulfilment of all desires.

रूपं देहि यशो देहि भगं भगवन् देहि मे । पुत्रान् देहि धनं देहि सर्वान् कामांश्च देहि मे ॥

A similar prayer is addressed to Āmbikā (according to Bṛhat-parāśara) who is addressed as the mother of Gaṇeśa, and also as Gaurī.

सौभाग्यमम्बिके देहि भगं रूपं यशोऽपि च । स्त्रियं पुत्रांश्च कामांश्च तथा शौर्यं च देहि मे ॥
गणेशमातरं बाले यत्किञ्चिन्मदभीप्सितम् । एकनाम्नैव तदेवि देहि गौरि वरान्मम ॥

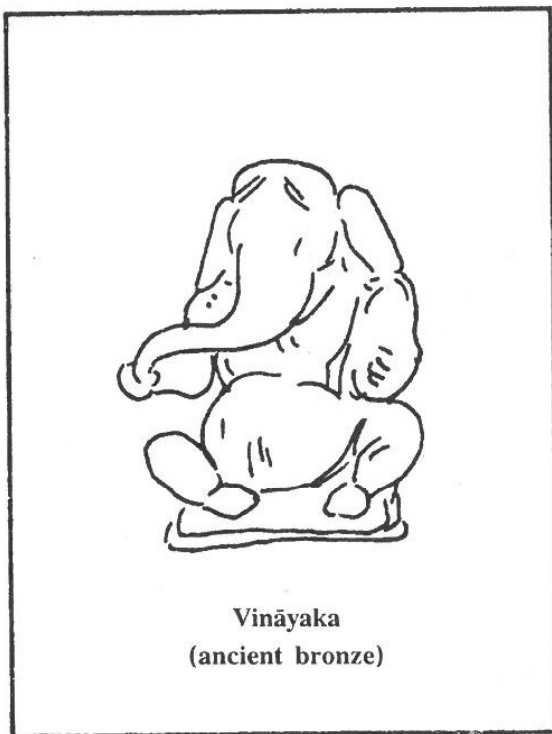
There is an interesting myth regarding the origin of the Vināyakas (cf. dialogue between Prajāpāla and Mahātapa in *Vārāha*, cited *Śabdakalpadruma*, Vol. 4, pp.401-2). The gods and the sages were once greatly concerned about the obstacles that abound for the good people, while the wicked accomplish their evil designs with ease and facility. They approached Śiva and begged



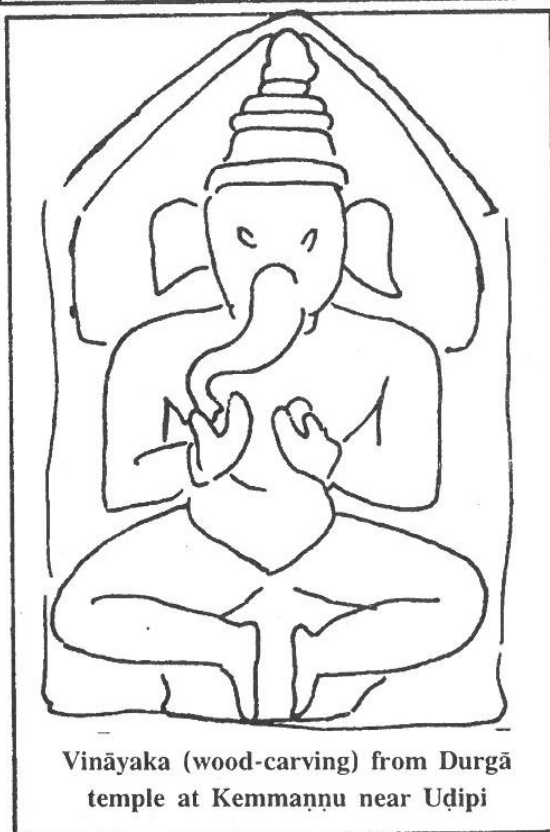
An early icon of Vināyaka (metal) now in British Museum



YAKSHA-VINĀYAKA
from Bikkawala (Āndhra Pradesh)



Vināyaka
(ancient bronze)



Vināyaka (wood-carving) from Durgā temple at Kemmanū near Uḍipi

him to create obstacles for the wicked folk. Śiva thereupon looked intently at Pārvatī; and while he was doing so a thought passed across his mind: the four elements (earth, water, fire and air) that make up the world have each of them forms, but the fifth element (ākāśa) which provides support for the other elements has no form. The thought caused a smile on his face. And from the flash of smile, a lovely boy issued forth illumining the four quarters and verily like another Rudra. As soon as he appeared, all the womenfolk assembled there were enchanted by him; even Pārvatī looked at him with a love-lorn glance. This made Śiva indignant and curse the boy to become elephant-headed, pot-bellied and decorated with serpents. His anger still unabated, he shook his body and there appeared around him countless vināyakas, all elephant-headed, dark-complexioned, terrible-looking and carrying a variety of weapons in their hands: the world was at once shaken and troubled by them.

विनायकैः क्षमा क्षुभिता बभूव ।

Brahmā, the creator, saw sense in this curious and marvellous occurrence, and explained that now ākāśa also had acquired a form. Śiva then addressed the boy who had sprung forth from his face (viz., smile): “Be thou the chief of these terrible vināyakas. Let your name be Gaṇeśa and your function to create obstacles in all undertakings, sacred and secular, unless you are propitiated first.”

विनायको विघ्नकरो गजास्यो गणेशनामा तु भवस्य पुत्रः ॥
एते च सर्वे त्वपयन्तु भृत्या विनायकाः क्रूरदृशः प्रचण्डाः ॥
उच्छुष्मदानादि विवृद्धदेहाः कार्येष्वसिद्धिं प्रतिपादयन्तः ॥

भवांश्च वेदेषु तथा मखेषु कार्येषु चान्येषु महानुभावात्।
अग्रेषु पूजां लभतेऽन्यथा च विनाशयिष्यथ कार्यसिद्धिम्॥

It was on the fourth day of the month (chaturthī) that Gaṇeśa was consecrated as the chief of the Vināyakas; and hence it is the day that is dear to this deity.

According to *Brahma-vaivarta-purāṇa* (Gaṇapati-khaṇḍa, chap. 44) Vināyaka was given eight names on the occasion: (1) Gaṇeśa (the lord of the troops; the master of wisdom and salvation); (2) Eka-danta (one-tusked; exceedingly strong); (3) Heramba (the protector of the orphans); (4) Vighna-nāyaka (the remover of obstacles); (5) Lambodara (the full-bellied one, consuming all offerings made by Viṣṇu and Śiva); (6) Śūrpa-karṇa (ears like winnow-baskets; fanning away obstacles); (7) Gaja-vaktra (elephant-faced); and; (8) Guhāgraja (elder brother to Guha or Kārtikeya, son of Rudra worshipped before all other gods are worshipped)

गणेशमेकदन्तं च हेरम्बं विघ्ननायकम्।
लम्बोदरं शूर्पकर्णं गजवक्त्रं गुहाग्रजम्॥
ज्ञानार्थवाचको गश्च णश्च निर्वाणवाचकः।
तयोरीशं परं ब्रह्म गणेशं प्रणमाम्यहम्॥
एकशब्दः प्रधानार्थो दन्तश्च बलवाचकः।
बलं प्रधानं सर्वस्मादेकदन्तं नमाम्यहम्॥
दीनार्थवाचको हेश्च रम्बः पालनवाचकः।
परिपालकं तं दीनानां हेरम्बं प्रणमाम्यहम्॥
विपत्तिवाचको विघ्नो नायकः खण्डनार्थकः।
विपत्खण्डनाकारं तं नमामि विघ्ननायकम्॥
विष्णुदत्तेश्च नैवेद्यैर्यस्य लम्बोदरं पुरा।

पित्रा दत्तैश्च विविधैर्वन्दे लम्बोदरं च तम्॥

शूर्पाकारौ च तत्कारणौ विघ्नवारणकारणौ ।

सम्पदास्फालरूपौ च शूर्पकर्णं नमाम्यहम्॥

विष्णुप्रसादपुष्पं च यन्मूर्ध्नि मुनिदत्तकम् ।

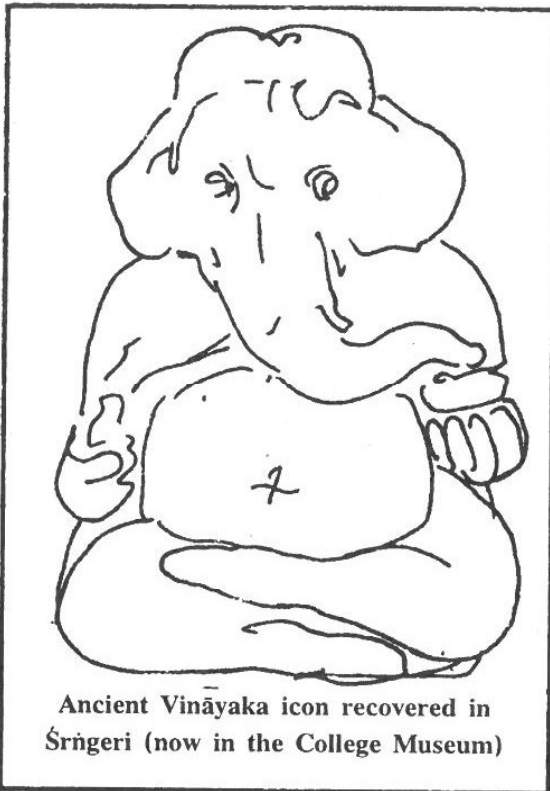
तद्गजेन्द्रवक्त्रयुक्तं गजवक्त्रं नमाम्यहम्॥

Thus, it was during the Smṛti period that the form and nature of Gaṇapati as Vināyaka were crystallized and that his names (which are familiar today) were standardized. He emerged as the lord of obstacles (vighneśvara), both the cause of them when not propitiated (vighna-kartṛ) and the remover of them when favourably disposed (vighna-hartṛ). And he was the leader of the troops who also had their origin in Śiva's anger. The idea of groups of gods and deities was not unknown to the Vedic pantheon: there were twelve ādityas, ten viśvedevas, eight vasus, thirty-six tushitas, sixty-four ābhāsvaras, twelve sādhyas, eleven Rudras and two hundred and twenty mahārājikas. These were all known as 'gaṇa-devatās' (cf. *Jaṭādhara*):

आदित्या विश्ववसवस्तुषिता भास्वरानिलाः ।

महाराजिकसाध्याश्च रुद्राश्च गणदेवताः ॥

If Brhaspati (or Brahmanaspati) was the 'gaṇapati' of the Vedic period, Śiva (Rudra) became the gaṇa-pati (leader of the pramatha-gaṇas) in the epic period. The troops were described as Śiva-pārishadas, and were known to be 36 crores in number ('shaṭ-trimśat-koṭi-saṁkhyākāḥ pramathāḥ'); They moved about in various forms ('nānā-rūpa-dharāḥ'); some were passionate ('kāminah'); some dressed themselves in strange ways ('vichitrālaṅkṛtāḥ'); some were hermaphrodities ('ardha-nārī-śarīrāḥ'); some carried weapons of



Ancient Vināyaka icon recovered in Śrīgeri (now in the College Museum)



Ancient Vināyaka from Krishna temple, Kundāpura (Karnātaka)



Ancient icon of Gaṇapati as Yaksha (now in the Bombay Museum)

various descriptions ('nānā-śastra-dharāh'); some were great warriors ('yuddhesu yuddhyamānān mahā-balān'), while others danced, sang or played on a musical instrument ('nṛtyanti vādyam kurvanto gāyanti'). Some were deceitful ('māyāvinah') whereas some were scholars ('śāstrārtha-pāragāh). Some specialized in causing obstacles ('vighnam kurvanti'), while others were engaged in removing obstacles from the path of the yogins ('vighnāṁścha satatam hanti yoginām prayatātmanām'), (cf. *Kālikā-purāṇa*, ch. 29).

Now during the epic period, the leadership of these troops was transferred to Gaṇapati, who became associated with Śiva as his offspring albeit unnatural. The early association of Vināyaka with Āmbikā (or Gaurī) was extended to include the later consort of Āmbikā, viz. Śiva.

The smṛti period also witnessed Vināyaka emerging as the deity of first importance and as a deity worthy of worship before any ritual begins. But he still retains here his sinister character, if we may judge from the names of his associates or attendants and from the nature of the food offered to him (meat, fish, liquor and intoxicants). He is not quite different from the other vināyakas (who share the character of the pramatha-gaṇas of Śiva), although he is the leader of them all.

But it is important to note that during the Smṛti period, like Gaṇapati, Gauri, Śiva, Sūrya and Viṣṇu also rose to importance. Distinct and other belligerent sects devoted to the worship of each of these deities exclusively



EARLY TĀNTRIK GANAPATI

(Pre-khmer, before 8th century) - found at Turol Phak Kin in Kandal (Indochina)



VINĀYAKA

(from Nepāl)

(Gāṇapatya, Śākta, Śaiva, Saura and Vaishṇava) were also formed; However, worship of all the five deities together became a more feasible proposition and 'pañchāyatana-pūjā' became popular among householders. On the same square pedestal, all the five deities were represented, four in the four corners and the fifth in the centre. The central deity was regarded as the principal one, and the pañchāyatana was known after this deity. If for instance Gaṇapati was in the centre, then it was 'Gaṇeśa-pañchāyatana'.

आदित्यं गणनाथं च देवीं रुद्रं च केशवम् ।
पञ्चदेवतमित्युक्तं सर्वकर्मसु पूजयेत् ॥

The original idea, however, was that all the five deities are to be treated on the same footing, for they represent and control the five primary elements, of which the entire world is composed:

आकाशस्याधिपो विष्णुरग्रेष्वेव महेश्वरी ।
वायोः सूर्यः क्षितेरीशो जीवनस्य गणाधिपः ॥
आदित्यमम्बिकां विष्णुं गणनाथं महेश्वरम् ।
पञ्चयज्ञपरो नित्यं गृहस्थः पञ्च पूजयेत् ॥

Earth is represented and controlled by Śiva, water by Gaṇapati, fire by Śakti, air by Sūrya and ākāśa by Viṣṇu. But the sectarian affiliations prompted the prevalence of one of the deities over the other four, which were sometimes regarded as variant forms of the main deity and sometimes as attendants of the main deity (parivāra).

We are told in *Gaṇeśa-gītā* (1, 21) in the words of Gaṇapati himself that Gaṇapati is not different from the other four gods; the proper approach is to regard all five as essentially one deity only:

शिवे विष्णौ च शक्तौ च सूर्ये मयि नराधित ।
याऽभेदबुद्धिर्योगः स सम्यग्योगो मतो मम ॥

There was also a notion of six seats, adding the worship of Skanda to the above.

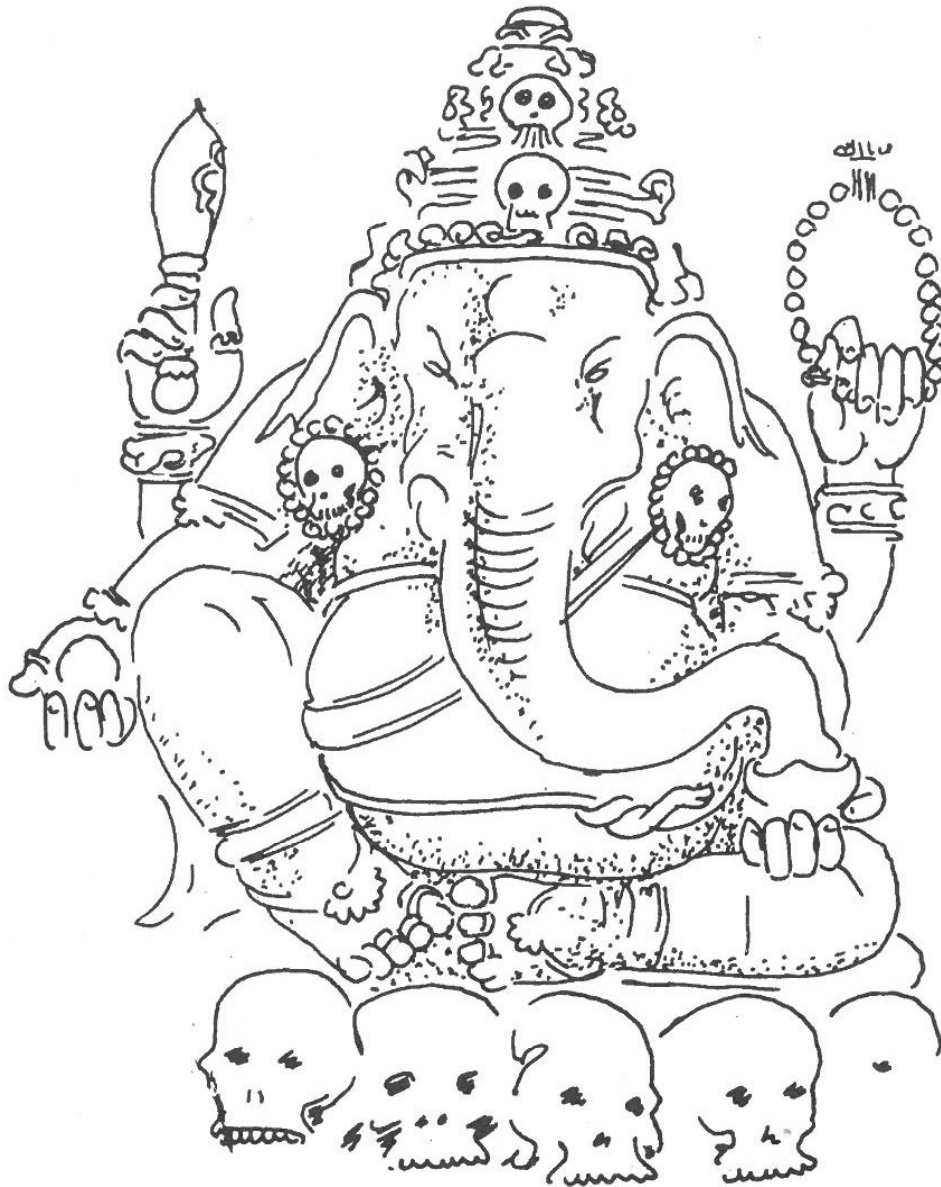
शैवं च वैष्णवं शाक्तं सौरं वैनायकं तथा ।
स्कान्दं च भक्तिमार्गस्य दर्शनानि षडेव हि ॥
शैवाः सौराश्च गाणेशा वैष्णवाः शक्तिपूजकाः
तमेव प्राप्नुवन्तीह वर्षापः सागरं यथा ॥
एकः स पञ्चधा जातः क्रियया नामभिः किल ।
देवदत्तो यथा कश्चित्पुत्राद्याह्वाननामभिः ॥

Even as rain-waters drain into the ocean ultimately, the cultic devotees all reach the same divinity. The one god assumes five forms in accordance with names and functions; even as the same person is son, brother, father, husband etc.

But conceding the needs of sectarian preferences, the forms of the five deities are differently imagined and they are allotted different places on the pedestal.

The Gāṇapatyas naturally place Gaṇapati in the centre, and arrange the other four deities thus:

गणनाथं यदा मध्ये ऐशान्यां केशवं यजेत् ।
आग्नेय्यामीश्वरं चैव नैऋत्यां तपनं तथा ॥
वायव्यां पार्वतीं चैव पूजयेन्मोक्षसाधिनीम् ।
स्वस्थानवर्जिता देवा दुःखशोकभयप्रदाः ॥



TĀNTRIK GAṆAPATI
(from Tjandi Sinagasari, Jawa)

And they insist that Gaṇapati must be worshipped first, (for water was the first element to be evolved 'apa eva sasarjāda'); then Sūrya, Śakti, Śiva and Viṣṇu in order:

विनायको रविश्चण्डी ईशो विष्णुस्तथैव च ।
अनुक्रमेण पूज्यन्ते व्युत्क्रमे तु महद्भयम् ॥

The Smṛti texts of the medieval period recommend the pañchāyatana-pūjā for householders and suggest that the ritual must begin with.

गणेशादि पञ्चदेवेभ्यो नमः ।

Even the Smṛti texts like Raghunandan's *Āhnika-tattva* recognize the initial character of Gaṇapati worship. And Gaṇapati is to be invoked with the Vedic vyāhṛtis, even as Durgā and the Aśvins are

(ॐ भूर्भुवःस्वर्गणपते इहागच्छ)
विनायकं तथा दुर्गा वायुमाकाशमेव च ।
आवाहयेद् व्याहृतिभिस्तथैवाश्विकुमारकौ ॥

Tantra-sāra of Āgama-vāgiśa extols the worship of Gaṇapati as best-suited for the fulfilment of all desires:

अथ वक्ष्ये गणपतेर्मन्त्रान् सर्वार्थसिद्धिदान् ।
यज्ज्ञात्वा मानवा नित्यं साधयन्ति मनोरथान् ॥

Further, if Gaṇeśa is not worshipped before any other god is worshipped, the worship becomes futile:

देवतादौ यदा मोहाद् गणेशो न च पूज्यते ।
तदा पूजाफलं हन्ति विघ्नराजो गणाधिपः ॥

The pañcha-devatā worship necessitated small iconic representations of the five deities which constituted a complex. Alternately, natural objects of religious significance were made to represent the deities:

Śālagrāma (ammonite from Gaṇḍakī river) placed on the pedestal represented Viṣṇu, bāṇa-liṅga (white quartz obtained in Narmadā river) Śiva, metallic stone Śakti, crystal Sūrya, and red stone (śoṇa-liṅga) Gaṇeśa.

The necessity of worshipping Gaṇapati before all undertaking is recognized by all the cults:

शैवैस्त्वदीयैरथ वैष्णवैश्च शाक्तैश्च सौरैरथ सर्वकार्ये ।
शुभाशुभे लौकिकवैदिके च त्वमर्चनीयः प्रथमं प्रयत्नात् ॥

(Gaṇeśa-purāṇa 1,45, 10-11)

Of interest to us here is the emergence of the Gāṇapatya cult. The gāṇapatyas were devoted exclusively to the worship of Gaṇapati. While it is difficult to trace the early development of this cult, its involvement with tāntrik practices, both benign and malevolent, is indubitable. The tāntrik texts invariably invoke Gaṇapati's name in connection with the six magical rites (ṣaṭ-karma), especially with the practices related to charming for sex and profit (vaśīkaraṇa). This is in keeping with the vināyaka background in the Smṛti manuals. It is possible to discover an earlier strand of similar beliefs and practices relating to Gaṇapati in the Vedic complex. In *Śukla-yajurveda*

(Mādhyandina recension, 23, 19), we have a hymn which suggests that Gaṇapati was not only a horse-deity but guardian of a horde of damsels. The hymn is prescribed to be uttered during the aśvamedha ritual by the queen of the king who performs it, as she lies down beside the slain horse feigning copulation with the animal:

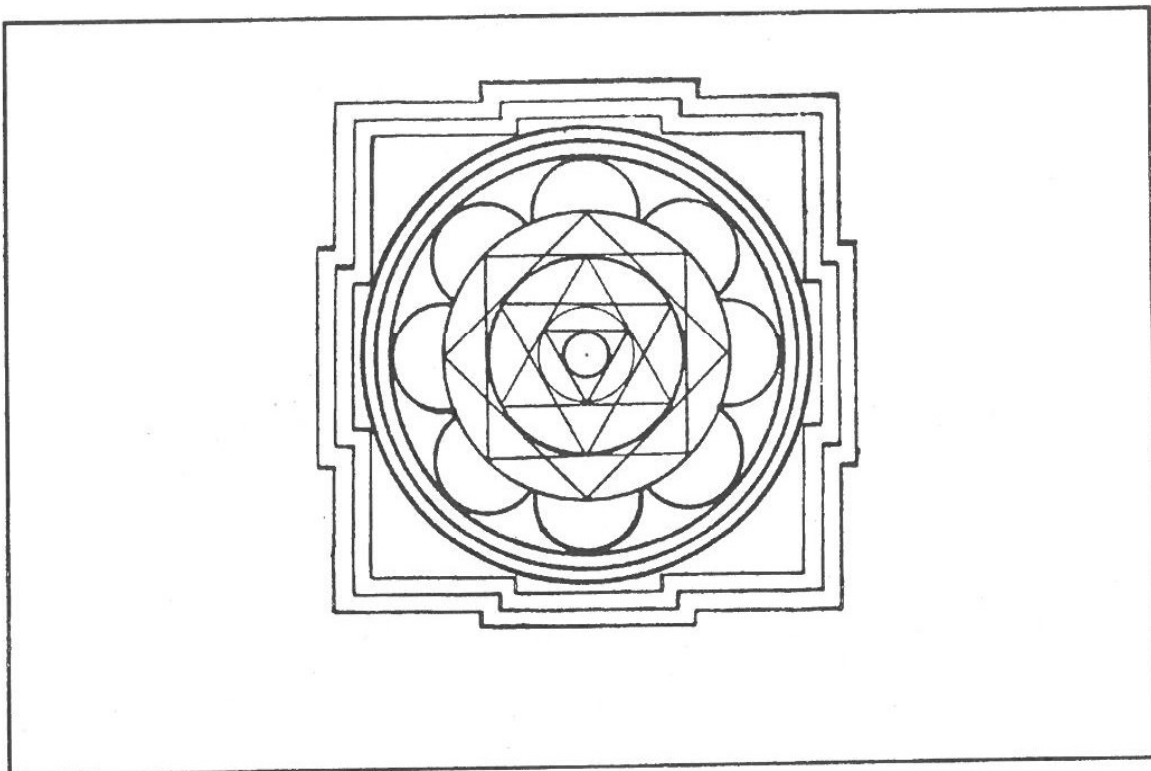
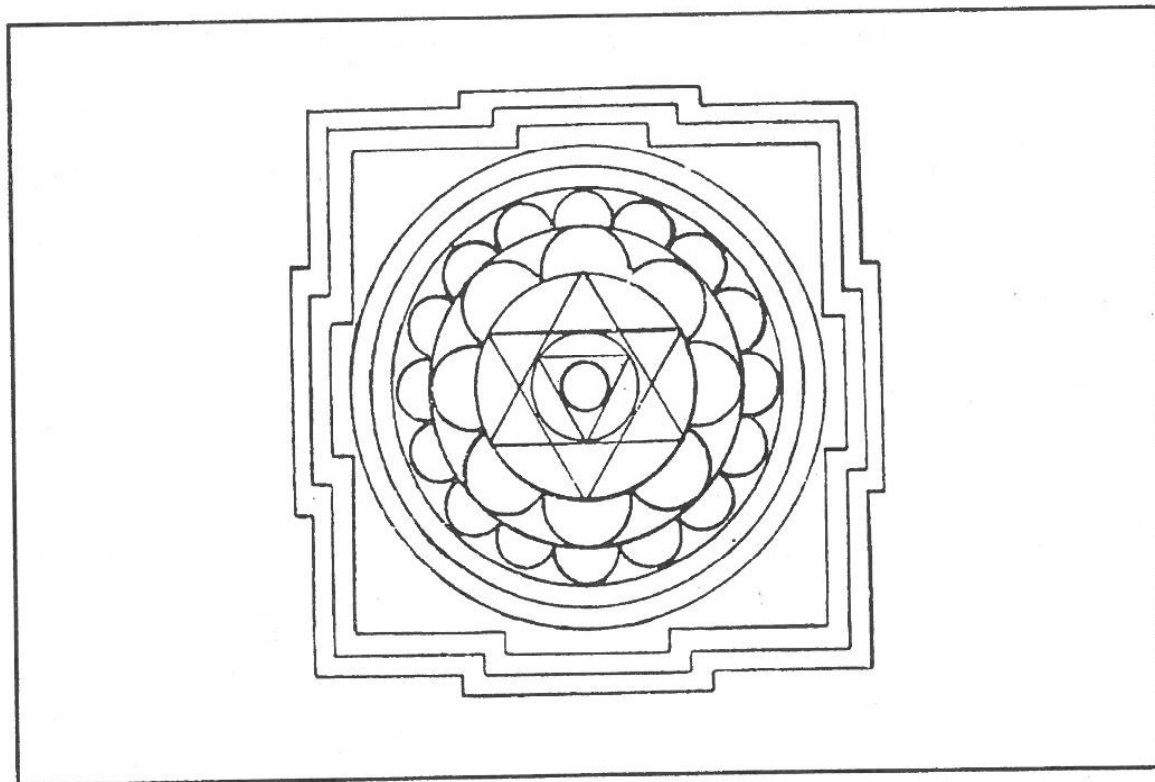
गणानां त्वा गणपतिं हवामहे । प्रियाणां त्वा प्रियपतिं हवामहे ।
निधीनां त्वा निधिपतिं हवामहे । वसोर्ममाहमज्मनि गर्भधमत्वमजासि गर्भधम् ॥

The 'gaṇapatim' here is explained as 'strī-gaṇānām pālakam'.

The 'gāṇapati' cult was probably affiliated in the early stage with some folk and tāntrik groups. According to Dr. Ramakrishna Bhandarkar, its origin was around the fifth century A.D., and the cult was widely prevalent till about the ninth century. The gāṇapatyas are active to this day in Mahārāshtra, as evidenced by the Yogindra-maṭha in Morgoan. The gāṇapatyas are by definition exclusively and lovingly devoted to Gaṇapati, and engage themselves in the worship of this deity in all seriousness and in accordance with Vedic tradition:

गणेशे प्रेमसंयुक्ताः श्रद्धयोपास्ति ।
यथाज्ञानेन ते सर्वे गाणपत्या इति स्मृताः ॥

The group is distinguished by four features: worship by the dūrva blades of grass, recitation of Gaṇeśa-mantra, wearing on the forehead puṇḍra-mark with red sandal-paste (rakta-chandana), and observance of the fourth day of the lunar month as especially sacred to the deity.



GAṆAPATI-YANTRA

दूर्वार्चनं मन्त्रजपो गणेशपुण्ड्रधारणम् ।
 चतुर्थ्योरप्यनुष्ठानं नित्यमेतच्चतुष्टयम् ॥
 यथाधिकारमासाद्य कर्तव्यं वेदमार्गतः ।
 चतुर्ष्वेकेन हीनोऽपि न गणेशत्वमर्हति ॥

The adherents of the gāṇapatya sect count Gr̥tsamada, the Vedic sage and the seer of the celebrated hymn 'gaṇānām tvā gaṇapatim' (2, 23, 1), as the first gāṇapatya, followed by Mudgala (the descendent of Āṅgīrasa and author of the purāṇa of that name), Bhruśuṇḍi (the sage of Daṇḍakāraṇya and disciple of Mudgala) and Vareṇya (the King of Māhishmati and associated with the popular *Ganeśa-gītā*).

Śrī-vidyārṇava-tantra (1, 248-262) provides a list of gurus who propounded and popularized Gaṇapati-worship.

- I **Nine kula-gurus:** (1) Gaṇeśvara, (2) Gaṇa-kriḍa, (3) Vikāṭa, (4) Vighna-nāyaka, (5) Durmukha, (6) Sumukha, (7) Buddha, (8) Vighna-rāja and (9) Gaṇādhipa;
- II **Nine vidyāvatāraka-gurus:** (1) Surānanda, (2) Pramoda, (3) Heramba, (4) Mahotkaṭa, (5) Śaṁkara, (6) Lamba-karṇa, (7) Meghanāda, (8) Mahābala and (9) Gaṇaṇjaya;
- III **Five divyaugha-gurus:** (1) Vināyaka, (2) Virupāksha, (3) Buddha, (4) Śūra and (5) Vara-prada;
- IV **Nine mānavaugha-gurus:** (1) Vijaya (Durjaya), (2) Jaya, (3) Kavīśvara (Brahmaṇya), (4) Nidhīśa (Siddha), (5) Gajādhirāja (Duhkāri), (6)

Sadyojāta (Sukhāvaha), (7) Parātmā (Sarva-bhutātmā), (8) Mahānānda (Śubhānana), and (9) Bāla-chandra.

V Twenty-one gurus of lineage : (1) Kapila, (2) Atri, (3) Vasishṭha, (4) Sanaka, (5) Sanandana, (6) Bhṛgu, (7) Sanatsujāta, (8) Vāmadeva, (9) Nārada, (10) Gautama, (11) Śaunaka, (12) Śakti, (13) Mārkaṇḍeya, (14) Kauśika, (15) Parāśara, (16) Śuka, (17) Āṅgiras, (18) Kaṇva, (19) Jābāli, (20) Bhāradvāja and (21) Veda-vyāsa.

VI Other gurus who bestow on the devotee accomplishment (siddhi) :
 (1) Gaṇaka, (2) Subhaga, (3) Nitya, (4) Nityālam̐ba, (5) Śāsvata, (6) Pūrnānanda, (7) Parānanda, (8) Subhakta, (9) Padmalochana, (10) Kāmapāla, (11) Buddha who is Śreshṭha, (12) Gajavaktra, (13) Ganapriya, (14) Bhūteśa, (15) Bāla-līla, (16) Kumāra, (17) Bodhana, (18) Hara, (19) Satyalīla, (20) Sulīla, (21) Vikāṭa, (22) Dhūmra-varṇaka, (23) Nandi-priya, (24) Nandihāsa, (25) Devī-putra, (26) Dhaneśvara, (27) Viśvaṁbhara, (28) Viśālāksha, (29) Vighnahartā, (30) Vināyaka, (31) Kūshmāṇḍeśa, (32) Kapardi, (33) Śiva, (34) Kāla, (35) Mahīdhara, (36) Gauḍa-pāda, (37) Pāvaka, (38) Parāśara, (39) Satyanidhi, (40) Rāmachandra, (41) Govinda, (42) Śaṁkara.

गणेशो गाणपत्यानां गणदीक्षाप्रभुर्मतः ।

गणेश्वरो गणक्रीडो विकटो विघ्ननायकः ॥

दुर्मखः सुमुखो बुद्धो विघ्नराजो गणाधिपः ।

एते कुलाख्या गुरवस्तत्तेजसि विभावयेत् ॥

सुरानन्दः प्रमोदश्च हेरम्बश्च महोत्करः ।

शंकरो लम्बकर्णश्च मेघनादो महाबलः ॥

गणंजयो नवैते तद्विद्यानामवतारकाः ।
 विनायको विरूपाक्षो बुद्धः शूरो वरप्रदः ॥
 एते पञ्चैव दिव्यौघा विजयो दुर्जयो जयः ।
 कवीश्वरश्च ब्रह्मण्यो विधीशः सिद्धिसंज्ञकाः ॥
 गजाधिराजो दुःखारिः सद्योजातः सुखावहः ।
 परात्मा सर्वभूतात्मा महानादः शुभाननः ॥
 बालचन्द्रो नवैते च मानवौघाः प्रकीर्तिताः ।
 दीक्षाया गुरवः प्रोक्ताः पूजिताः सिद्धिदायकाः ॥
 ततश्च बालचन्द्रान्ते पूजयेद् गुरुसन्ततिम् ।
 कपिलाद् व्यासपर्यन्तमेकविशतिसंख्यकाः ॥
 गणकः सुभगो नित्यो नित्यालम्बश्च शाश्वतः ।
 पूर्णानन्दः परानन्दो सुभक्तः पद्मलोचनः ॥
 कामपालो बुधः श्रेष्ठो गजवक्त्रो गणप्रियः ।
 भूतेशो बाललीलश्च कुमारो बोधनो हरः ॥
 सत्यलीलः सुलीलश्च विकटो धूम्रवर्णकः ।
 नन्दिप्रियो नन्दिहासो देवीपुत्रो धनेश्वरः ॥
 विश्वम्भरो विशालाक्षो विघ्नहर्ता विनायकः ।
 कूष्माण्डेशः कपर्दि च शिवः कालो महीधरः ॥
 गौडादि शंकरानन्ताश्च सप्त प्रागीरिताश्च ते ।
 त्रिषष्टि सम्मिता ह्येते गुरवः सिद्धिदायकाः ॥
 पूजिताः संस्मृता नित्यं सर्वेप्सितफलप्रदाः ॥
 श्रीमायास्मरबीजाद्याः सिद्धाचार्य नमोऽन्तकाः ॥ (श्रीविद्यार्णवतन्त्रे)

The two groups of nine mānavaugha gurus and forty-two gurus of lineage (gurusantati) together make sixty-three ('trishasṭī-sammitāh'), and these gurus are to be honoured and remembered. It may be seen that many of the names occurring in this list are now regarded as variant names of the deity himself, and that the descriptive elements in many of the names have



BĀLA-GAṆAPATI

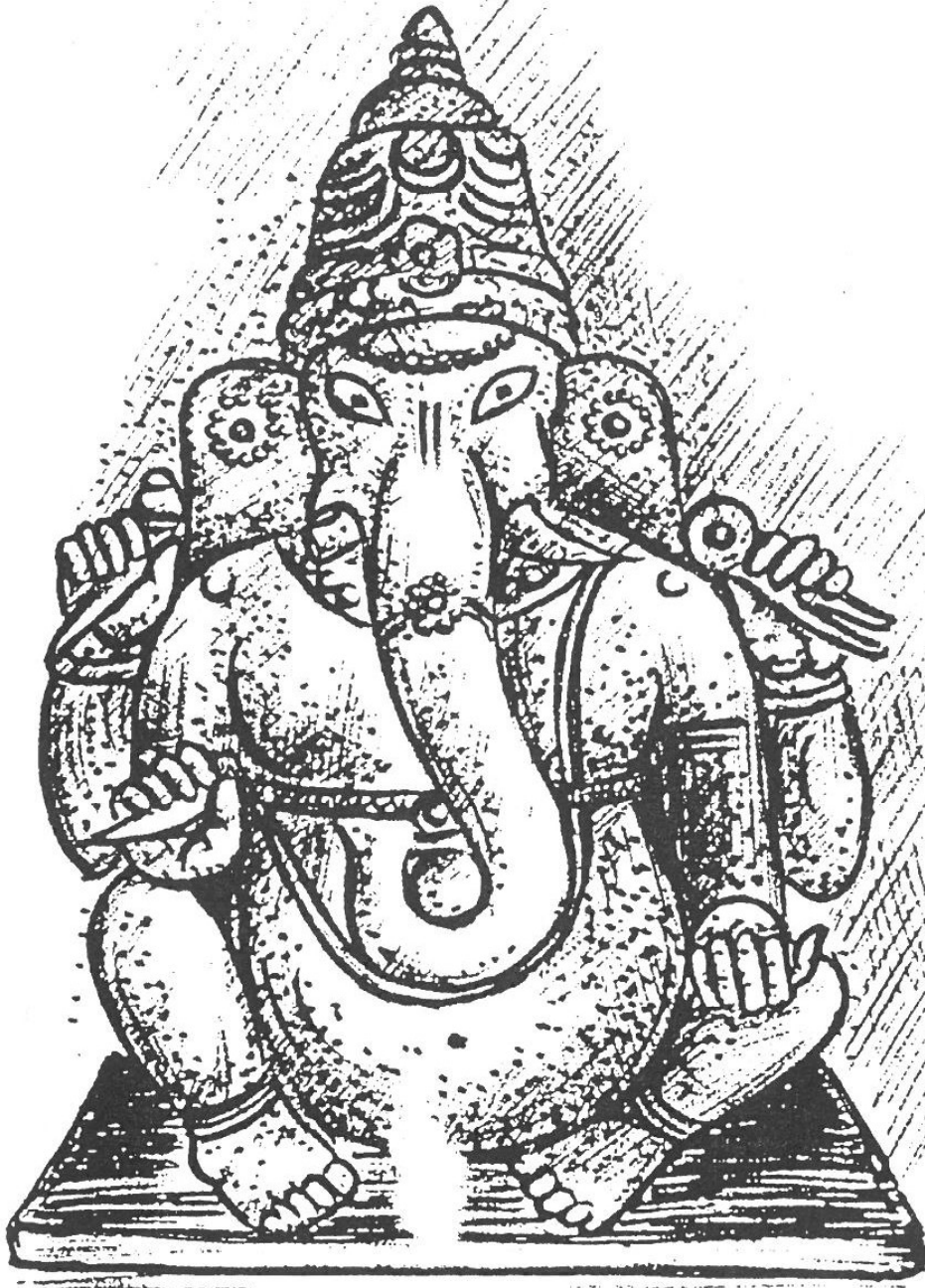
contributed to the present form of the deity. The list has helped the deity to be identified as the son of Pārvati (devī-putra), lord of the treasure (nidhīśa), lord of obstacles (vighna-nāyaka), elephant-faced (gaja-vaktra), big-eared (lamba-karṇa), bestower of boons (vara-prada), intoxicated and fierce (madotkṛta), wearer of crescent-moon (bāla-chandra), leader of the troops of imps (bhūteśa), remover of obstacles (vighna-hartā) and Śiva himself (hara, virūpāksha).

It would appear that there were several sub-sects even among the gāṇapatyas, probably differentiated by the guru-lineage. Anantānanda-giri's *Śaṅkara-vijaya* refers to six of them, which however, are derived from the types of Gaṇapati: Mahā-gaṇapati, Haridrā-gaṇapati, Navanīta-gaṇapati, and Unmatta-gaṇapati. It is important to note that from very early times vināyakas or gaṇapatīs were recognized as numerous, and even when one Vināyaka or Gaṇapati stood out as prominent, variant forms continued to flourish. *Sukla-yajurveda* (Mādhyandina recension 16, 25) has this familiar formula for invocation:

नमो गणेभ्यो गणपतिभ्यश्च वो नमो ।
 व्रातेभ्यो व्रातपतिभ्यश्च वो नमो ।
 नमो गृत्सेभ्यो गृत्सपतिभ्यश्च वो नमो ।
 नमो विरूपेभ्यो विश्वरूपेभ्यश्च नमो नमः ॥

The commentary makes the idea of groups more emphatic.

गणेभ्यः । देवानुचरा भूतविशेषा गणाः । तेभ्यः । गणपतिभ्यः । विश्वनाथमहाकालेश्वरादिवत् पीठभेदन भिन्नेभ्यो गजवदनेभ्यः । वः । अस्मभ्यम् । च । समुच्चये । नमो नमः । इति द्विरुक्तिरादरार्था । व्रातः । संघः । व्रातपतयः यूथपतयः । तेभ्यः । गृत्साः । मेधाविनः । गृत्सपतयः । मेधाविपतयः । तेभ्यः । विलक्षणं रूपं येषां ते विरूपाः । दिगम्बर परमहंस — जटिलास्तुरीयाश्रमिणः । तेभ्यः । विश्वं सर्वं रूपं येषां ते विश्वरूपाः । ब्रह्माद्वैतदर्शनेन सर्वेष्व्वात्मभावमापन्ना ज्ञानिनः । तेभ्यः ॥



MADHURU-GANAPATI

The commentary on another hymn in the same text (23, 19) explains that the real nature of the gaṇapati is the group over which he presides:

प्रियाणां प्रेमास्पद धनसुतधान्यादीनां पतिं पालकं, न केवलं तेषां दातारं, दत्तानां रक्षकं चेति भावः ।... निधीनां सुखनिधीनां दयानिधीनां वा मध्ये निधिपतिः । निधीनां पूर्वोक्तानां पतिं मुख्यम् । निरतिशयसुखनिधिं दयालुशिरोमणिं चेति तात्पर्यम् ।

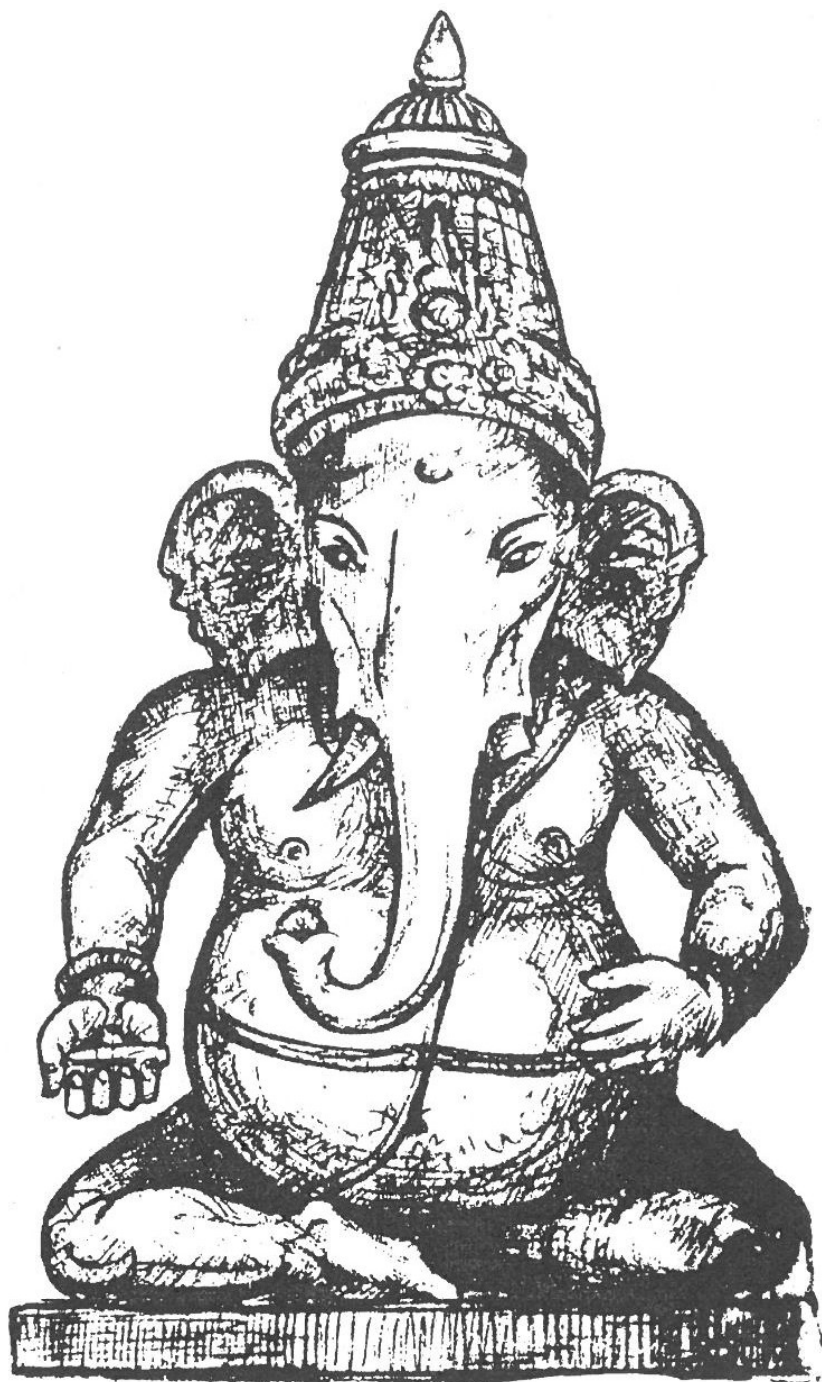
The idea of 'group' is the further expanded to include the host of our desires, treasures, the loved possessions and dear ones; Gaṇapati lords over them all and protect them:

प्रियाणां प्रेमास्पद धनसुतधान्यादीनां पतिं पालकं, न केवलं तेषां दातारं, दत्तानां रक्षकं चेति भावः । ... निधीनां सुखनिधीनां दयानिधीनां पतिं मुख्यम् । निरतिशयसुखनिधिं दयालुशिरोमणिं चेति तात्पर्यम् ॥

Uvaṭa in his gloss upon the same hymn in *Śukla-yajurveda* (29, 19) explains:

पत्न्यः त्रिः परियन्ति अश्वम् । गणानां स्त्री-गणानां मध्ये त्वा युगपत् गणपतिं हवामहे आह्वयामः । एवमेव प्रियाणां मनुष्याणां मध्ये त्वामेव प्रियपतिं प्रियं भर्तारं हवामहे । एवमेव निधीनां सुखनिधीनां मध्ये त्वामेव निधिपतिं हवामहे । पथ कृत्वा? हे वसो अश्व मम त्वं पतिर्भूयाः इति महिषी अश्वं उपसंविशति ॥

When several vināyakas or gaṇapatis were transformed into one collective or principle Vināyaka or Gaṇapati, the vighnas (obstacles and troubles personified) which were numerous and variegated also became one Vighna. Thus the smrtis prescribe that during the puṇyāha-vāchana ritual, the Vighna ('viśeṣheṇa jagat-sāmarthyam hantīti') and the Vināyaka are to be appeared with the formula:



ARBHAKA-GAṆAPATI OF PILLIARPATTI

भगवन्तौ विघ्नविनायकौ प्रीयेताम् ॥

The ritual requirement of worshipping the god with two blades of dūrvā grass (dūrvā-yugma) is derived from this detail.

Vighna and Vināyaka in due course coalesced into a single deity: but the two are regarded as distinct aspects of the deity. *Baudhāyana-grhya-ścsa-sūtra* (3, 10, 1 and 2) for instance speaks of placating Vināyaka alone but he is described as the obstacle and the master of obstacle:

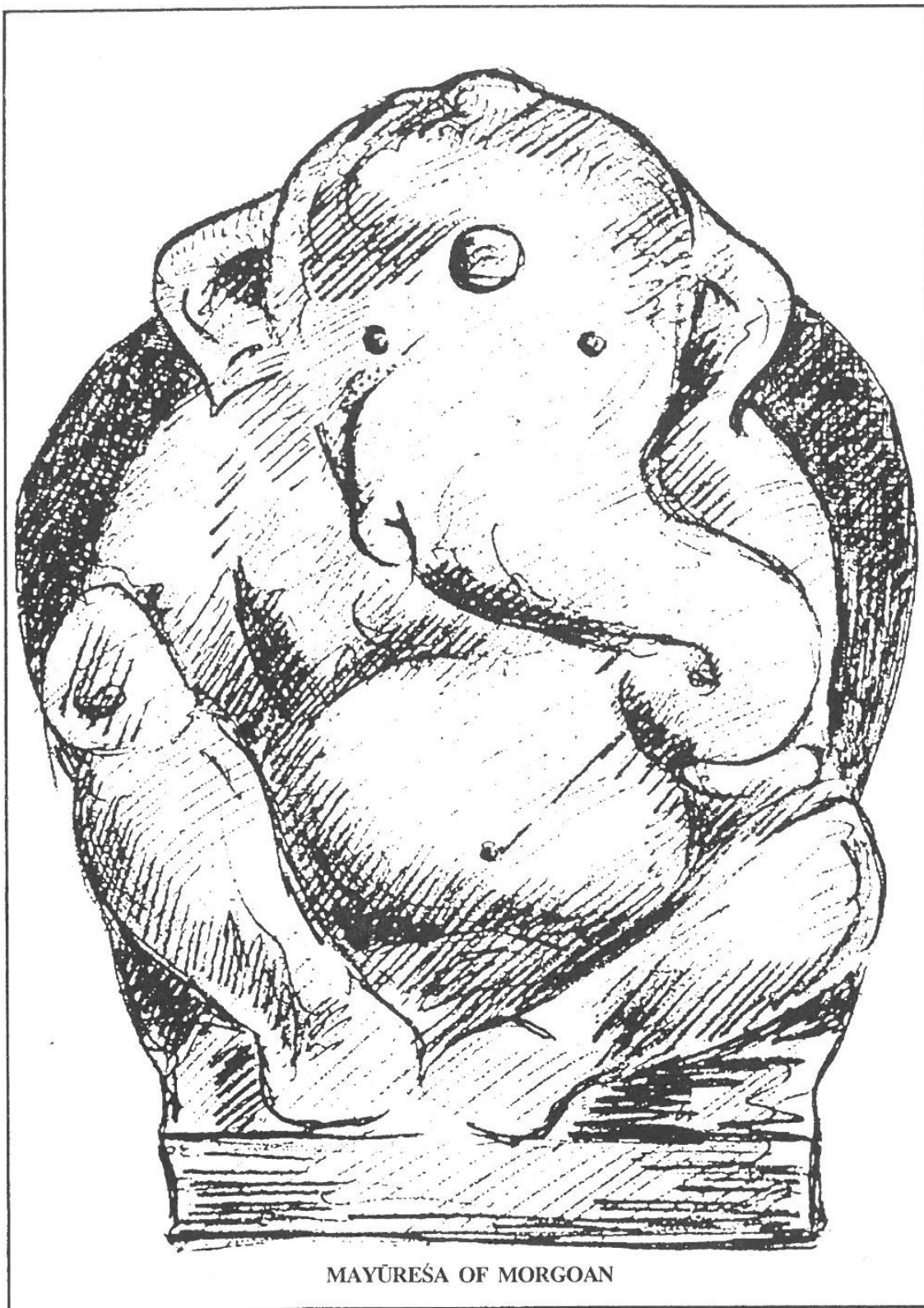
अभ्युदयार्थः सिद्धिकामः... भगवतो विनायकस्य बलिं हरेत्।
विघ्न विघ्नेश्वरागच्छ विघ्नेत्येव नमस्कृत अविघ्नाय भवान् सम्यक्... ॥

Yājñavalkya-smṛti ('āchārādhyāyā', 293) distinguishes between Vinayaka and the grahas which are also feared as evil agents:

एवं विनायकं पूज्य ग्रहांश्चैव विधानतः।
कर्मणां फलमाप्नोति श्रियं प्राप्नोत्यनुत्तमान् ॥

According to *Vāyu-purāṇa* (61, 54), Atharva-veda which is principally concerned with pacifying the evil forces has five divisions:

- (i) Nakshatra-kalpa : worship and pacification of stellar boddies.
- (ii) Vaitāna-sūtra : perfomance of pacificatory rites like darśa, paurṇamāsa, agnyādhāna etc.
- (iii) Samhitā-vidhi (Kauśika-sūtra): rituals of magic and sorcery like ucchhāṭana, bhūta-preta-pisācha-bālagraha-śānti, pāpa-nakshatra jananaśanti, abhichāra-nivāraṇa (kṛyā), counteracting the effects of



MAYŪREŚA OF MORGOAN

black magic, evil portends and bad dreams.

(iv) Āngīrasa-kalpa : details of black magic and witchcraft.

(v) Śānti-kalpa : pacification of the grahas and of the vināyakas.

The early gṛhya-sūtras which prescribe 'ganeśādi-pūjā' before any ritual is begun derives its sanction from the last of these above divisions. This initial act is otherwise known as 'abhyudaya', 'svastika' and 'svasti-vāchana'. *Atharva-veda* (19, 9, 10) invokes the grahas and Vināyaka (called here Dhūma-ketu, 'dhūmra-ketur gaṇādhyakshah'):

शं नो ग्रहाश्चन्द्रमसाः शमादित्याश्च राहुणा ।
शं नो मृत्युर्धूमकेतुः शं रुद्रस्तिग्मतेजसः ॥

Gaṇapti's association with the svastika-diagram, and with the pacificatory rites goes back to this 'svasti-vāchana'.

Baudhāyana-gṛha-pariśiṣṭa-sūtra (3, 10) calls the initial worship of Vināyaka as a collection of rituals ('athāto vināyaka-kalpān vyākhyāsyāmah'), involving, according to *Baudhāyana-dharma-sūtra* not only Vināyaka but Skanda, Jayanta, Mahāsena and Shasṭi.

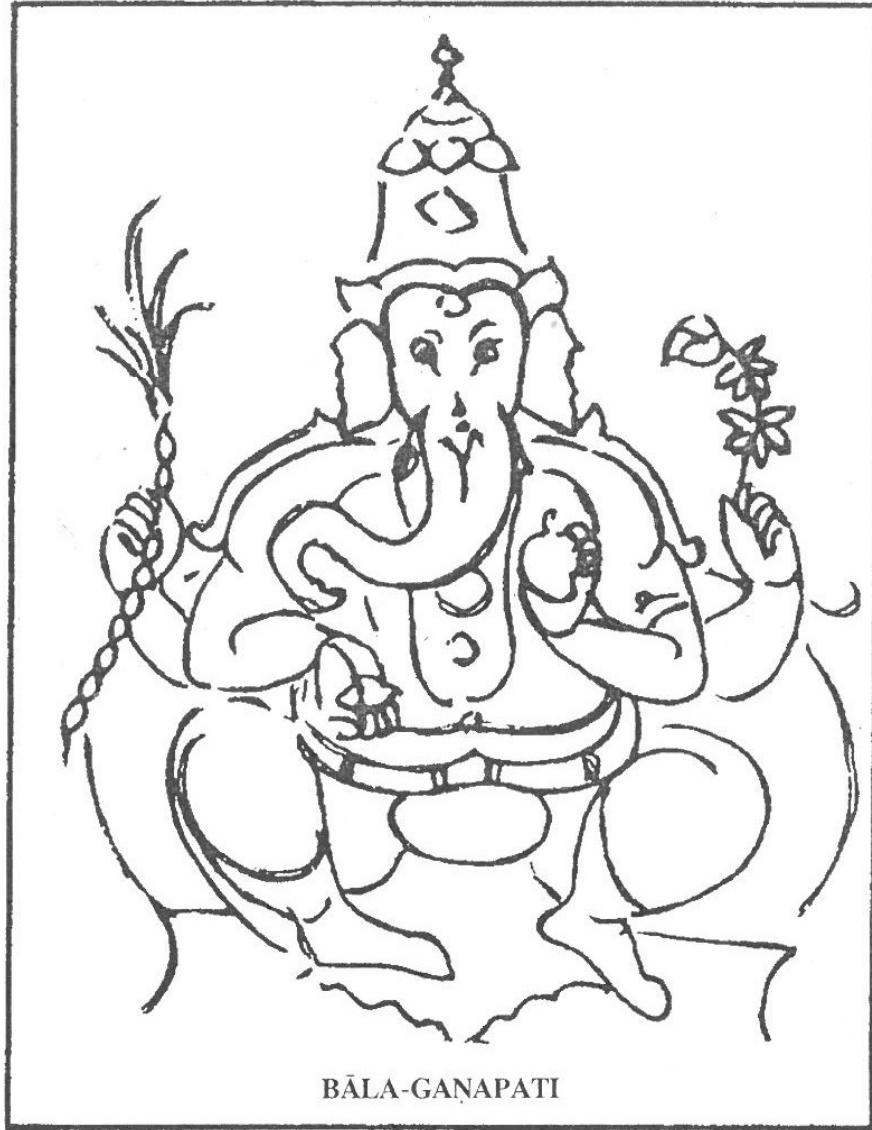
That there were several vināyakas who actually received popular worship is evidenced by the multiplicity of vināyakas in each of the pilgrim-centers that become celebrated during the middle ages, when the smṛti-texts were also crystallized.



MADHU-KAIṬABHA-VARADA OF SIDDHATEK



TRIPURĀRI-VARADA OF SIDDHATEK

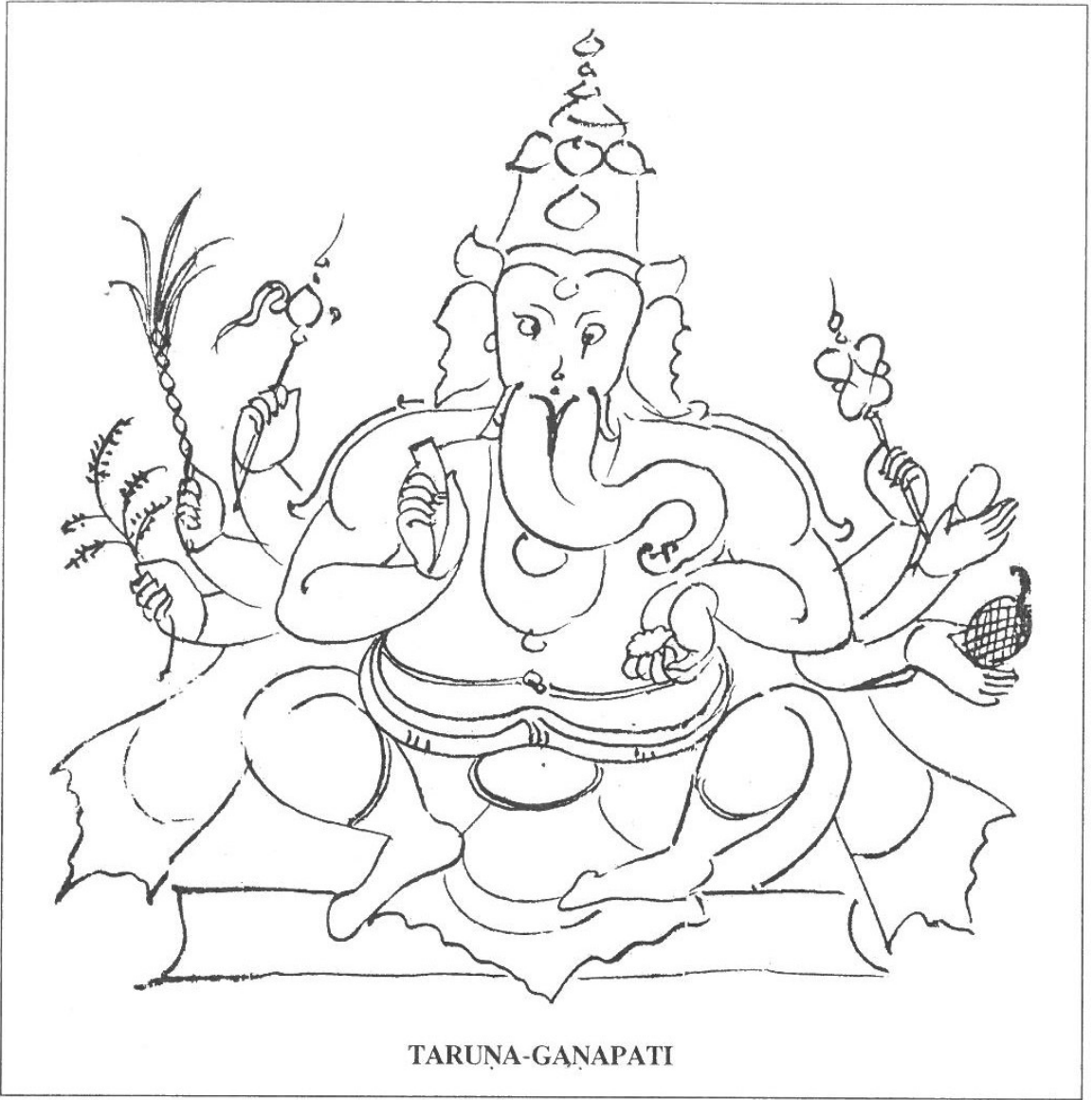


BĀLA-GAṆAPATI

1. Bāla-gaṇapati :

करस्थकदलीचूतपनसेक्षुकमोदकम् ।
 बालसूर्यमिमं वन्दे देवं बालगणाधिपम् ॥
Śilpa-ratna gives this description:
 बालः प्रसूतमात्रोऽयमम्बिकाङ्गे निवेशितः ।
 अतिरिक्तो गजमुखो द्विरदो रत्रभूषितः ॥
 चषकं पुष्करे बिभ्रत्सृणिपाशौ करद्वये ।
 द्वाभ्यां कल्पलतां दोभ्यां दोलयन् रत्रवर्षिणीम् ॥

Red in body-colour and shining like the rising sun (bāla-sūrya), he has four hands, carrying in them a plantain fruit (kadali), a mango fruit (chūta), a jack-fruit (panasa) and a stalk of sugar-cane (ikshuka); in his trunk he holds a sweet-cake (modaka).



TARUṆA-GAṆAPATI

2. Taruṇa-gaṇapati :

पाशाङ्कुशापूपकपित्तथजम्बु

स्वदन्तशालीक्षुमपि स्वहस्तैः ।

धत्ते सदा यस्तरुणारुणाभः

पायात्स युष्मास्तरुणो गणेशः ॥

Also red in colour, like the ruddy morning, the youthful Gaṇapati

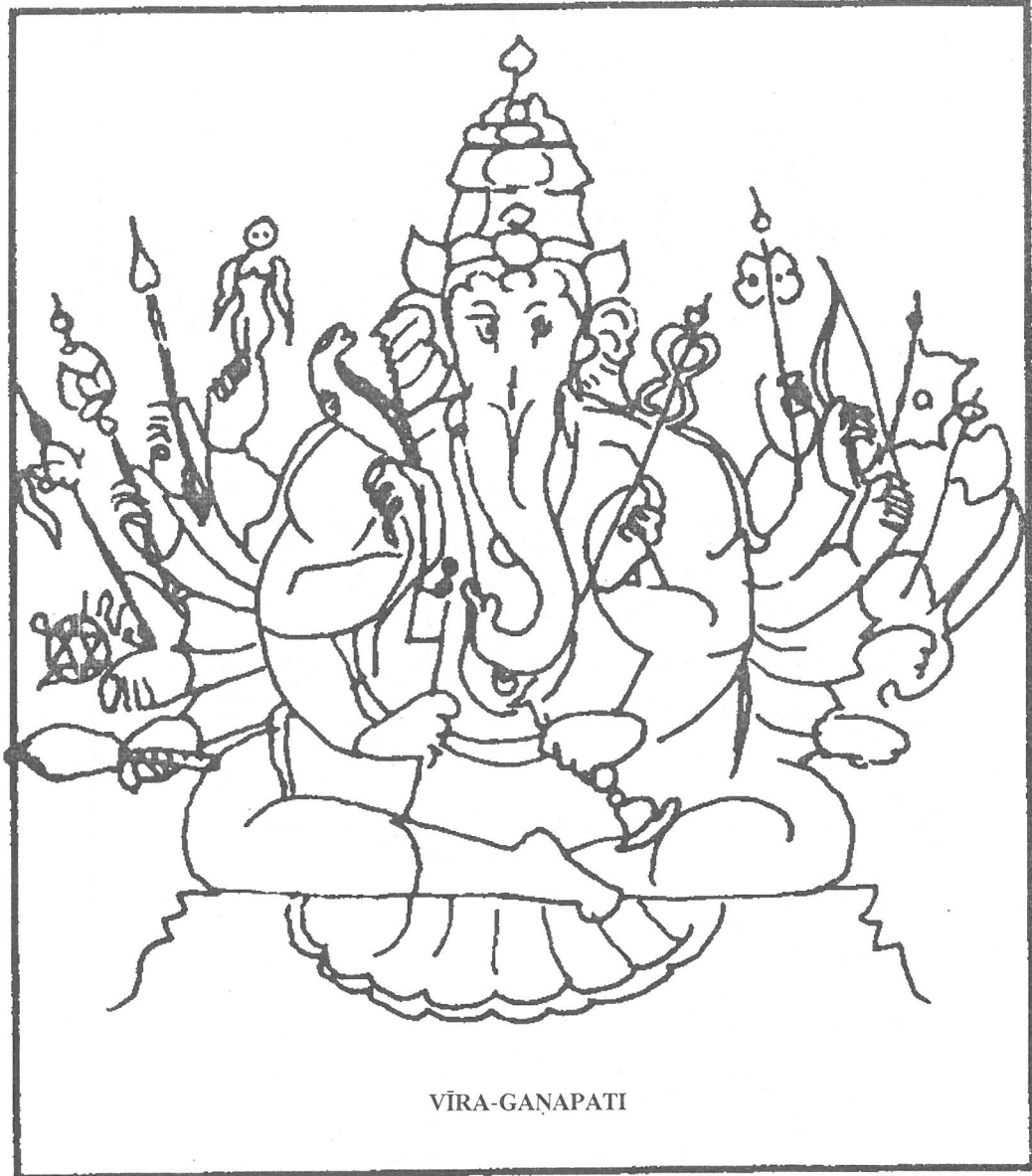
(taruṇo gaṇeśah) has eight hands, carrying in them noose (pāśa), goad (aṅkuśa), round cake of flour (apūpa), wood-apple fruit (kapittha), rose-apple fruit (jambū), his own tusk (svadanta), paddy-grain stalk (śāli) and sugar-cane stalk (ikshu).



3. Bhakta-gaṇapati :

नालिकेराग्रकदलीगुडपायसधारिणम् ।
शरश्चन्द्राभवपुषं भजे भक्तगणाधिपम् ॥

Shining like the autumnal moon (śaracchandrābha-vapusham) (viz. while in colour), he has four hands in which he carries a coconut (nālikera), a mango fruit (āmra), a plantain-fruit (kadali) and a bowl full of jaggery-porridge (guḍa-pāyasa).



VĪRA-GANAPATI

4. Vīra-gaṇapati :

वेतालशक्तिशरकार्मुकचक्रखड्ग खट्वाङ्गमुद्गरगदाङ्कुशनागपाशान् ।
शूलं च कुन्तपरशुध्वजमुद्वहन्तम् वीरं गणेशमरुणं सततं नमामि ॥

Pale red in body colour (aruṇa), the valiant Gaṇapati has sixteen hands, and carries in them a vampire (vetāla), magic spear known as Śakti, arrow (śara), bow (kārmuka), discus (chakra), sword (khadga), magic weapon known as khatvāṅga, mallet (mudgara), mace (gadā), goad (aṅkuśa), serpent (nāga), noose (pāśa), lance (śūla), barbed dart (kunta), battle axe (paraśu) and banner of victory (dhvaja).

A form known as Vīra-vighneśvara is also mentioned. He is three-eyed and decorated with a crescent-moon on the head. His body-colour is that of red-lead (sindūra). He is either four-armed or ten armed. In the former variety, he is shown with his consort Pusṭi, sitting on his left lap. He left normal hand holds the goddess in embrace, while the corresponding hand on the right side touches the vulva (yoni) of the goddess. The other two hands carry goad and noose. In the latter variety, he is represented alone, and his hands carry pomegranate (bījapūra), mace, bow, discus, rosary (on the left side) lotus, noose, arrow, tusk, and jewel-bowl (ratna-pātra) (*cf. Śrī-vidyārṇava-tantra*).



ŚAKTI-GAṆAPATI

5. Śakti-gaṇapati :

आलिङ्ग्य देवीं हरिताङ्गयष्टिम् परस्पराश्लिष्टकटिप्रदेशम् ।
सन्ध्यारुणं पाशसृणी वहन्तम् भयापहं शक्तिगणेशमीडे ॥

Mantra-mahārṇava has this verse:

विषाणाङ्कुशावक्षसूत्रं च पाशम् दधानं करैर्मोदकं पुष्करेण ।
स्वपत्न्या युतं हेमभूषाम्बराढ्यम् गणेशं
समुद्यद्दिनेशाभमीडे ॥

Another dhyāna-śloka omits Śakti in the form:

दक्षोर्ध्वे चाङ्कुशं वामे पाशं वामेत्वधः करे ।
बीजपूरं स्वदन्तं तु दक्षिणे स्वर्णवर्णकम् ।
पुष्करे मोदकं बिभ्रत् कर्णयोर्दीर्घचामरे ॥

This form whose colour is that of the ruddiness of the sky in eventide (sandhyāruṇa), is represented as four armed, embracing with two arms a feminine consort (devī or śakti) who is greenish yellow in body-colour (haritāṅga-yasṭi) and who is seated on his lap on the left side, and holding a noose (pāśa) and goad (śṛṇi) with his two other hands.

According to *Sāra-saṁgraha* (comm. on *Śrī-vidyārṇava-tantra*), Gaṇapati must be shown as surrounded by eight feminine companions whose names are given as Tivrā, Jvālīnī, Nandā, Bhogadā, Kāmarūpiṇī, Ugrā, Tejovatī, Satyā and Vighna-nāśinī.



6. Dvija-(or Dhvaja-) gaṇapati :

यं पुस्तकाक्षगुणदण्डकमण्डलुश्रीविद्योत्तमानकरभूषणमिन्दुवर्णम् ।
स्तम्बेरमाननचतुष्टयशोभमानम् त्वां यः स्मरेद्विद्वज्जगणाधिपते स धन्यः ॥

Bright, white like the full moon in body-colour (indu-varṇa), he is four-headed (ānana-chatusṭaya) and four-armed, carrying in them book of scripture (pustaka), rosary (akṣhaḡaṇa), mendicant's staff (daṇḍa) and holy water-pot (kamaṇḍalu).



7. Siddhi-gaṇapati :

पक्वचूतफलपुष्पमञ्जरी - चेक्षुदण्डतिलमोदकैः सह ।

उद्वहन्परशुमस्तु ते नमः श्रीसमृद्धियुत हेमपिङ्गल ॥

Tawny gold in body-colour (hema-piṅgala), and accompanied by two consorts representing prosperity and plenty (śrī - samṛddhi-yuta), he has four hands in which he carries ripe mango fruit (pakva-chūta), bunch of flowers (pushpa-mañjari), sugar-cane stalk (ikshu-daṇḍa), and sesamum sweet-cake (tila-modaka). He also carries a battle-axe (presumably with his trunk) (paraśum udvahan). Some drawings make the trunk hold the sweet-cake.



UCCHISHTA-GANAPATI

8. Ucchishṭa-gaṇapati :

नीलाब्जदाडिमीवीणाशालीगुञ्जाक्षसूत्रकम् ।
दधदुच्छिष्टनामायं गणेशः पातु मेचकः ॥

Also

बिभ्राणोऽब्जकबीजपूरकगदा दन्तेक्षुबाणैः समम् ।
बिभ्राणो मणिकुम्भशालिकणिशं पाशं च वक्त्रान्वितम् ।
गौराङ्ग्या रुचिरारविन्दयुतया देव्या सनाथान्तिकः ।
शोणाङ्गः शुभमातनोतु भवतां नित्यं गणेशो महान् ॥

Dark coloured (mechaka), his form is four-armed, carrying in them blue lotus (nīlābja), lute (vīṇā), paddy grain stalks (śāli-guñja) and rosary (akshasūtra). He holds in his trunk a pomegranate fruit (dāḍima). In some representations, he is shown as amorously enjoying stroking with his trunk the vulva of a feminine consort seated on his left lap (nārī-yoni-rasāsvāda-lolupam kāmamohitam).

Ucchishṭa-gaṇapati in the Uttarāmnāya tradition is to be fashioned in the root of the śvetārka plant or from a markāṭi-kāshṭha. He is sculpted as naked. As an unmatta, he is seated on a red lotus, with a body red in colour and three eyes. He carries in his four hands noose, goad, bowl of sweet cakes (modaka-pātra) and his broken tusk.

Uttara-kāmikāgama (45th paṭala) prescribes that the feminine consort in this case must be well decorated with all ornaments but nude (digambarā), exceedingly pretty and two-armed, holding a noose (pāśa) in the left hand, and with the right hand touching the penis of Gaṇapati (guhyam dakṣiṇena kareṇa sprśantī devam). Gaṇapati must be four-armed and three-eyed, dark-coloured and nude (śyāma-varṇa, digambara), carrying in three of his hands noose (pāśa), goad (aṅkuśa) and sugar-cane stalk (ikshudaṇḍa). His left hand or his trunk (vāmena, pushkareṇā pi) must be stroking the vulva of his consort (devīm guhyakam sprśantam).



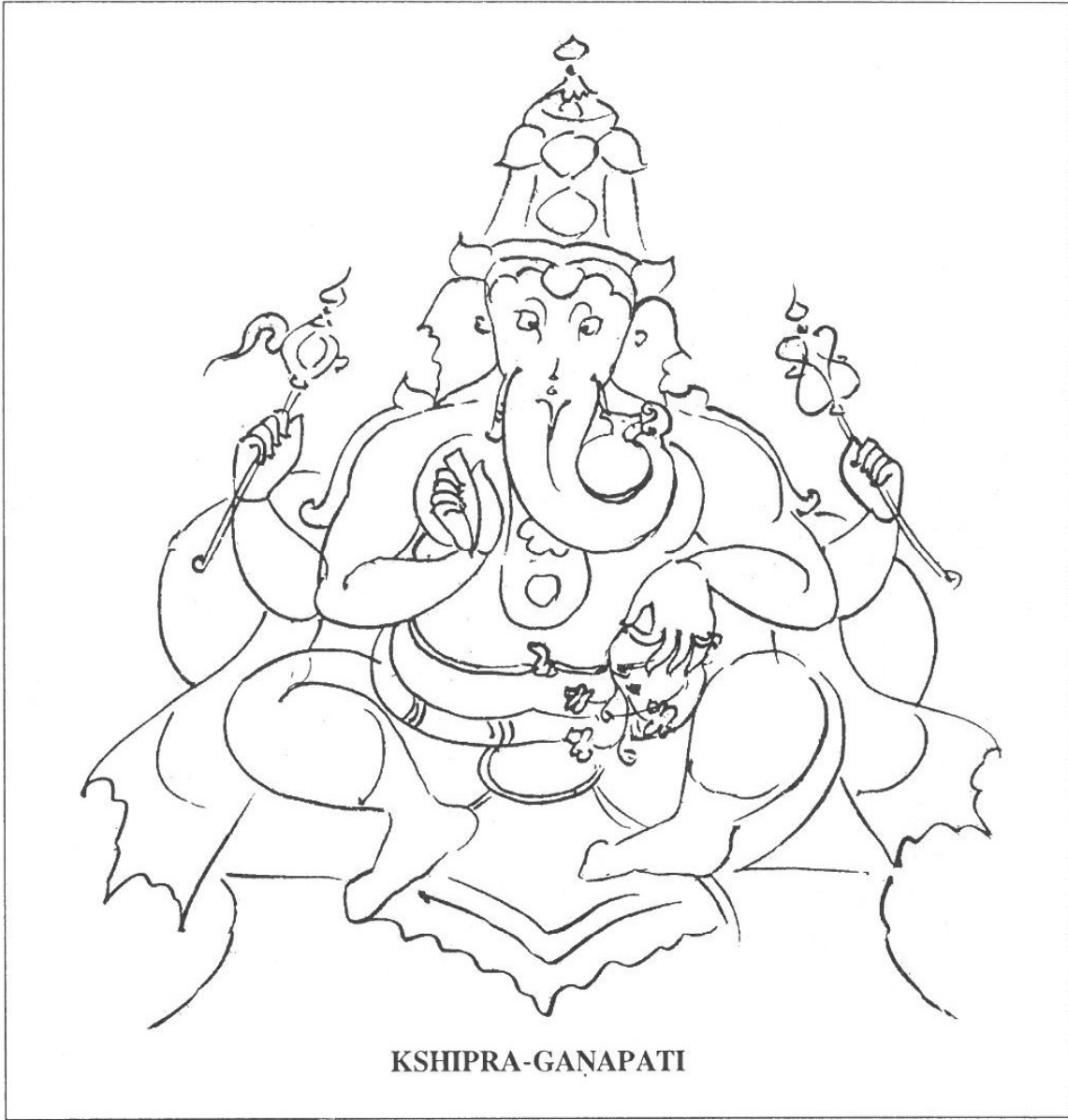
VIGHNA-GAṆAPATI

9. Vighna-gaṇapati :

शंखेक्षुचापकुसुमेषुकुठारपाशचक्रस्वदन्तसृणिमञ्जरिकाशरौघैः ।

पाणिश्रितैः परिसमीहितभूषणश्रीर्विघ्नेश्वरो विजयते तपनीयगौरः ॥

Burnished gold in body-colour (tāpanīya-gaurah) and well decorated with all ornaments, he has ten arms in which he carries conch (śaṅkha), bow of sugar-cane stalk (ikṣhu-chāpa), flowers as arrows (kusumeshu), axe (kuṭhāra), noose (pāśa), discuss (chakra), his own broken tusk (svadanta), goad (śṛṅgi), bunch of flowers (mañjarikā) and reed-shafts (śaraugha).



KSHIPRA-GAṆAPATI

10. Kshipra-gaṇapati :

दन्तकल्पलतापाशरत्नकुम्भाङ्कुशोज्ज्वलम् ।

बन्धूककमनीयाभं ध्यायेत् क्षिप्रगणाधिपम् ॥

Red in body-colour like the bandhūka flower, he is four-armed, carrying in them tusk (danta), the wish-fulfilling creeper (kalpa-latā), noose (pāśa) and a pot of jewels (ratna-kumbha).



HERAMBA-GAṆAPATI

11. Heramba-gaṇapati :

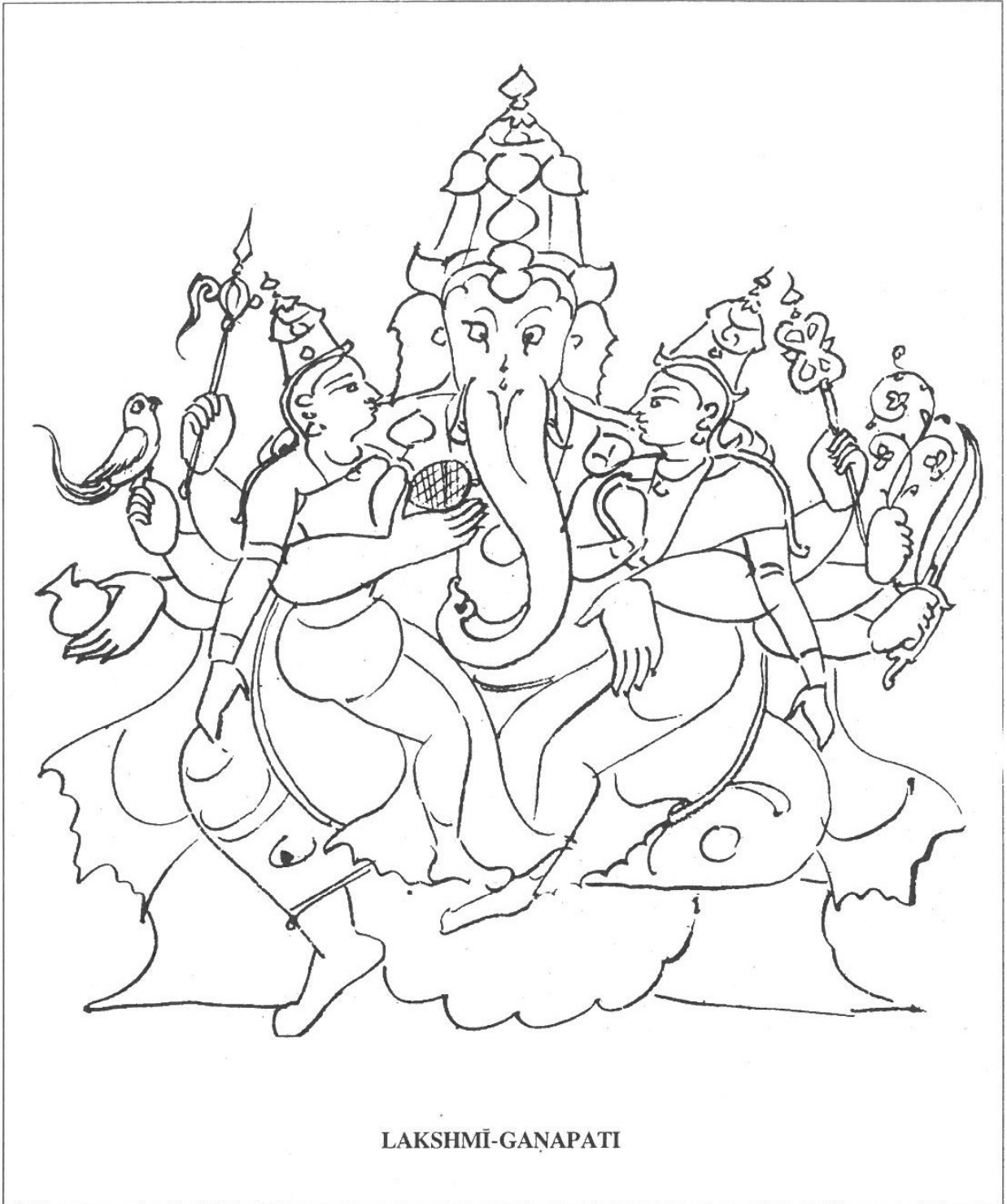
अभयवरदहस्तः पाशदन्ताक्षमाला
 सृणिपरशु दधानो मुद्गरं मोदकं च ।
 फलमधिगतसिंहः पञ्चामातङ्गवक्त्रः
 गणपतिरतिगौरः पातु हेरम्बनामा ॥

And another : given in Puraścāryārṇava :

रक्तमूर्तिं गणेशानं सर्वाभरणभूषितम् ।
 रक्तवस्त्रं त्रिनेत्रं च रक्तपद्मासनस्थितम् ॥
 चतुर्भुजं महाकायं द्विदन्तं सस्मिताननम् ।
 इष्टं च दक्षिणं वामे दधन्तमभयं करे ॥
 पाशाङ्कुशौ च हस्ताभ्यां जटामण्डलमण्डितम् ।

Resplendent with five heads (pañcamātāṅga-vaktrah) and ten hands, he is exceedingly white in body-colour (ati-gaura) and rides on a lion (adhigata-simhah). He carries in his hands the gestures of protection (abhaya) and boon-bestowal (varda), noose (pāśa), tusk (danta), rosary (akshamālā), goad (sr̥ṇi), battle-axe (paraśu), mallet (mudgara) and sweet cakes (modaka).

वन्दे दोर्भिर्दधानं जपवलयभुजे साङ्कुशे मोदकाभी -
 टङ्कामुद्यत्कपालं भुजगवररदान् स्वर्णकुम्भाद्यशुण्डम् ।
 सिंहस्थं पञ्चवक्त्रं त्रिनयनमरुणं दिव्यवस्त्रोरुभूषम्
 हेरम्बाख्यं महान्तं गणपतिमखिलस्वार्थदं प्रार्थयेऽहम् ॥



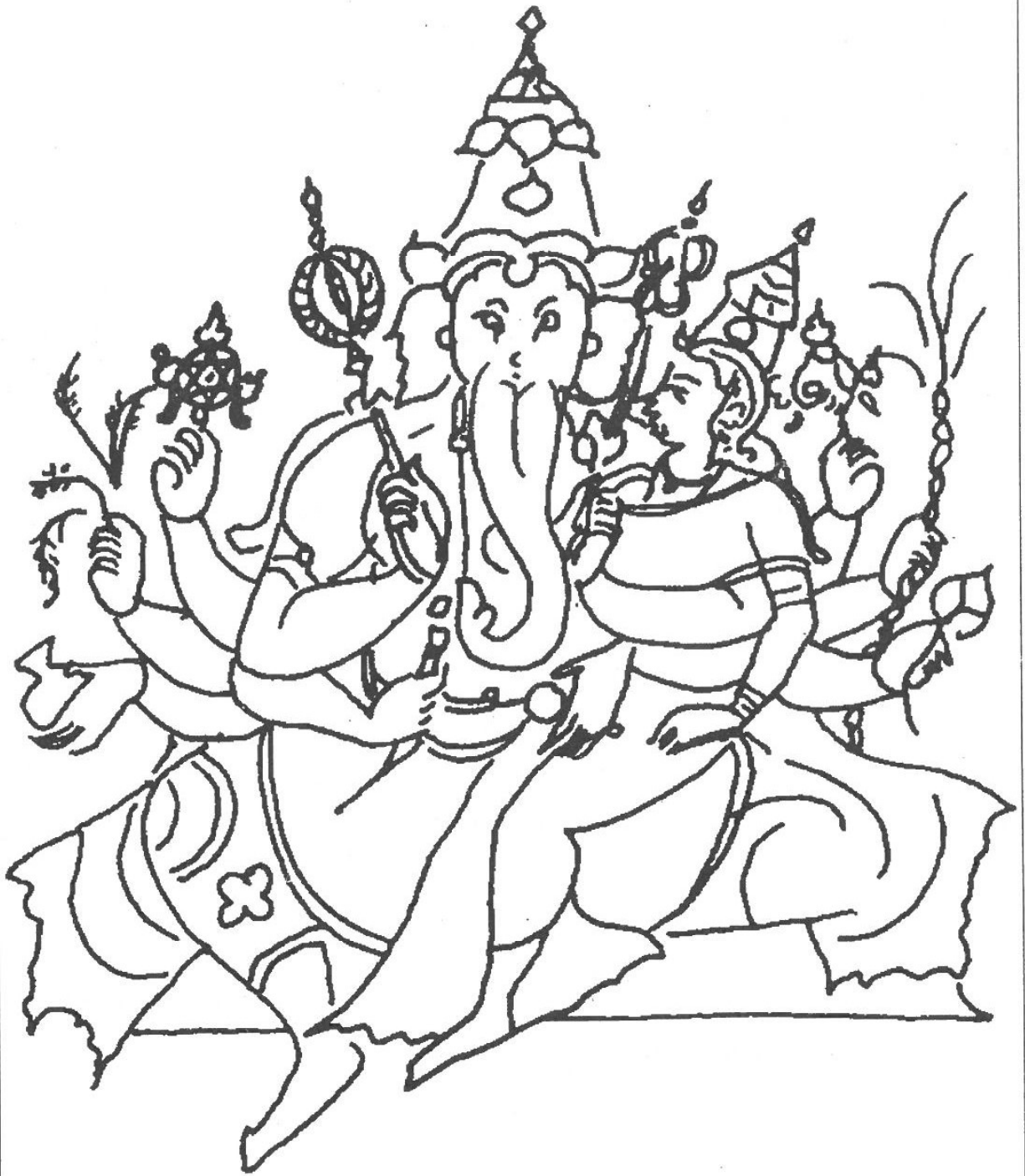
LAKSHMĪ-GANAPATI

12. Lakshmī-gaṇapati :

बिभ्राणः शुकबीजपूरकमिलन्माणिक्य कुम्भाङ्कुशान्
पाशं कल्पलतां च खड्गविलसज्ज्योतिः सुधानिर्झरः ।
श्यामेनात्तसरोरुहेण सहितं देवीद्वयं चान्तिके
गौराङ्गो वरदानहस्तसहितो लक्ष्मी गणेशोऽवतात् ॥

Fair-complexioned (gaurāṅga), the form resembles a flow of nectar (jyotiḥ-sudhājarijahara). He has ten hands, and seated at his sides are two feminine consorts (devīdvayam chāntike). He carries in his hands a parrot (śuka), pomegranate fruit (bīja-pūraka, pot of jewels (māṇikya-kumbha), goad (aṅkuśa), noose (pāśa), wish-fulfilling creeper (kalpa-latā), sword (khaḍga) and the gesture of boon-bestowal. His two remaining arms are engaged in embracing the feminine consorts, each of whom carries in one of her hands a lotus and puts the other arm round Gaṇapati.

In another form of Lakshmī-gaṇapati, he is three-eyed and four-armed. His trunk holds a golden pot (svarṇa-kalaśa). His normal right hand is in the posture of offering protection (abhaya), and the corresponding left hand holds his broken tusk. The other two hands carry discus and conch. Lakshmī is seated on his lap on the left side, holding the god in embrace with her right arm and carrying a lotus in her left.



MAHĀ-GAṆAPATI

13. Mahā-gaṇapati :

हस्तीन्द्राननमिन्दुचूडमरुणच्छायं त्रिनेत्रं रसादाश्लिष्टं प्रियया
 सपद्मकरया स्वाङ्गस्थया सन्ततम् ।
 बीजापूर गदेषुकार्मकलसच्चक्राब्जपाशोत्पल -
 व्रीह्यग्रस्वविषाणरत्नकलशान् हस्तैर्वहन्तं भजे ॥

This is one of the better known forms, and among the sects exclusively devoted to the worship of Gaṇapati collectively known as gāṇapatyas, the devotees of this particular form of Gaṇapati are largest in number. The body-colour in this form is reddish hue (aruṇa-cchāya); the head is decorated by the crescent moon (indu-chūḍa), and there are three eyes (trinetra, the third eye on the forehead). He is embraced by a feminine consort who is seated on his lap and who holds a lotus in her hand (āślishtam priyayā sa-padma-karayā). He is ten-armed, and carries in his hands a pomegranate (bījapūra), mace (gadā), the bow of sugar-cane stalk (ikshu-kārmuka), discus (chakra), noose (pāśa), blue lotus (utpala), paddy-stalks (vrīhyagra), his own broken tusk (sva-vishāṇa) and pot of jewels (ratna-kalāśa); the remaining arm holds his consort in embrace.

According to *Sāra-saṅgraha* on *Śrī-vidyārṇava-tantra*, Mahā-gaṇapati is seated on a bejewelled throne (ratna-simhāsana) under the Pārijāta-tree in the island known as Ratnadvīpa surrounded by the waters of the sugar-cane-juice ocean (ikshu-rasa-sāgara). On the throne is a six-petalled lotus spread out, and in the middle of the lotus is a triangle (trikoṇa) which is the seat of Mahā-gaṇapati.



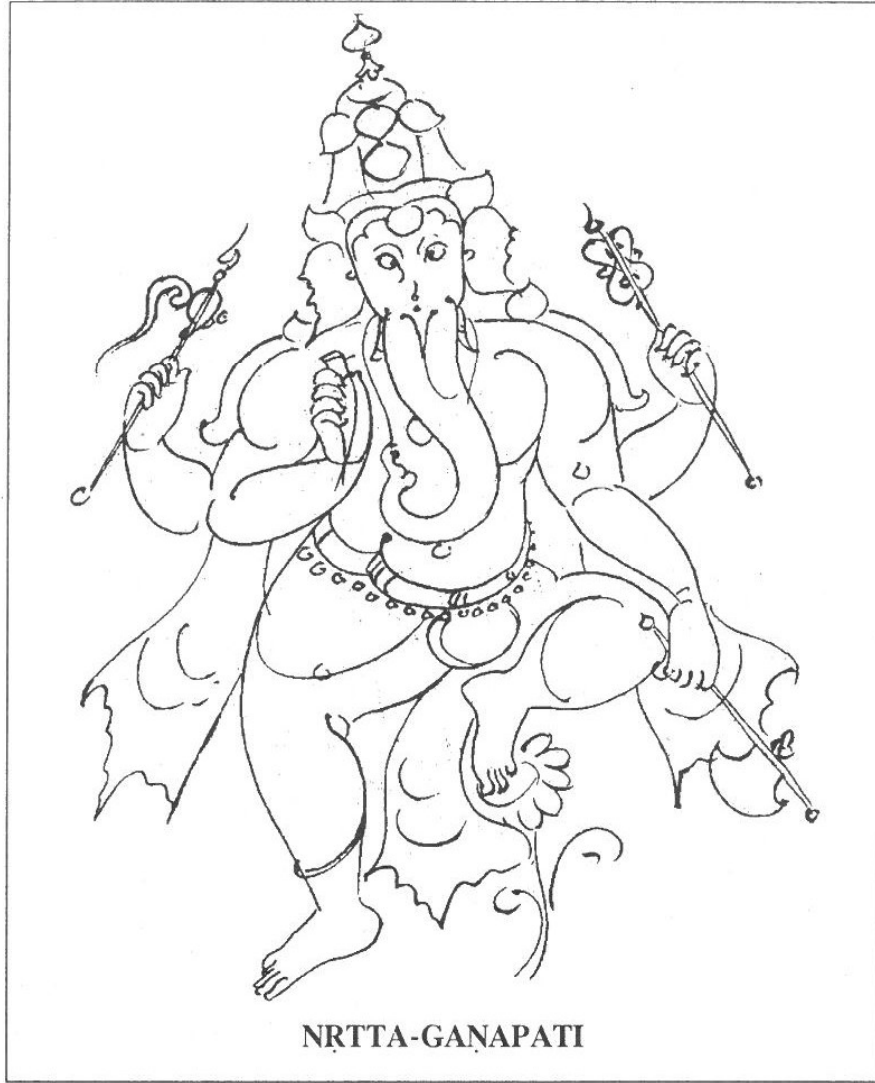
VIJAYA-GAṆAPATI

14. Vijaya-gaṇapati : (also called Vighna-rāja-gaṇapati)

पाशाङ्कुशस्वदन्ताम्रफलवानाखुवाहनः ।

विघ्नं निहन्तु नः सर्वं रक्तवर्णो विनायकः ॥

Red in body-colour, the form is distinguished by the mount, which is the mouse (ākhu-vāhana). It is four-armed, carrying in the hands noose (pāśa), goad (aṅkuśa), tusk (danta) and mango-fruit (āmra-phala). Gaṇapati here sets out on a victorious march against the host of obstacles. He is also called Bhuvaneśa-gaṇapati.



NṚTTA-GAṆAPATI

15. Nṛtta-gaṇapati :

पाशाङ्कुशापूपकुठारदन्त- चञ्चत्काराक्लुप्तवराङ्गुलीयकान् ।
पीतप्रभं कल्पतरोरधस्थम् भजामि नृत्तोपपदं गणेशम् ॥

Gaṇapati here is yellow in body-colour (pīta-prabham), and is seen dancing under the wish-fulfilling tree (kalpa-taror adhastham). He has four hands, and carries in them noose (pāśa), goad (aṅkuśa), battle-axe (kuṭhāra) and tusk (danta). He holds in his trunk the round cake made of dough (apūpa). There are also some representations where he is shown to have six hands.

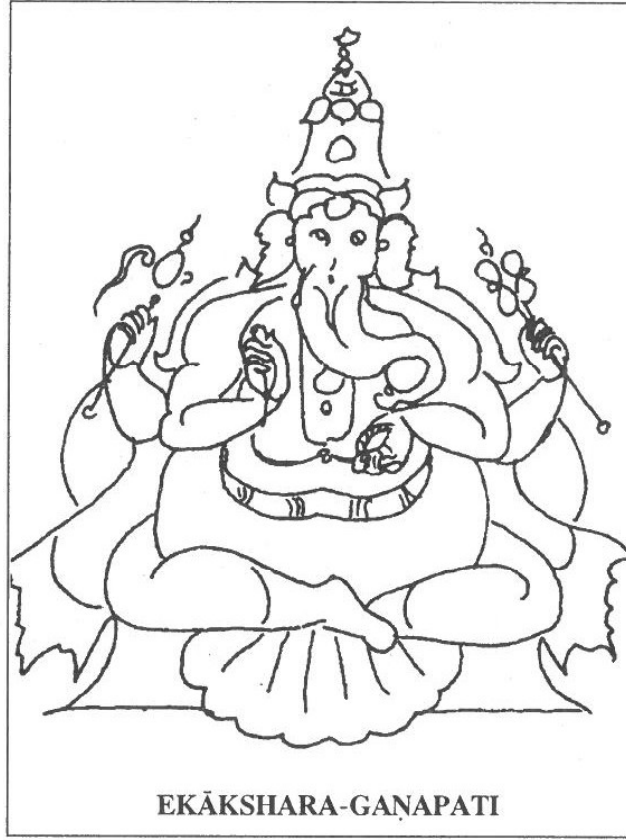


ŪRDHAVA-GAṆAPATI

16. Ūrdhava-gaṇapati :

कल्हारशालिकमलेक्षुकचापबाण-दन्तप्ररोहकगदी कनकोज्ज्वलाङ्गः ।
आलिङ्गनोद्यतकरो हरिताङ्गयष्ट्या देव्या करोतु शुभमूर्ध्वगणाधिपो मे ॥

Golden-coloured (kanakojjvalāṅga), he is shown in the company of a feminine consort (of light green colour), whom he embraces fast (ālīṅganodyata-karo haritāṅga-yashtyā devyā). He has eight hands, carrying in seven of them kalhāra flower, paddy stalk (śāli), lotus (kamala), bow of sugar-cane stalk (ikshu-chāpa), arrow (bāṇa), tusk (danta), and mace (gadā); the remaining arm is wound round the feminine consort.

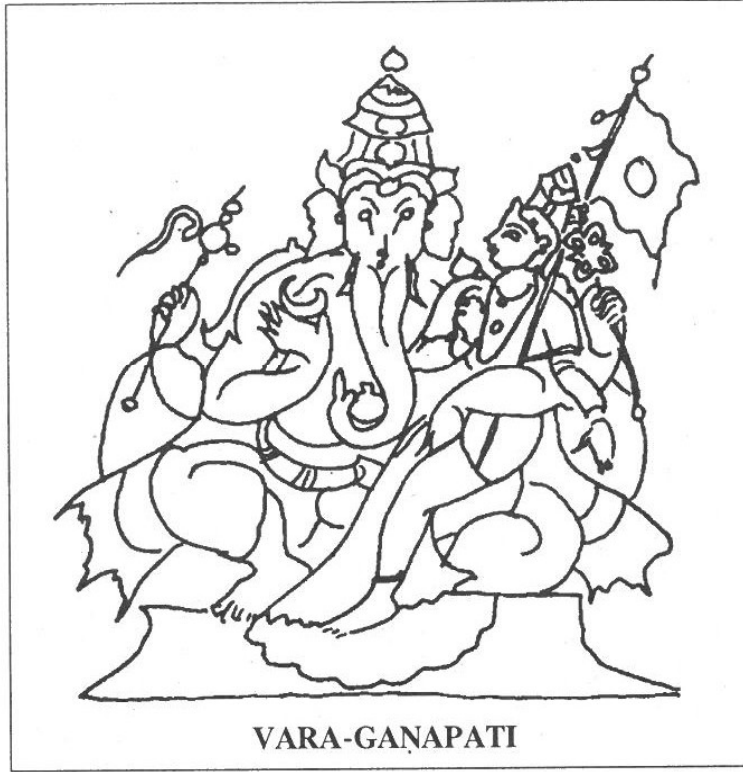


EKĀKSHARA-GAṆAPATI

17. Ekākshara-gaṇapati :

रक्तो रक्ताङ्गरागाङ्कुशकुसुमयुतस्तुन्दिलश्चन्द्रमौलिः ।
 रत्नैर्युक्तस्त्रिभिर्वाग्मनकरचरणो बीजपूरं दधानः
 हस्ताग्राक्लुप्तपाशाङ्कुशरदवरदो नागवक्त्रोऽहिभूषो ।
 देवः पद्मासनस्थो भवतु सुखकरो भूतये विघ्नराजः ॥

Red in body-colour, daubed with unguents, clad in red garments decorated with flowers, corpulent (tundila), three-eyed and wearing moon on the head (chandra-mauli), Gaṇapati here has exceedingly short legs and hands (vāmana-kara-charaṇa). He has four hands carrying noose (pāśa), goad (aṅkuśa), tusk (rada) and the gesture of boon-bestowal (varada). His trunk holds a pomegranate fruit (bīja-pūra). He has snakes as ornaments (ahi-bhūsha). He sits on a lotus seat (padmāsanastha).



18. Varā-gaṇapati :

सिन्दूराभमिभाननं त्रिनयनं हस्ते च पाशाङ्कुशौ ।
 बिभ्राणं मधुमत्कपालमनिशं साध्विन्दुमौलिं भजे ।
 पुष्ट्याश्लिष्टतनुं ध्वजाग्रकरया पद्मोल्लसद्भस्तया ।
 तद्योन्याहितपाणिमात्तवसुमत्पात्रोल्लसत्पुष्करम् ॥

Red in body-colour like bright red lead (sindūrābha), three-eyed, decorated with a moon on the head (indu-mauli), he has four hands, carrying in two upper hands noose (pāśa) and goad (aṅkuśa). His trunk holds a jar of wealth (āṭṭa-vasumat-pātrollasat-pushkara). He holds in embrace a feminine consort, Pushti, who carries a banner in one hand and lotus in the other. Gaṇapati's normal right hand is held in the gesture of boon-bestowal (vara) while holding a cup of liquor (madu-mat-kapāla). His normal left hand strokes the vulva of the consort (tad-yonyāhita-pāṇim).



TRYAKSHARA - GAṆAPATI

19. Tryakshara-gaṇapati :

गजेन्द्रवदनं साक्षाच्चलत्कर्णसुचामरम्
 हेमवर्णं चतुर्बाहुं पाशाङ्कुशधरं वरम्।
 स्वदन्तं दक्षिणे हस्ते सव्ये त्वाम्रफलं तथा
 पुष्करे मोदकं चैव धारयन्तमनुस्मरेत्॥

Golden-coloured (hema-varṇa), and with large fanning ears (chalat-karṇa-suchāmara), Gaṇapati in this form is four-armed, carrying noose (pāśa), goad (aṅkuśa), gesture of boon-bestowal (vara), his own tusk (sva-danta) and a mango-fruit (āmra-phala). In his trunk he holds a sweet cake (modaka).



KSHIPRA-PRASĀDA-GAṆAPATI

20. Kshipra-prasāda-gaṇapati :

धृतपाशाङ्कुशकल्पलतास्वदन्तश्च बीजपूरयुतः ।
 शशिशकलकलितमौलिखिलोचनोऽरुणश्च गजवदनः ।
 भासुरभूषणदीप्तो बृहदुदरः पद्मविष्टरोल्लसितः ।
 विघ्नपयोधरपवनः करधृतकमलः सदास्तु मे भूत्यै ॥

Śāradā-tilaka has this verse

पाशाङ्कुशौ कल्पलतां विषाणाम् दधत् स्वतुण्डाहितबीजपूरः ।
 रक्तस्त्रिनेत्रस्तरुणेन्दुमौलिर्हारोज्ज्वलो हस्तिमुखोऽवताद्वः ॥

Pale red in body-colour (aruṇa), Gaṇapati in this form is three-eyed (trilochana) and wears on his head crescent moon (śasi-śakala-kalita-mauli). He has a large belly (br̥had-udara), and is seated on a mat of lotus (padma-visṭhara). He has four hands, carrying noose (pāśa), goad (aṅkuśa), wish-fulfilling creeper (kalpalatā) and his own broken tusk (sva-danta). His trunk holds a pomegranate fruit (bījapūra). He is the storm that drives away the clouds of obstacles (vighna-payodharapavna)



21. Haridrā-gaṇapati :

हरिद्राभं चतुर्बाहुं हरिद्रवदनं प्रभुम्।
पाशाङ्कुशधरं देवं मोदकं दन्तमेव च।
भक्ताभयप्रदातारं वन्दे विघ्नविनाशनम्॥

Mantra-ratnākara gives a variant verse :

पाशाङ्कुशौ मोदकमेकदन्तं करैर्दधानं कनकासनस्थम्।
हरिद्रखण्डप्रतिमं त्रिणेत्रं पीतांशुकं रात्रिगणेशमीडे

Also

हरिद्राभं चतुर्बाहुं हारीतवसनं विभुम्।
पाशाङ्कुशधरं देवं मोदकं दन्तमेव च॥

Turmeric yellow in colour (haridrā), he is four-armed, carrying in them noose (pāśa), goad (aṅkuśa), tusk (danta) and sweet-cake (modaka). He offers protection to his devotees (bhaktābhayaṇpradātā).

Haridarā-Gaṇapati, according to the Dakṣiṇāmnāya texts, is yellow in body colour and wears yellow-coloured garments. He sits on jewelled throne, and is six-armed. He carries in his three hands on the right side goad, krodha-mudrā and gesture of protection and in his hands on the left side noose, axe and the gesture of boon-bestowal.



22. Eka-danta-gaṇapati :

लम्बोदरं श्यामतनुं गणेशम्
 कुठारमक्षस्रजमूर्ध्वगात्रम् ।
 सलङ्गुकं दन्तमधः कराभ्याम्
 वामेतराभ्यां च दधानमीडे ॥

Also

रक्ताक्षमालापरशुं च दन्तं भक्ष्यं च दोर्भिः परितो दधानम् ।
 हेमाभकान्तिं त्रिदशं गजास्यं लम्बोदरं चैकरदं नमामि ॥

Dark-coloured (śyāma-tanu), he has protruding belly (lambodara) and assumes a standing posture (ūrdhva-gatra). He has four hands, and seen in them are axe (kuṭhāra), rosary (aksha-sraja), the sweet delicacy known as laḍḍuka and tusk (danta).



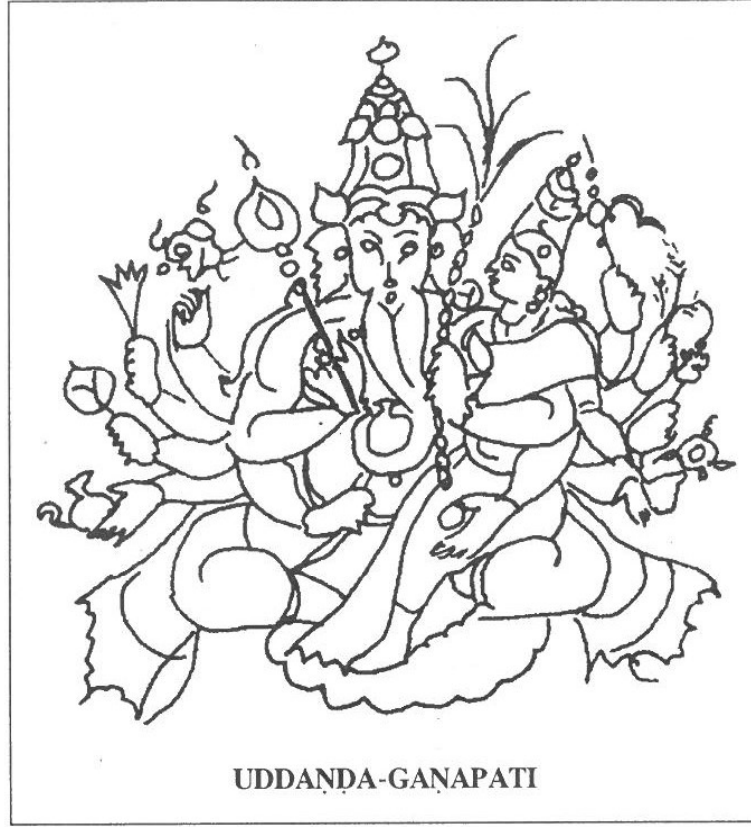
SRSHTI-GAṆAPATI

23. Sṛshṭi-gaṇapati :

पाशाङ्कुशस्वदन्ताम्रफलवानाखुवाहनः ।

विघ्नं निहन्तु नः शोणः सृष्टिदक्षो विनायकः ॥

Red in body-colour (śoṇa) and riding on a rat (ākhu-vāhana), this Gaṇapati who is skilled in creation (sṛshṭi-daksha) has four hands carrying noose (pāśa), goad (aṅkuśa), his own broken tusk (sva-danta) and mango-fruit (āmra-phala).



UDDAṆḌA-GAṆAPATI

24. Uddāṇḍa-gaṇapati :

कल्हाराम्बुजबीजपूरकगदादन्तेक्षुचापं सुमम् ।
 बिभ्राणो मणिकुम्भशालिकलशं पाशं सृणिं चाब्जकम् ।
 गौराङ्ग्या रुचिरारविन्दकरया देव्या समालिङ्गितः ।
 शोणाङ्गः शुभमातनोतु भजतामुद्दण्डविघ्नेश्वरः ॥

Red in body-colour (śoṇāṅga), He is seated, embracing a fair-complexioned feminine consort who is seated on his lap and who holds a lovely lotus in hand (gaurāṅgyāchirāravinda-karayā devyā samāliṅgitah). He has twelve hands, and he carries in them a kalhāra flower, lotus flower (ambuja), pomegranate fruit (bija-pūraka), mace (gadā), tusk (danta), sugar-cane stalk (ikshu-chāpa), another flower (suma), pot of jewels (maṇi-kumbha), stalks of paddy-grain (śāli-śakala), noose (pāśa), goad (sṛṇi), another lotus (abjaka).



25. Rṇa-vimochaka-gaṇapati :

पाशाङ्कुशौ दन्तजम्बू दधानः स्फाटिकप्रभः ।

रक्तांशुको गणपतिर्मुदे स्यादृणमोचकः ॥

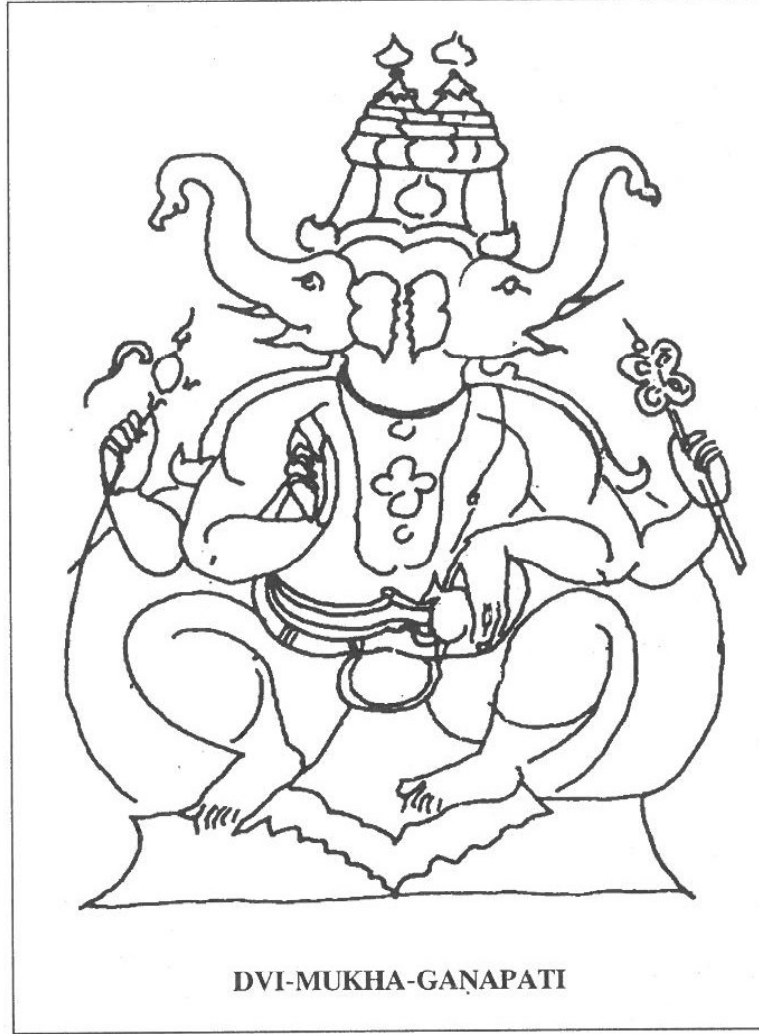
This form of Gaṇapati is worshipped by devotees to free themselves from indebtedness. He is four-armed, carrying in them noose (pāśa), goad (aṅkuśa), tusk (danta) and rose-apple (jambū). He is crystal white (sphaṭika-prabha) in body-colour.



26. Duṇḍhi-Gaṇapati :

अक्षमालां कुठारं च रत्नपात्रं स्वदन्तकम् ।
धत्ते करैर्विघ्नराजो दुण्ढिनामा मुदेऽस्तु नः ।

The form known as Duṇḍhi is a special form present in Vārāṇasī, and worshipped to remove obstacles in the worship of Viśvanātha. He is red in colour, and is four-armed, carrying in them rosary (aksha-mālā), axe (kuṭhāra), pot of jewels (ratna-pātra) and his own broken tusk (sva-data).



DVI-MUKHA-GAṆAPATI

27. Dvi-mukha-gaṇapati :

स्वदन्तपाशाङ्कुशरत्नपात्रम् करैर्दधानो हरिनीलगात्रः ।
रक्तांशुको रत्नकिरीटमाली भूत्यै सदा मे द्विमुखो गणेशः ॥

The Gaṇeśa in this form is two-headed, and his body colour is greenish blue (harinīla-gātra). He wears red garments (raktāṁśuka) and be-jewelled crown on his head (ratna-kirīṭa-mauli). He has four hands, and carries in them his own tusk (sva-danta), noose (pāśa), goad (aṅkuśa) and bowl of jewels (ratna-pātra).



28. Tri-mukha-gaṇapati :

श्रीमत्तीक्ष्णशिखाङ्कुशाक्षवरदान् दक्षे दधानः करैः ।
 पाशं चामृतपूर्णकुम्भमभयं वामे दधानो मुदा ।
 पीठे स्वर्णमयारविन्दविलसत्सत्कर्णिका भासुरे ।
 स्वासीनस्त्रिमुखः पलाशरुचिरो नागाननः पातु नः ॥

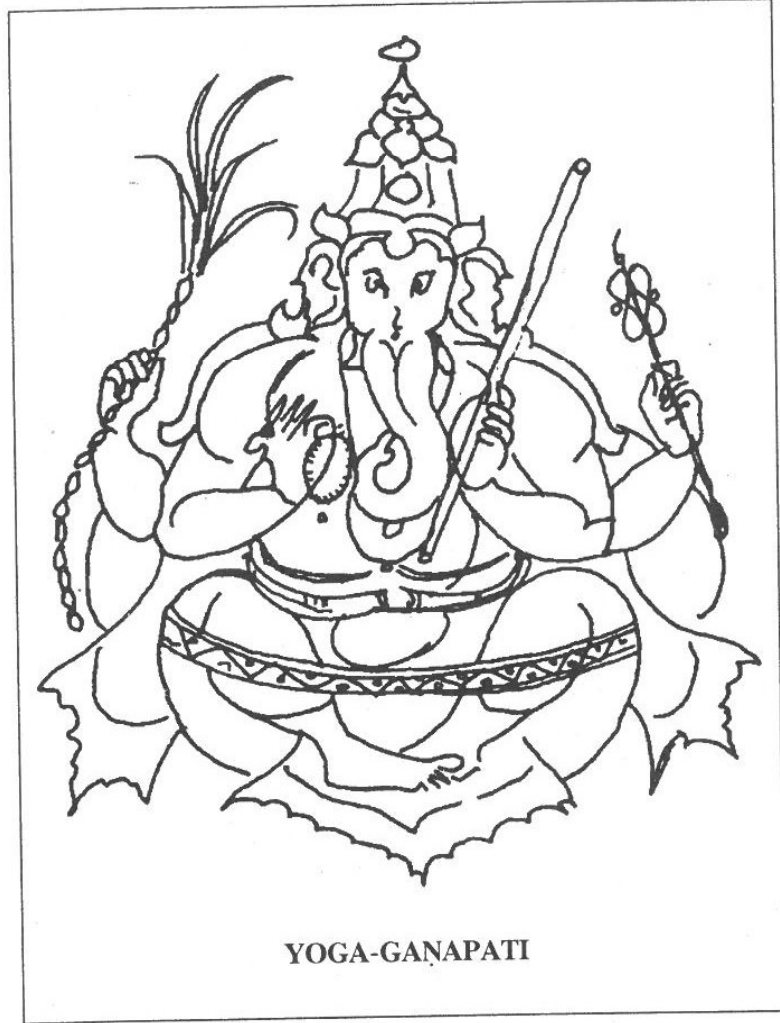
This form is distinguished by having three heads and being seated on a splendid throne in the shape of a golden lotus (pīṭhe svarṇamayāravinda-vilasat-karṇikā-bhāsure svāsīnah). His body-colour is bright red like the palāśa-flower. He has six arms, and he carries in his hands a goad with the sharp point (tīkshṇa-śikhāṅkuśa), rosary (aksha), noose (pāśa), jar full of nectar (amṛta-pūrṇa-kumbha), and the gestures of boon-bestowal (varda) and protection (abhaya).



29. Simha-gaṇapati :

वीणां कल्पलतामरिं च वरदं दक्षे विधत्ते करैर्वामे
 तामरसं च रत्नकलशं सन्मञ्जरीं चाभयम् ।
 शुष्ण्डादण्डलसन्मृगेन्द्रवदनः शंखेन्दुगौरः शुभो ।
 दीव्यद्रत्ननिभांशुको गणपतिः पायादपायात्स नः ॥

In this form, Gaṇapati has the lion's head but with a trunk (śuṇḍā-daṇḍalasanmrgendra-vadana). He has a body which is bright-white like conch or moon (śaṅkhendu-gaura). He has eight arms, carrying lute (vīṇā), wish-fulfilling creeper (kalpa-latā), discus (ari), gesture of boon bestowal (varada), lotus (tāmarasa), pot of jewels (ratna-kalśa), bunch of flowers (mañjari) and gesture of protection (abhaya).



30. Yoga-gaṇapati :

योगारूढो योगपट्टाभिरामो बालर्काभश्चन्द्रनीलांशुकाढ्यः ।
पाशेक्ष्वक्षान् योगदण्डं दधानो पायान्नित्यं योगविघ्नेश्वरो नः ॥

Gaṇapati in this form is seated in the meditative stance with crossed legs which are secured by a band (yogārūḍha, yogapaṭṭabhirāma). He is ruddy in body-colour like the rising sun (bālārkābha), and wears blue garments (nīlāmśuka). He has four hands in which he carries noose (pāśa), sugar-cane stalk (ikshu), rosary (aksha) and the yoga-staff (yoga-daṇḍa).



31. Durgā-gaṇapati :

तप्तकाञ्चनसंकाशश्चाष्टहस्तो महत्तनुः ।

दीप्ताङ्कुशं शरं चाक्षं दन्तं दक्षे वहन् करैः ।

वामे पाशं कार्मुकं च लतां जम्बु दधत्करैः ।

रक्तांशुकः सदा भूयादुर्गागणपतिर्मुदे ॥

With a corpulent body (mahat-tanu) and with the body-colour like that of burnished gold (taptakāñchana-saṅkāśa), and clad in red garments (raktāmśuka), Gaṇapati has in this form eight hands. He carries in them the flaming goad (diptāṅkuśa), arrow (śara), rosary (aksha) and tusk (danta), on the right side, and noose (pāśa), bow (kārmuka), wish-fulfilling creeper (latā) and rose-apple (jambu) on the left side.



SAṆKATA-HARA-GAṆAPATI

32. Saṅkaṭa-hara-gaṇapati :

बालार्कारुणकान्तिर्वामे बालां वहन्नङ्गे ।
 लसदिन्दीवरहस्तां गौराङ्गीं रत्नशोभाद्याम् ॥
 दक्षेऽङ्कुशवरदानं वामे पाशं च पायसं पात्रम् ।
 नीलांशुकलसमानःपीठे पद्मारुणे तिष्ठन् ।
 सङ्कटहरणः पायात् सङ्कटपूगाद् गजाननो नित्यम् ॥

Also called Saṅkaṣṭa-hara gaṇapati, he is resplendently ruddy like the morning sun (bālārkaṛuṇa-kānti) and seated on his left lap is a damsel, fair-complexioned, wearing deep-blue garments (nīlāmśuka), decorated with jewelled ornaments and holding a splendid lotus in hand (lasad-indīvarahastam gaurāṅgīm ratna-śobhāḍhyām). He has four hands, and carries goad (aṅkuśa) and gesture of boon-bestowal (vara-dāna) on the right side, and noose (pāsa) and bowl of sweet rice-pudding (pāyasa-pātra) on the left side. He is seated on a pink lotus (pīṭhe padmāruṇe). He is sometimes represented as standing on lotus.

Details of thirty-two forms of Gaṇapati with colour, and other details are given below :

	Colour	No. of Hands	No. of Faces	Seat	With or without Śakti
1. Bāla-gaṇapati	Red	4	1	Lotus	-
2. Taruṇa-gaṇapati	Red	8	1	-	-
3. Bhakta-gaṇapati	White	4	1	-	-
4. Vīra-gaṇapati	Red	16	1	-	-
5. Śakti-gaṇapati	Lead-red (Sindūra)	4	-	-	1 Śakti
6. Dvija-gaṇapati	White	4	4	-	-
7. Siddhi-gaṇapati	Yellow	4	1	-	2 Śaktis
8. Ucchishta-gaṇapati	Blue	4 or 6	1	-	1 Śakti
9. Vighna-gaṇapati	Golden	10 or 8	1	-	-
10. Kshipra-gaṇapati	Red	4	1	-	-
11. Heramba-gaṇapati	White	10	5	Lion	1 Śakti
12. Lakshmī-gaṇapati	White	10	1	-	2 Śaktis
13. Mahā-gaṇapati	Red	10	1	-	1 Śakti
14. Vijaya-gaṇapati	Red	4	1	Rat	-
15. Nṛtta-gaṇapati	Yellow	4 or 6	1	-	-
16. Ūrdhva-gaṇapati	Golden	8	1	-	1 Śakti
17. Ekakshara-gaṇapati	Red	4	1	Lotus	-
18. Vara-gaṇapati	Red	4	1	-	1 Śakti

	Colour	No. of Hands	no. of Faces	Seat	With or without Śakti
19. Tryakshara-gaṇapati	Golden	4	1	-	-
20. Kshipra-prasāda-gaṇapati	Red	4	1	Cushion	-
21. Haridrā-gaṇapati	Yellow or Green	4	1	-	-
22. Eka-danta-gaṇapati	Dark Blue	4	1	-	-
23. Srshti-gaṇapati	Red	4	1	Rat	-
24. Uddanda-gaṇapati	Red	12 or 10	1	-	-
25. Rṇa-vimochaka-gaṇapati	White	4	1	-	-
26. Duṇḍhi-Gaṇapati	Red	4	1	-	-
27. Dvi-mukha-gaṇapati	Blue	4	2	-	-
28. Tri-mukha-gaṇapati	Red	4	3	-	-
29. Simha-gaṇapati	White	8	1	-	-
30. Yoga-gaṇapati	Red or Green	4	1	-	-
31. Durgā-gaṇapati	Burnished Gold	8	1	-	-
32. Saṅkaṭa-hara-gaṇapati	Red	4	1	Lotus	-

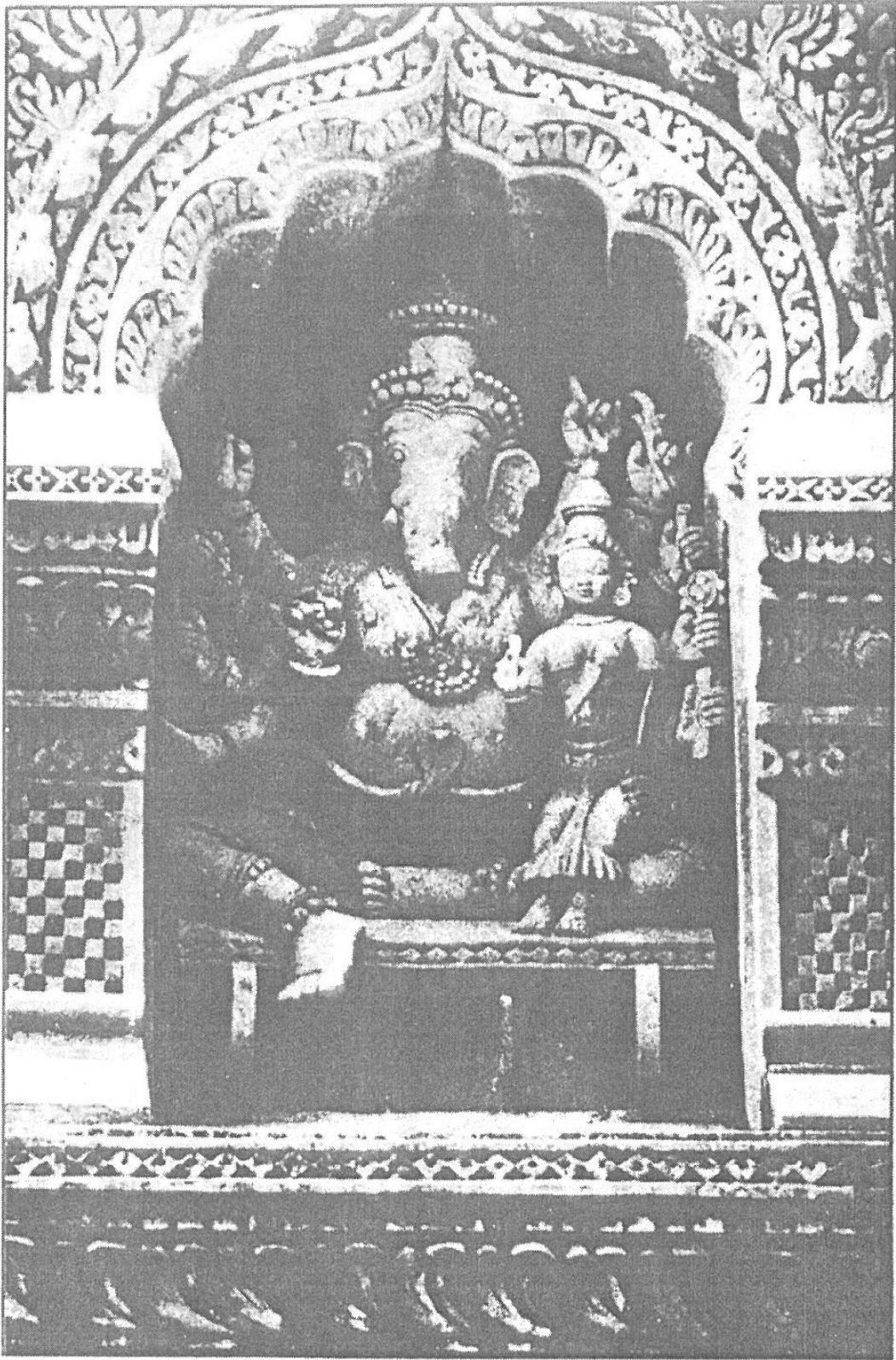


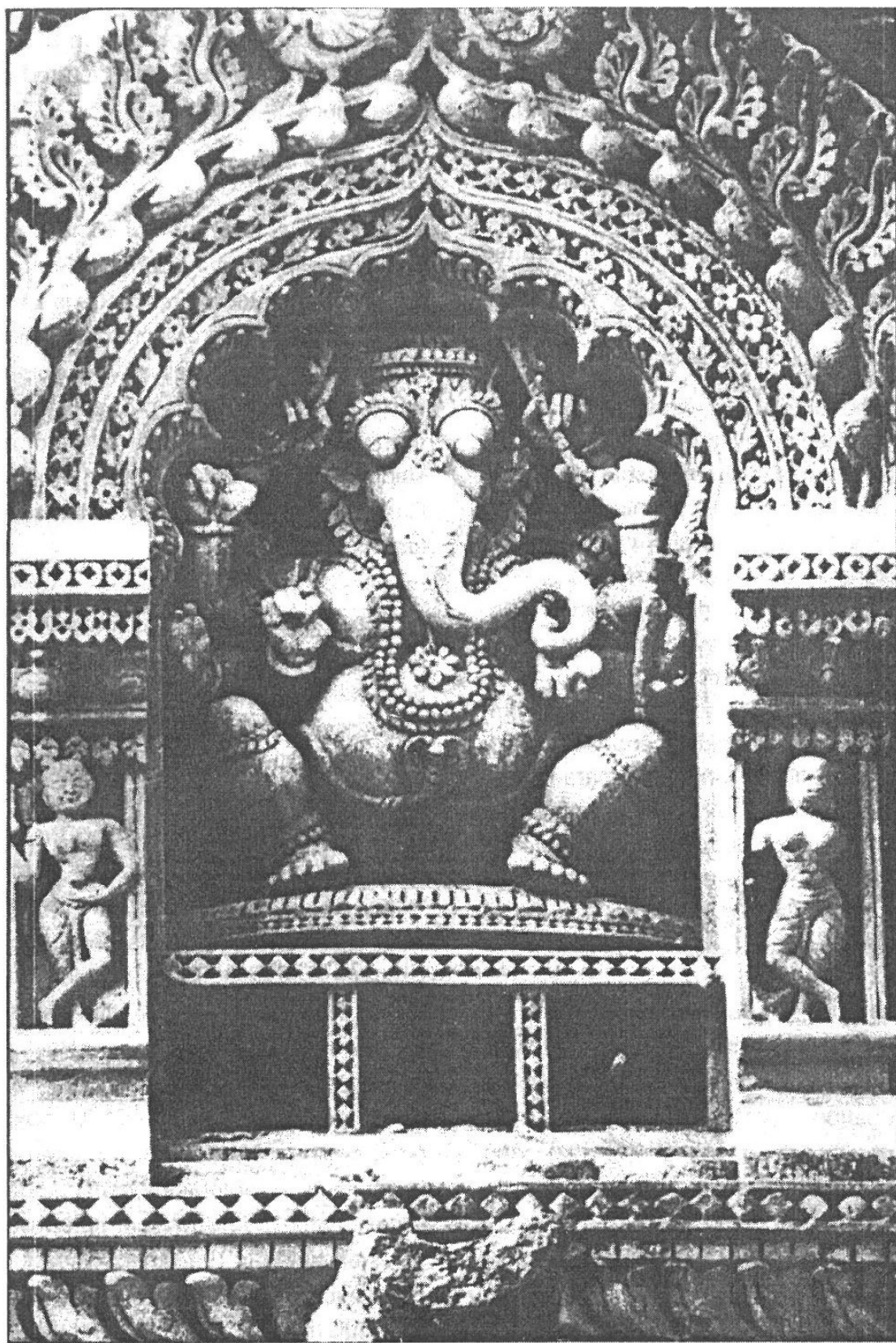
GAṆAPATI
(Nāṇjanguḍ)





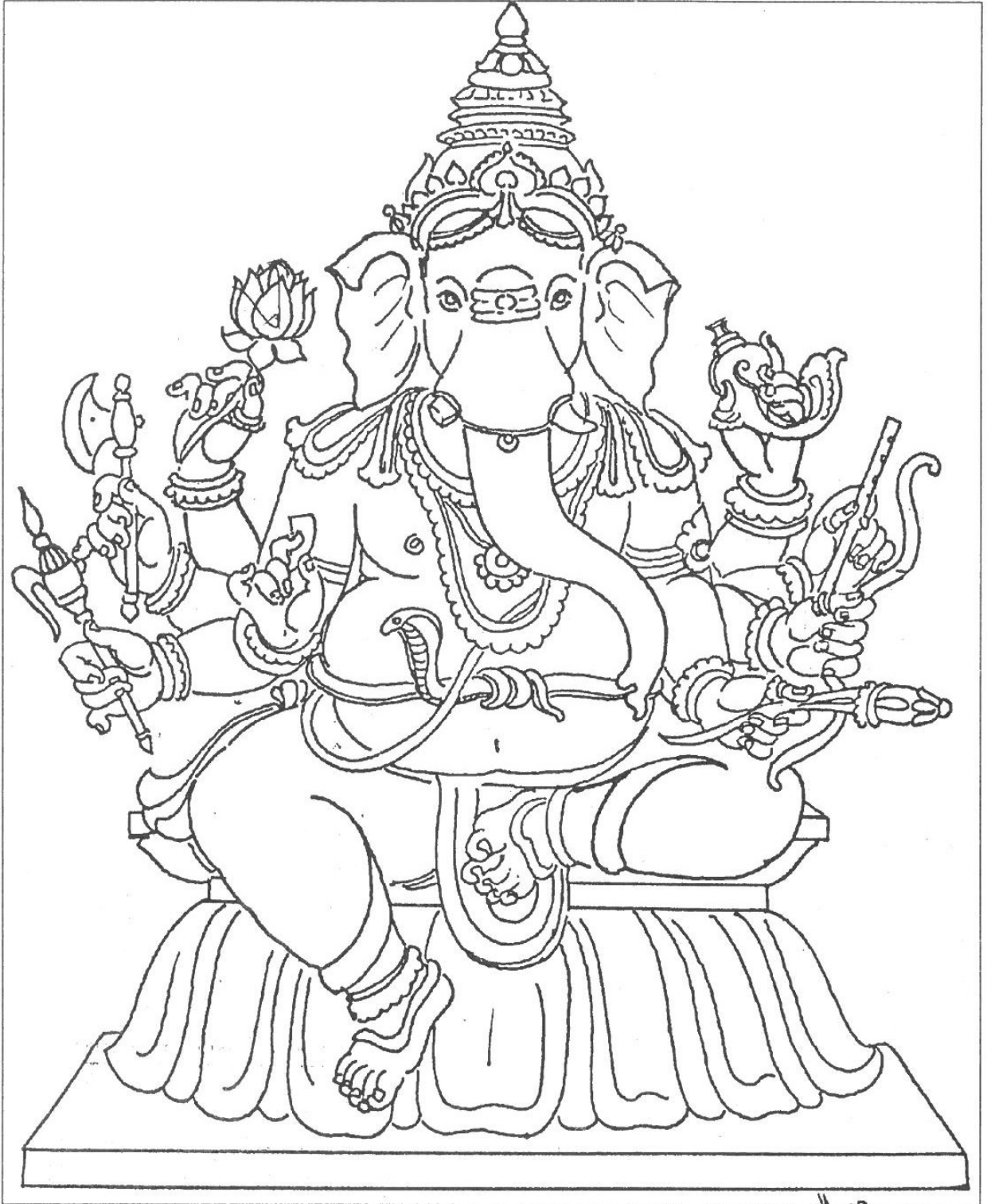
GAṆAPATI
(Nañjangud)







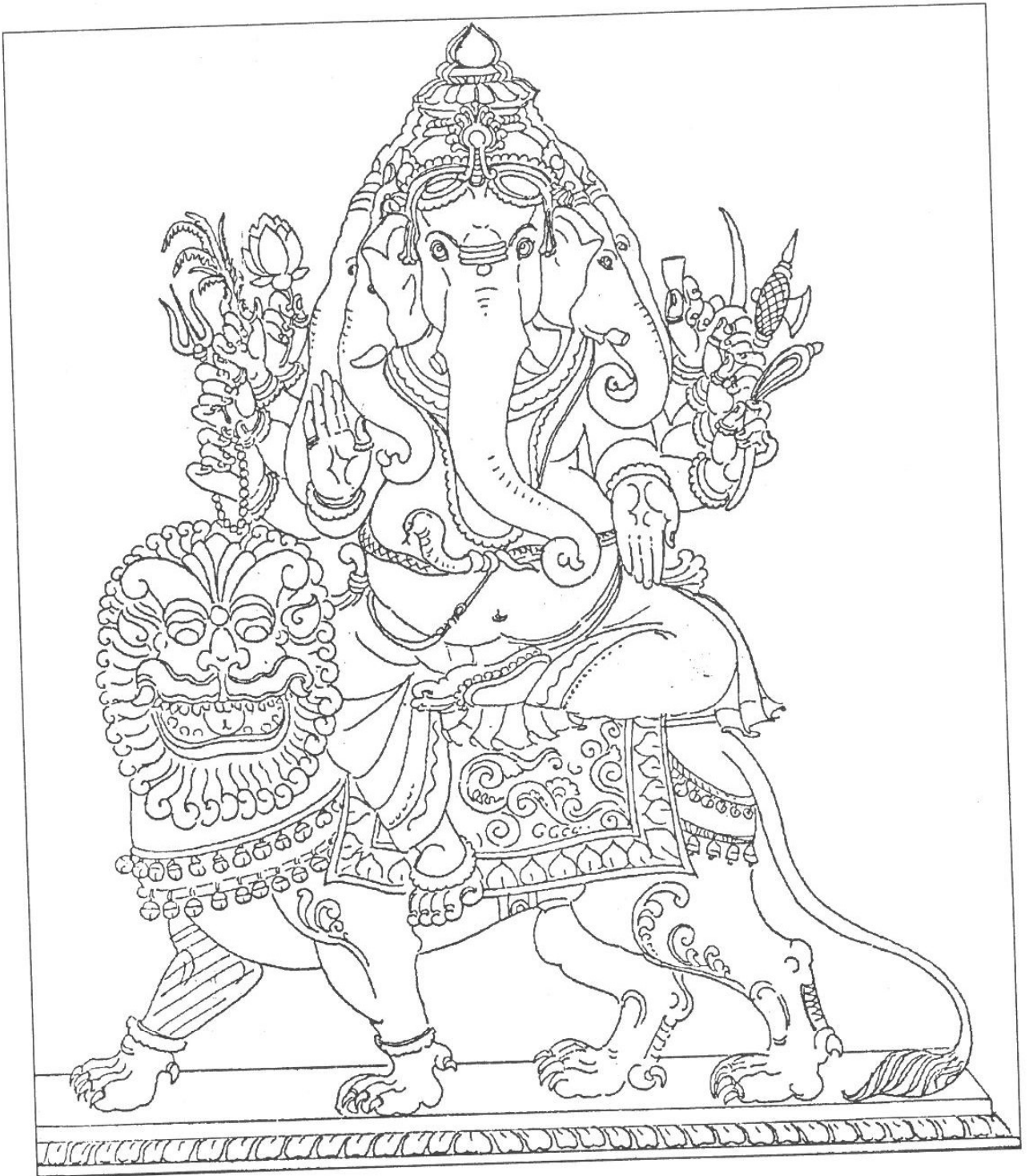
Arbhaka-Gaṇapati (Pillaiyār-paṭṭi, Tamil Nadu)



Mahā-Gaṇapati



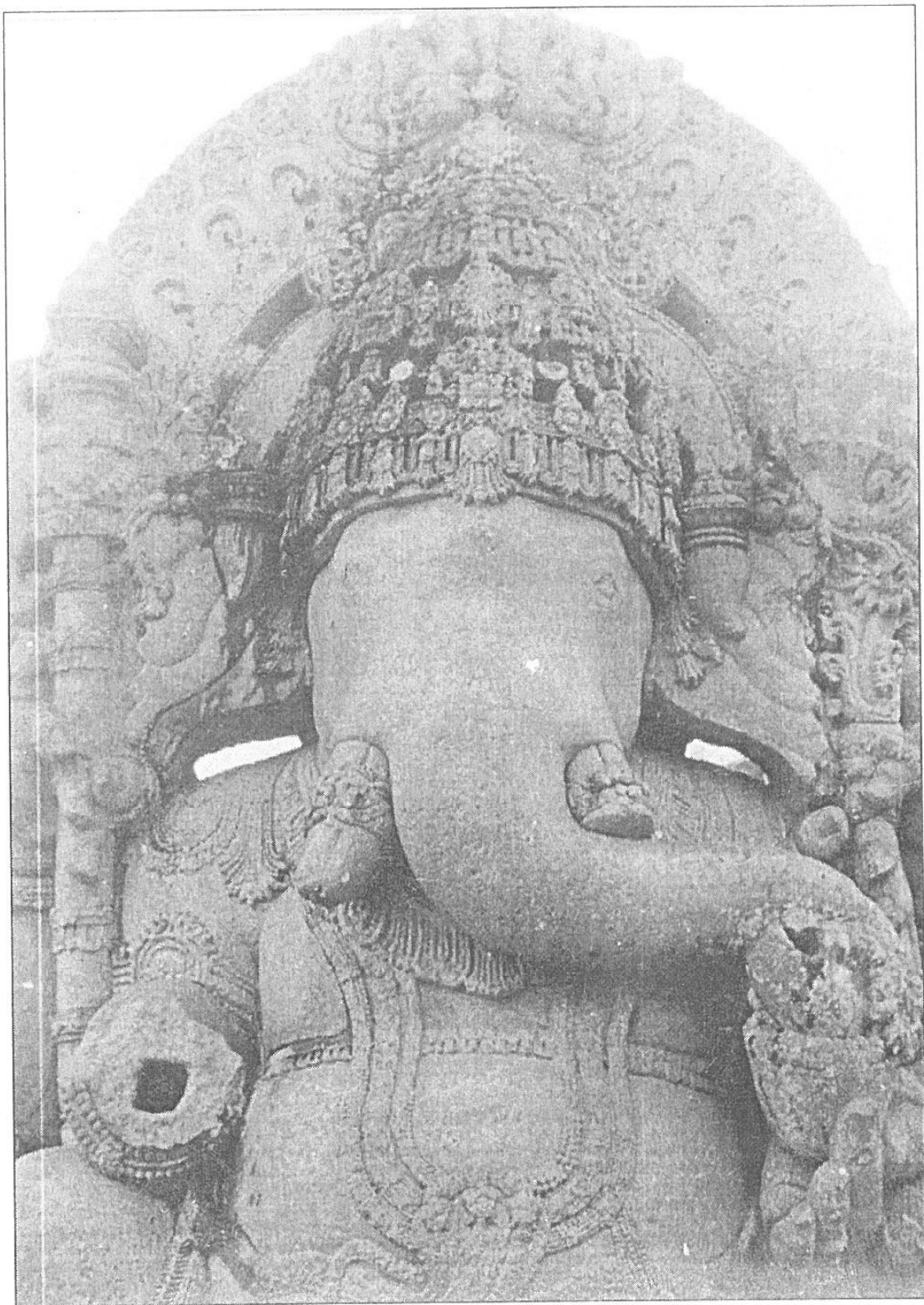
Sṛṣṭi-Gaṇapati
(Ananteśvara Temple Chariot, Chidambaram wood)



Heramba-Gaṇapati

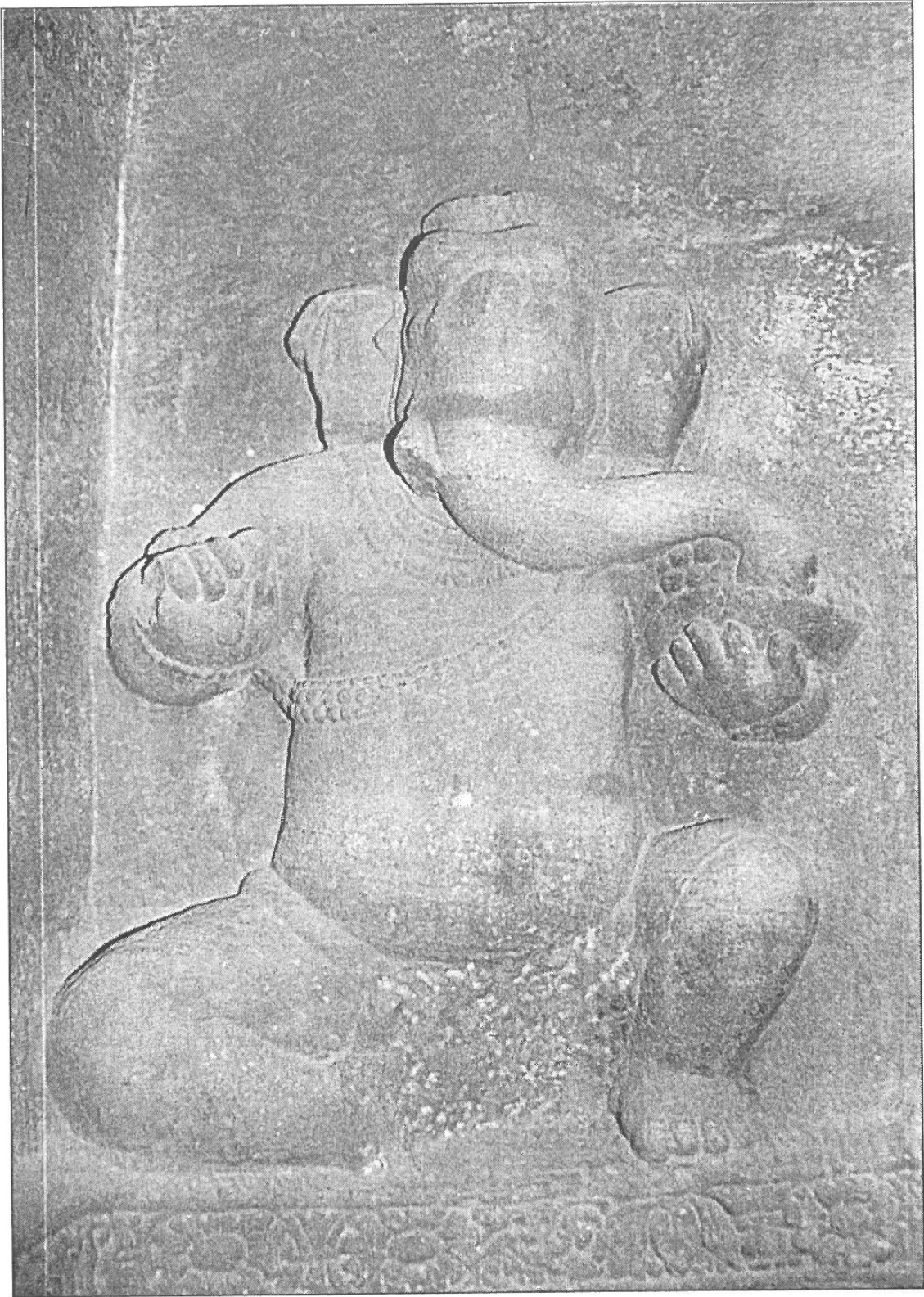


Ākhu-vāhana Gaṇapati



Hoysala-Gaṇapati





Dvibhuja-Gaṇapati



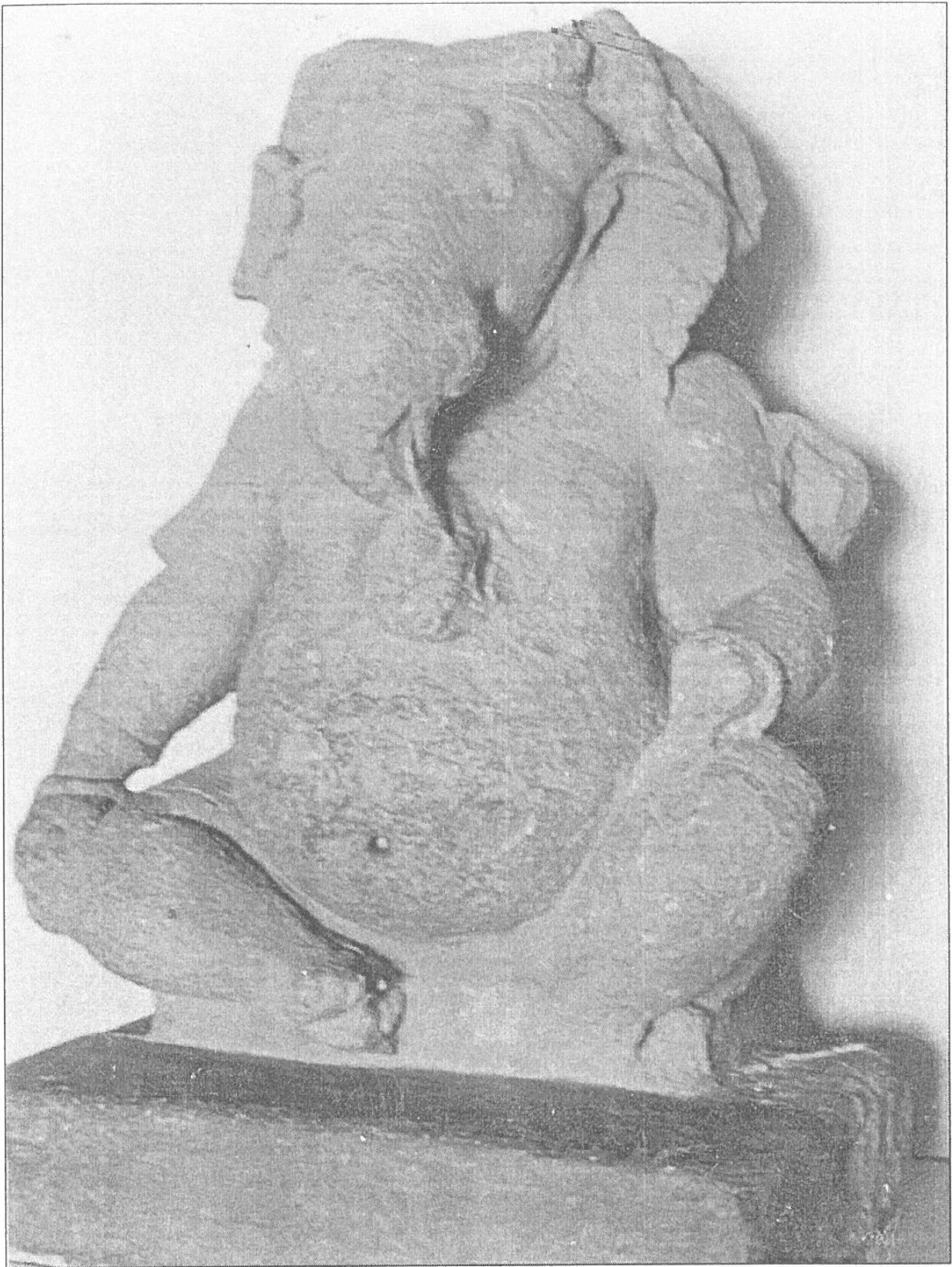














CHAPTER FOUR
SŪRYA
THE LORD OF PLANETS



ARYAMĀ

The significance of Sūrya in Indian thought is not only as one of the nine grahas or even as the lord of the grahas, but as identical with the supreme godhead Vishṇu. The worship of Sūrya, both as a pratyaksha-devatā and as parama-purusha, goes back at any rate to the early Vedic period; probably its antiquity reaches the remotest past. The first visible manifestation of the inscrutable power, inordinate effulgence, awe-inspiring glory and unfathomable mystery of godhead was perhaps intimated to the early man through the solar orb, which he looked at with abiding wonder.

It has been estimated that a little over fifteen per cent of the Ṛgvedic corpus is dedicated to Sūrya. There are in this hymnology ten full sūktas concerning Sūrya; and there are sixty 'ṛks' and a half ṛk eulogizing this god, and they are collected together in what is known as 'Saura-sūkta', which is employed to this day in the formal worship of Sūrya (Sūryopāsanā) as well as in the praxis of exercise called 'Sūrya-namaskāra'. The worship of the Sūn has been a continuous detail in Indian religion ever since the Vedic period. It has been referred to in our epics *Rāmāyaṇa* (which in its Yuddha-kāṇḍa section contains the well-known and oft-used text called 'Āditya-hṛdaya'), and *Mahābhārata*, and in the early purāṇas like *Mārkaṇḍeya* (where Sūrya is identified with the transcendental and immanent Brahman, and described as the very body of the three gods Brahma, Vishṇu and Śiva), *Bhaviṣyat* (where the pratimā-vidhi or a set of rules concerning the making of the icons of Sūrya is given, *Agni* and *Gāruḍa*. In fact, there is a purāṇa known as 'Sūrya-purāṇa', no doubt a later work, following the pattern of Śaiva purāṇas, a 'Śaura-upanishad' and a 'Saura-samhitā', a work of the fifth century A.D.

The author of *Brhat-Samhitā*, Varāha-mihira, (about 550 A.D.) was a devotee of Sūrya, and his work contains an iconographic account of Sūrya, as also later purāṇas like *Vishṇu-dharmottara*, *Skānda*, *Agni* and *Vārāha*. Some of the non-classical unpanishads like *Hamsa*, *Maṇḍala-brāhmaṇa*, and *Āruṇika* also suggest the prevalence of Sun worship. Sculptural manuals like *Aṅśumadbhedāgama* and *Śilpa-ratna* contain iconographic particulars of the Sūrya image.

The worship of Sūrya has been in evidence at the latest from the first century A.D. The Kushāṇas also were Sūrya-devotees, as were the later Guptas. Sūrya relief in the Khaṇḍ-agiri caves, the numerous iconic representations of Sūrya found in the Gupta and Pāla periods, the Sun-temples at Multan in North-west India, Khājūrāho, Modhera; all in Rājasthān Mārtanḍ and Koṇārka in Orissa evidence the popularity of the solar cult in the early Christian centuries (around the fifth century). It was around this time that the worship of five gods in a group (called pañchāyatana-pūjā) became widespread and accepted in the traditional milieu. Among the five gods was Sūrya, others being Vishṇu, Śiva, Gaṇeśa and Devi. *Bhaviṣya-purāṇa* (1,48,21) regards the worship of Sūrya in this pentad as most meritorious, for he is the most obvious god available to all of us in a concrete form:

प्रत्यक्षं देवता सूर्यो जगच्चक्षुर्दिवाकरः ।
तस्मादभ्यधिका काचिद्देवता नास्ति शाश्वती ॥

In the Pañchāyatana shrines in North India, especially Gujarāt, only four icons were installed, leaving out Sūrya, for he was all too evident in the sky.

There were also, around the seventh, eighth and ninth centuries, syncretic images of Vishṇu and Sūrya (Sūrya-nārāyaṇa). During the reign of Kulottuṅga-choḷa (1060-1118), there appeared a temple to this syncretistic deity in the Choḷa country (Sūrya-nārāyaṇār-kōil). The famous temple at Koṇārka, built by the eastern Gaṅga monarch Narasimha I of Orissa (1138-1164), was also intended to be a place of worship for Sūrya-Vishṇu.

It may be recalled that in the Ṛgvedic hymns, there are about a hundred references which identify Sūrya with Vishṇu, especially in his three strides (e.g. 1, 22, 20 'tad vishṇoh paramam padam', 1, 22, 17 'idam vishṇur vichakrame', 1, 154, 5 etc). Yāska (12, 19) mentions that according to Śākāpūṇi the three steps of Vishṇu refer to the earth, the midregion and the heavens, which are traversed by Sūrya; according to another authority, Aurnāvābha, the reference is to the rising sun (samārohaṇa or Udaya-giri), the midday sun (vishṇu-padā or ākāśa), and the setting sun (gaya-śiras).

यदिदं किञ्च तद्विक्रमते विष्णुस्त्रिधा निधत्ते पदम्।

पृथिव्यामन्तरिक्षे दिवीति शाकपूणिः।

समारोहणे विष्णुपदे गयशिरसीत्यौर्णवाभः।

Yāska himself appears to subscribe to the former view (viz. the view of Śākāpūṇi). The three regions represent the three forms of Sūrya: as 'pārthivāgni' (fire) on earth, as 'vidyut' (lightning) in the midregion, and as Sūrya (sun) in the heavens. The expression 'Vishṇu' means etymologically the one that pervades ('vyāpanād vishṇuh'), that is to say pervades the three regions with his splendour. This, according to Yāksha, is how Vishṇu is

identified with Sūrya:

1. अथ यद्विषितो भवति तद्विष्णुर्भवति ।

Sūrya when he pervades in all the realms becomes Vishṇu

2. विष्णुर्विशतेर्वा ।

When Sūrya enters everything with his rays, he is Vishṇu.

3. व्यश्नोतेर्वा ।

Sūrya is Vishṇu when he permeates all the realms with his rays.

It is further explained thus (12,19):

यदा विषितः व्याप्तोऽयमेव सूर्यो रश्मिभिर्भवति तदा विष्णुर्भवति । विशतेर्वा यदा विष्टः प्रविष्टः सर्वतो रश्मिभिर्भवति तदा विष्णुर्भवति । व्यश्नोतेर्वा विपूर्वस्य वाश्नोते यदा रश्मिभिरतिशयेनायं व्याप्तो भवति व्याप्नोति वा रश्मिभिरयं सर्वं तदा विष्णुरादित्यो भवति ।

Another R̥gvedic hymn (1,155,6) brings out the identify of Vishṇu with Sūrya, in terms of the time-wheel. Vishṇu is said to set the wheel of time rolling, prompting the ninety-four limbs of time: Samvatsara (year 1), ayanas (2), ṛtu (seasons, 5), māsa (months, 12), ardha-māsa (fortnights, 24), aho-rātri (solar days, 30), yāma (8), lagnas in each day (12). There is also a reference to the 'chakra' in the hands of Vishṇu beings the solar splendour (5,63,4, 'jyotiś charati chakram āyudham'). And Sūrya himself is viewed as the immense orb or maṇḍala burning bright like Agni (10, 7,3 'agner anīkam bṛhatah')



CHAKRA

Yāska (*Nirukta*, derives the word Sūrya from the three possible roots dhātus).

सूर्यः सर्तेर्वा सुवतेर्वा स्वर्यतेर्वा ।

(i) गत्यर्थक सु-सरति अन्तरिक्षे (आकाशे) इति सूर्यः ।

Sūrya is so called because he traverses in the midregion or sky. This derivation also suggests that the Sun moves forward, after the Bhaga's period (dawn) is over.

(ii) प्रेरणार्थक सूः

Sūrya is so called because he enlivens and prompts everything to activity (preraṇā) as soon as he arises.

(iii) सुपूर्वक गत्यर्थक ईर (सुईर)

Sūrya is so called because he is made to move brilliantly or descend on the earth, through air (Vāyu).

The period of Sūrya is said to follow that of Bhaga, another solar divinity, who is described as 'blind' or 'invisible (ibid, 12, 14,13)

अन्धो भग इत्याहुः । अनुत्सृष्टो न दृश्यते ।

जनं भगो गच्छति इति विज्ञायते ।

जनं गच्छत्यादित्य उदितेन ।

Bhaga is not blind in the sense that he is devoid of eyes. The passage makes it clear that because as early dawn he is indistinguishable from Sūrya,

he cannot see them. But Bhaga means wealth, treasure, or fortune, and people therefore seek him out; and he goes out to the people. But it is Āditya (as the sun that has arisen) that reaches the people. Bhaga is unseen when the Sun has not yet arisen.

People engage themselves in their work only when the Sun appears in the eastern horizon (*Rgveda*, 7,63,4)

नूनं जनाः सूर्येण प्रसूता अयन्नर्थानि कृणवन्नपांसि ।

Sūrya is in fact the eye of the world (1,50,2, 'Sūryāya viśva-chakshase') and nothing can be hidden from him (10,37,7 and 10) and he sights afar (7,35,8, 'Sūrya uru-chakshāh'). He is the sight of the gods and brings prosperity (7,77,3, 'devānām chakshuh subhagā vahanti'). He makes day and night (1,50,7, aha-mināno aktubhih), and eliminates disease, indolence and the effect of bad dreams (5,37,4). He is the witness of all actions good or bad done on earth (7,60,2).

विश्वस्य स्थातुर्जगतस्य गोपा ऋजुमर्तेषु वृजिना च पश्यन् ॥

The Rgvedic hymns speak of Indra or Vishnu as responsible for the birth of Sūrya (7,99,4). Indra and Soma are said to have set him up above (6,72,2), elsewhere, Indra and Varuna (7,82,3), Mitra and Varuna (4,13,2), or Agni (10,3,2) are described as having accomplished this feat. Dhātā is credited with having set the sun and moon in their pristine and normal courses (10, 190, 3, 'Sūryā-chandramasau dhātā yathāpūrvām akalpayat'). Ushas (the deity of dawn) is said to give birth to Sūrya each day (7, 78, 3 and 7, 80, 2).



ADITI

Aditi is the mother of Sūrya and all the Ādityas, according to some hymns (e.g. 1, 50, 13, 8, 101, 11 and 10, 88, 11). Sūrya's father is said to be Dyauh or the sky (10, 37, 1, 'divas-putra'). According to *Atharva-veda*, Sūrya is born out of the enveloping clouds (4, 10, 5, 'vṛtrāj-jāto divākarah'). It can readily be seen that many of these descriptions are allegorical, symbolical or poetical.

In later myth, Sūrya is made the son of Prajāpati Kaśyapa, son of Brahmā (sometimes given as the grandson of Brahmā, being the son of Marīchi, who was the son of Brahmā), and his consort Aditi. Ādityas, the solar deities of Vedic antiquity, are so called because they are the offsprings of Aditi. In

Rgveda (2,27,1) they are six in number (Mitra, Aryamā, Bhaga, Varuṇa, Dakṣha and Amśa), or seven (9,114,3) or eight (10,72,8); although their number swelled to twelve in *Śatapatha-brāhmaṇa* (11,6,3,8) and remained so in later literature. The twelve Ādityas in the Brāhmaṇa-texts are Viṣṇu, Śakra, Aryamā, Dhātā, Tvaṣṭṛ, Pūshan, Vivasvat, Savitr, Mitra, Varuṇa, Amśa and Bhaga; the same list is found in *Mahābhārata* (Ādiparvan, 65, 15). But *Agni-purāṇa* (chapter 51) has a different list: Varuṇa, Sahasrāmśu, Dātā, Tapanā, Savitr, Sūrya, Gabhastī, Ravi, Parjanya, Tvaṣṭṛ, Mitra and Viṣṇu. It may be seen that these are merely variant names of Sūrya, or different aspects of Sūrya. *Viṣṇu-dharmottara-purāṇa*, while giving the iconographic details of the ādityas, prescribes that all of them should have the same form as that of Sūrya. The twelve Ādityas together are said to constitute Sūrya of Āditya.

The following table provides the details of the twelve forms of the Sun, presiding over the twelve months of the year, attended by the sages, gandharvas, apsaras, yakshas, sarpas and asuras in each of the months, as mentioned in *Viṣṇu-purāṇa*, 2, 8). The sages eulogize the Sun, while the gandharvas walk in front of the chariot singing, accompanied by the apsaras who dance; the yakshas hold the bridle of the horses, while the Sarpas prepare the chariot; the Asuras guard the Sun:

Taittirīya-āranyaka (anuvāka 7, Aruṇopaniṣat') mentions that there are eight forms of Sūrya; Seven forms representing different latitudes of earth varying from the North Pole to the South Pole as the regions under the control



PŪSHĀ

of Sūrya in his seven forms; and the eighth form, known as Kāśyapa, is said to be on top of the central mountain Mahāmeru. It is this form that produces the other seven forms and withdraws them into itself ultimately; it is also the stuff of which the other seven forms are made.

In the purāṇas, the ten incarnations of Viṣṇu are associated with Sūrya. The variant names of Sūrya found in the Purāṇas are significant; like the eye of the world' (Jagacchhakshu), the 'all-pervader' (Viṣṇu), the vivifier' (Savitṛ), 'light-maker' (Bhāskara), 'the wanderer in the sky' (Kha-ga), 'the radiant one' (Arka), 'the nourisher' (Pūshā), 'the resplendent one' (Visasvat), 'the red one' (Rohita), 'the craftsman' (Tvashtṛ), 'the jewel of the sky' (Dyumaṇi), 'the chivalrous' (Aryamā), 'the variegated coloured one' (Chitra-bhānu), 'the skilled one' (Daksha), 'the friendly spirit' (Mitra) and so on.

He is also called 'the twelve-natured' (Dvādaśātman), referring to a form of this presiding over one of the twelve solar months that constitute a year (samvatsara).

Among the names mentioned above, Vivasvān is described as the ancestor of the human race; he represents the rising sun, and the Vedic hymns call him the first sacrificer. Bhaga is the presiding deity of the forenoon. Pūshan represents the nourishing or beneficent power of the sun; it is seen essentially as a pastoral deity. Mitra and Āryamā are Indo-Iranian in nature. Sūrya in essence is the visible celestial deity of great importance all through the ages.

Sūrya is also the 'lord of the planets' as already mentioned. Among the names of Sūrya are 'the best among planets' (grahottama), 'monarch of planets' (graha-rāja, graha-pati, graheśvara), 'the first among the planets', ('grahānām ādih', *Navagraha-pīḍā-hara-stotra*), and 'the lord of planets, stars, and all other celestial bodies' ('nakshatra-graha-tārāṇām-adhipah', *Āditya-hṛdaya*, 61). All the planets and other celestial bodies are said to go round the sun in reverential circumambulation, and depend entirely on him (*Sūrya-gītā*, 1, 17):

अन्ये च ये ग्रहा विप्राः तथैवोपग्रहाश्च ये ।

नित्यं प्रदक्षिणीकृत्य मामैवेते समाश्रिताः ॥

According to *Skānda-purāṇa* (5, 1, 33, 13), Sūrya is Brahmā in the morning, red in complexion, Rudra during midday, white in colour, and Viṣṇu in the evening, dark in complexion.

ब्रह्माणं वासरारम्भेरक्तवर्णं महाद्युतिम्।
 शुक्लं मध्यंदिने रुद्रं श्यामं विष्णुं दिनक्षये॥
 (रक्तवर्णः श्यामवर्णो धवलः कालभेदतः।)

He is said to ride on a chariot with a single wheel (cf. *R̥gveda*, 2, 26, 2), the wheel symbolizing Time (kālachakra) (cf. *Āditya-hṛdaya*, 159, 'eka-chakro ratho yasya'; *Bhaviṣhya-purāṇa*, 1, 153, 52, 'eka-chakra-rathāya'). This is identified with the solar year (samvatsara), the twelve spokes representing the twelve months. The day is said to be the 'nave' (nābhi) of this wheel. The following may be quoted from the *Purāṇic-Encyclopedia* (ed. by Vettam Mani, Motilal Banarasidas, Delhi, 1979, P. 770).

"The sun rises in the east and sets in the west, in consequence of which days and nights occur. The Puranic assumption is that the sun travels in a very big chariot. The chariot of the sun is nine thousand yojanas long. The wheel is fixed to this. The great wheel of time with three centers, five tyres and six spokes, is fixed on that indestructible year. It has seven horses, which are the seven Vedic metres, called by the names Gāyatri, Brhati, Ushnik, Jagati, Trishtubh, Anushtubh, and Pankti. Another axle used for the chariot of the Sun is forty-five thousand five hundred yojanas long. The length of each half of the yoke is proportionate to the length of the axle. The short axle of the chariot with the small half of the yoke is fixed on Dhruva. The wheel fixed on the other axle rests on the mount Mānasottara."

The three parts of the wheel symbolize the three divisions of the day mentioned above. The seven horses symbolize the seven divisions of time like kṣhaṇa, kāla, kāshṭhā etc. (īshādaṇḍa, yuga-kīla, ghoṇā etc). There are

Ṛgvedic hymns which speak of only one horse, but with seven names (e.g. 7, 63, 2, 'eko aśvo vahati sapta-nāmā'); and also (1, 164, 2) which speak of green horses, their number not being specified (e.g. 1, 115, 3 'bhadra aśvā haritah sūryasya'), and which enumerate the horses as seven in number (e.g. 1,50,8) 'sapta tvā harito rathe vahati deva sūrya'). The number seven is widely accepted in later literature (like *Vārāha-purāṇa*, 26, 11, 'saptāśvayukte cha rathe sthitas tvam'), and they are also named (as in *Āditya-hṛdaya*, 121):

जयोऽजयश्च विजयो जितप्राणो जितश्रमः ।
मनोजवो जितक्रोधो वाजिनः सप्त कीर्तिताः ॥

The seven horses are said to signify, as mentioned in the citation above, the seven Vedic metres (*Gāgūḍa-purāṇa*, 58, 6 'chhandāmsi harayo raveh'; *Mātsya-purāṇa*, 106, 67 'chhandobhir aśva-rūpaih'). *Kūrma-purāṇa* (chapter 40, however, takes the seven horses to represent the seven principal solar rays; Sushumṇā, Harikeśa, Viśva-karman, Viśva-vyachā, Sampadvasu, Arvāgvasu and Svarāt. *Bhavishya-purāṇa* (1,169,4) has only four horses for the Sun's chariot, signifying the four aeons (yugas) or the four directions (dik).

On this subject, *Rgveda* (1, 164, 2) says:

सप्त युज्जन्ति रथमेकचक्रमेको अश्वो वहति सप्तनामा ।
त्रिणाभिचक्रमजरमनर्व यत्रेमा विश्वा भुवनानि तस्थुः ॥

The chariot has but one wheel; and the chariot is yoked to but one horse. The one horse, however, has seven names. In this wheel are all the

worlds centered; and this wheel with three naves is immortal and firm. Yāska (Nirukta, 4,27) interprets the chariot as the very form of Sūrya. The sun is called the chariot (ratha) with a single wheel because he along moves all the while in the sky filled with his rays and filling all beings with his rays, without a moments' break (Durgāchārya):

रथं रंहणमादित्यं उद्यन्नेव ह्यसावादित्यो रश्मिभिर्युज्यते रंहणश्चासौ मुहूर्तमप्यनवस्थायित्वात् ।
एकचक्रं एक एवं ह्यसावन्तरिक्षे तथरति । एकोऽश्वः अशनो व्यापनः सर्वभूतानाम् ॥

Sāyaṇa also explains that the one horse yoked to the Sun's chariot is in reality Vāyu, who although one is known as seven-named (sapta-nāmā), and because Sūrya depends upon Vāyu for his travelling in the midregion (vāyu adhīnatvād antariksha-saṅchārāya), the seven named horses is Vāyu, which is also bright and luminous. We have in *Śatapatha-brāhmaṇa* (8,3,2,1) justification for this view:

अथ विश्वज्योतिषमुपदधाति । वायुर्वै मध्यमा विश्वज्येतिर्वायु ह्येवान्तरिक्षलोके विश्वं
ज्योतिर्वायुमेवैतदुपदधाति । तामनन्तर्हिता दिश्याभ्य उपदधाति दिक्षु तद्वायुं दधाति तस्मात्सर्वासु दिक्षु
वायुः ॥

According to Yāska (4,27), the three naves of the wheel (which represents the year) are the three seasons, Grīshma (summer), Varsha (rains) Hemanta (winter):

संवत्सर प्रधान उत्तरोऽर्धर्चस्त्रिनाभिचक्रं त्र्यर्तुः संवत्सरो ग्रीष्मो वर्ष हेमन्त इति ।

Sāyaṇa, however, interprets the seven names (or rays) of the horse (viz. Vāyu) as standing for the seasons: familiar six seasons (śaḍṛtu) of two months each, along with an extra-month (adhika-māsa) (on *Rgveda*, 1, 164, 2)

सर्पणस्वभावा रश्मयः सप्तप्रकारकार्या असाधारणाः परस्परविलक्षणाः शङ्कृतवः । मासद्वयात्मकां षट् ।
अपरः अधिकमासात्कः इत्येवं सप्तर्तवो युञ्जन्ति । एतस्य कार्यं निर्वहन्ति ॥

He takes the three naves of the wheel as the three sandhyās (morning, noon and evening).

The wheel of time (kāla-chakra) is ever turning. *Taittirīya-brāhmaṇa* (1, 4, 10, 1) speaks of five reckonings of the year, which the wheel represents: samvatsara (associated with Agni), Pari-vatsara (associated with the sun) Idā-vatsara (associated with the moon) and Anu-vatsara (associated with Vāyu).

अग्निर्वाव संवत्सरः । आदित्यः परिवत्सरः । इदावत्सरः । वायुरनुवत्सरः ॥

Taittirīya-samhitā, however, recognizes only three reckonings: the solar and the lunar along with that of the fire:

इदुवत्सराय परिवत्सराय संवत्सराय कृणुता बृहन्नमः ॥

Śatapatha-brāhmaṇa (6, 2, 2, 8) speaks of the samvatsara as consisting of twelve months, five seasons (taking Hemanta and Śiśira as one), and as identical with Prajāpati.

तस्य सप्तदशं सामिधेन्यः । संवत्सरो द्वादशमासा पञ्चर्तवः संवत्सरः प्रजापतिः ।

Prajāpati, Samvatsara and Ratha are synonymous expressions, meaning the wheel of time. The number seven (for the horses or names of the one

horse) signifies one of the two divisions of the year, season, month, fortnight, day, night and moment (as so many wheels):

अयनर्तुमासपक्षाहोरात्रमुहूर्तानि सप्त चक्राणि पुनः पुनः क्रममाणानि तादृशो संवत्सररूपे रथे ॥

The Sun's chariot in another account has one wheel (the year samvatsara), twelve spokes (months, māsa), three axles (nābhi, the three chāturmāsyas) and six bands (seasons, ṛtu). The height of the chariot is thirty-six lakh yojanas, and the width eight yojanas on the inside. The horses yoked to the chariot are the Vedic metres, as said earlier, but they have different names and complexions: Gāyatrī (Rochikā, orange), Bṛhatī (Mochikā, violet), Ushṇik (Pītā, yellow), Jagatī (śuklā, white), Trisṭup (Raktā, red), Anusṭubh (Nīlā, green), and Pañkti (Indra-nīla, blue). These are the names and colours given to the horses in the sun-temple at Koṇārka.

Sūrya said to cover fifty crore yojanas in area, and the earth is removed from the Sūrya by twenty-two crore yojanas. The sun keeps distinct the three realms (sthānas: earth, midregion and the heavens) and the four directions (dik, east, south, west, north). The course of the sun distinguishes three periods: (i) five months from May (Uttarāyana), when the Sun rises up slowly (manda-gati), making days longer than nights; five months from November (Dakṣiṇāyana), when the Sun quickens his movement (śīghra-gati), making the nights longer; and the months of April and May (Vishuvat), when the Sun moves neither slowly nor fast, but with steady gait (sama-gati), making the lengths of nights and days equal.

Sūrya's is chariot is said to go round the mythical mountain, Mahāmeru, which is in the centre of the universe, golden coloured and more brilliant than the Sun. This is situate according to the purāṇic accounts in the midst of eight other mountains of similar splendour; Tāra and Devakūṭa to the east, Pavamāna and Pāriyātra to the west, Kailāsa and Karavīra to the South, and Triśṛṅga and Makara-giri to the north. On top of the Mahāmeru, there are nine settlements. The central one is called Brahma-loka (or Brahma-puri), ten thousand yojanas square. Surrounding this in the eight directions are the quarters of the guardians of directions (dikpālakas), each twenty-five thousand yojanas in extent. Devadhānika or Amarāvati in the East (Indra), Tejovatī in the South-east (Agni), Samyamanī in the South (Yama), Kṛshnāñjanā in the South-west (Nirrti), Nimnalochanī or Śraddhavati in the West (Varuṇa), Gandhavati in the North-west (Vāyu), Vibhāvarī or Mahodayā in the North (Kubera), and Yośovatī in the North-east (Īśāna).

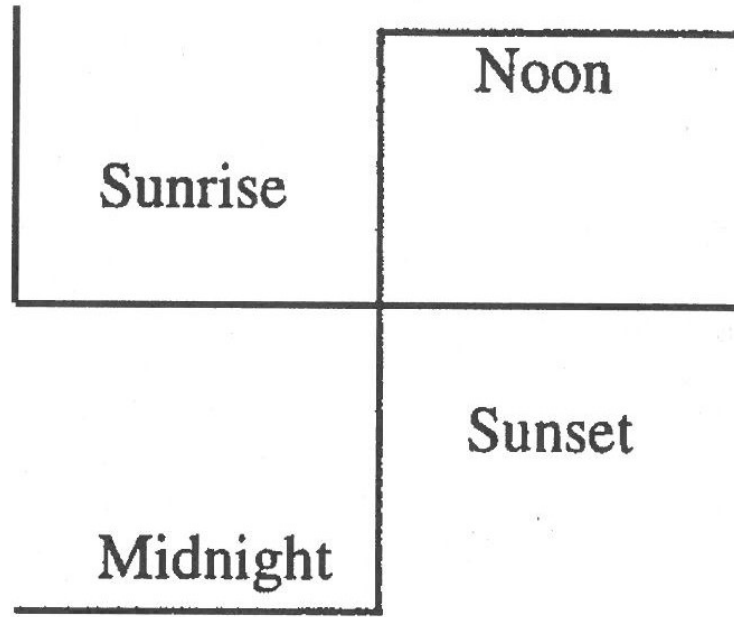
While circling round Mahāmeru, when Sūrya makes his appearance in the Devadhānika settlement of Indra in the East, it is dawn for us. When he moves over to Samyamanī in the South (Yama's abode), it is noon. When he arrives at Nimna-lochanī (Varuṇa's settlement) in the west, we see the sun setting. When he comes to Vibhāvarī (Kubera's residence) in the North, it is for us midnight. The Sun travels at the rate of two crores and a half and two lakhs and a half yojanas in fifteen nāḍikas (roughly equivalent to six hours).

The symbol of Svastika deity (adhi-daivata, Śiva) is interpreted as representing the movement of the sun in the east-west direction; the four

arms stand for the positions of the Sun at midnight, sunrise, noon and sun-set.

Sūrya is also shown as a lotus which is circular (vartula) with eight petals (ashta-patra). The description given in *Kaṭikā-purāṇa* (80-81) makes him sit on a lotus, carrying in his two hands red lotuses; his complexion is that of deep red; his chariot has seven horses, yoked by seven ropes:

पद्मासनः पद्मकरः पद्मगर्भसमद्युतिः । सप्ताश्व सप्तरज्जुश्च द्विभुजो भास्करः सदा ॥



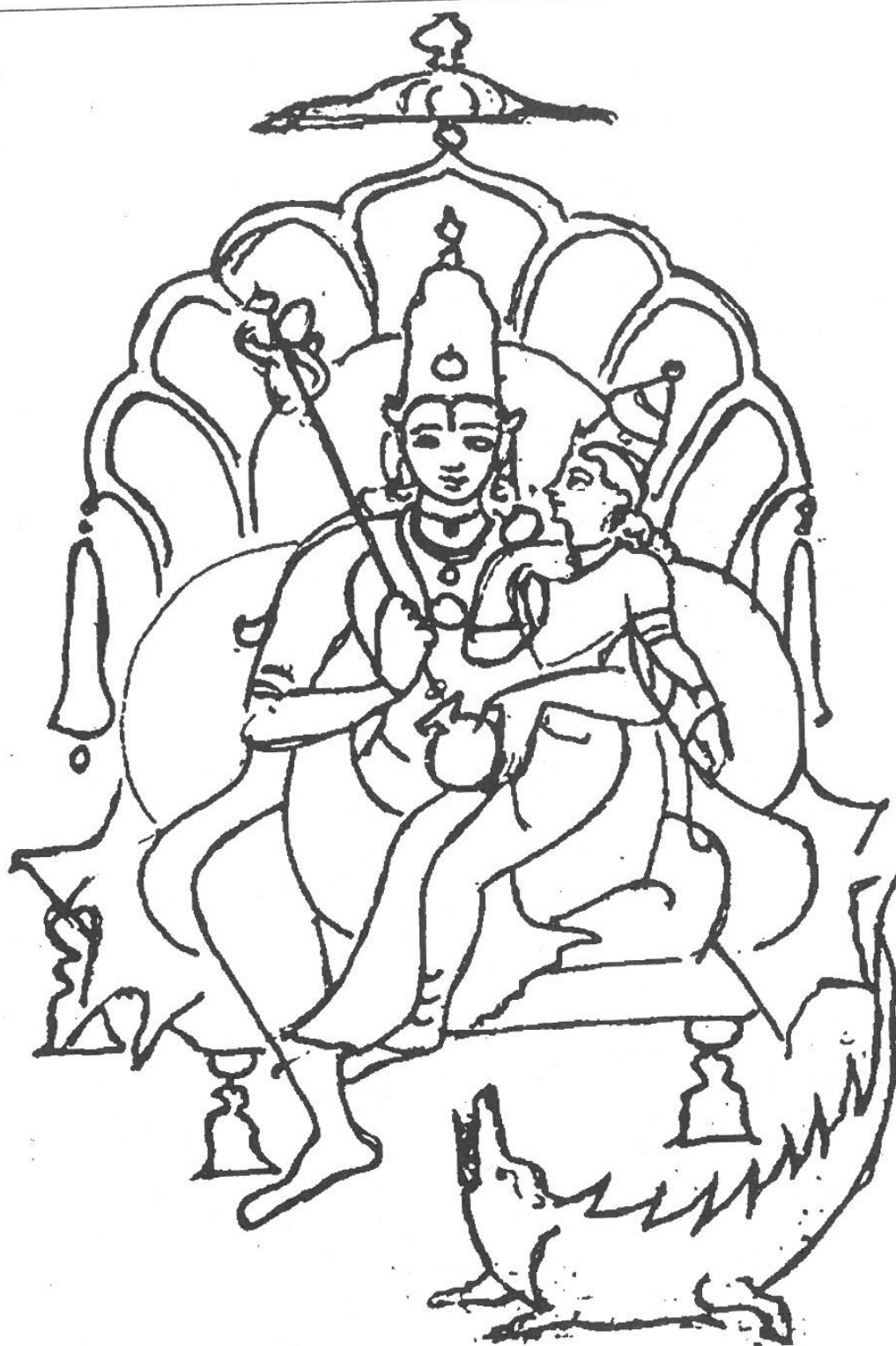
Texts like *Graha-yāga-tattva* gives other details like his caste (kshatriya), body-colour (red), parentage (Kāśyapa), nativity (Kaṭiṅga), size (a twelve angular), carriage (chariot drawn by seven (horses), hands (two carrying lotuses), face (full), presiding deity (adhi-daivata, Śiva) and associate deity (pratyadhidaivata, Agni)

THE DIKPALAKAS



INDRA (East)





VARUNA (West)



VĀYU (North-West)

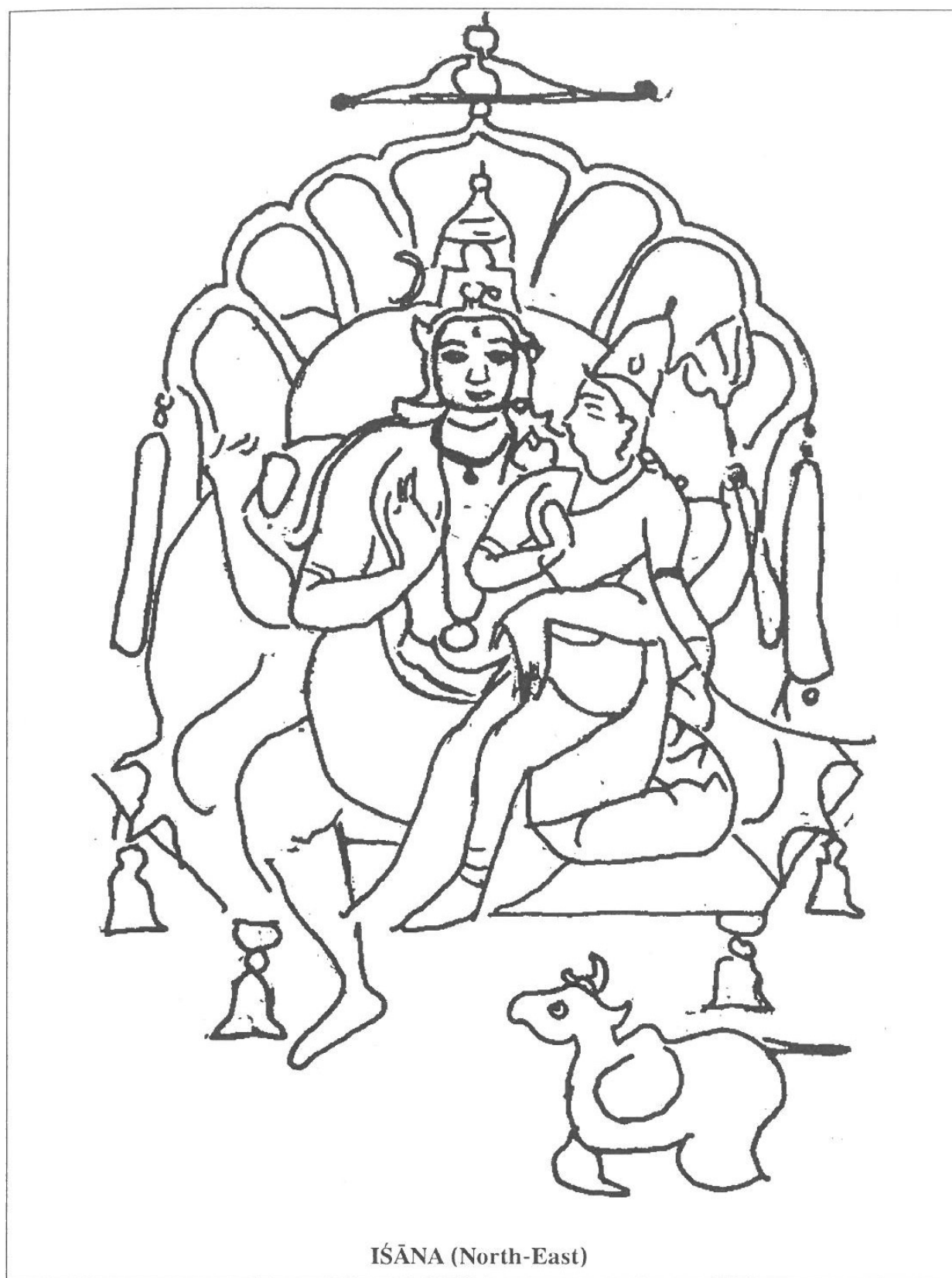


YAMA (South)





KUBERA (North)





SŪRYA

क्षत्रियं काश्यपं रक्तं कालिङ्गं द्वादशाङ्गुलम्। पद्महस्तद्वयं पूर्णाननं सप्ताश्ववाहनम्। शिवाधिदैवतं
सूर्यं वह्निप्रत्याधिदैवतम्॥

We have a more elaborate description in *Puraścaryārṇava* (taraṅga 10):

पद्मासनं पद्मकरं पद्मगर्भसमद्युतिम्। किरीटिनं सकेयूरं मण्डितं रक्तञ्छत्रिणम्॥ रथारूढं तस्य सव्ये
त्वाधिदेवाग्न्यधिष्ठितम्। प्रत्यधिदेवेश्वरेण दक्षे युक्तं च प्राङ्मुखम्॥

There is a legend that at the period between night (ushas) and day (vyushti) known as sandhyā, a host of titans called Mandehas attempt to gobble up Sūrya. They have a boon as a result of which they will continue with their re-invigorated bodies although they die everyday. Thus, each day of the year Sūrya has to battle with these titans. When pious people on earth offer arghya for Sūrya with the gāyatri-hymn in the sandhyā-ritual, the water thus offered will be transformed into the invincible Vajrāyudha, which will help Sūrya burn up the titans.

Śrī-tattva-nidhi, compiled by the Mahārāja of Mysore, Krishnarāja Wodeyar III (1780-1865) contains a section called Graha-nidhi, where the details of all celestial bodies are given. The description of Sūrya given here is as follows (taken from *Prayoga-ratna* of Nārāyaṇa-bhaṭṭa).

भगवन्नादित्य ग्रहपते काश्यपगोत्र कलिङ्गदेशेश्वर सप्तम्यां विशाखानक्षत्रजात जपापुष्पोपमाङ्गद्युते द्विभुज
पद्माभयहस्त सिन्दुरवर्णाम्बरमाल्यानुलेपन ज्वलन्माणिक्यखचित सर्वाङ्गाभरणा भास्वरतेजोनिधे
त्रिलोकीप्रकाशक-देवतात्रयामूर्ते नमस्ते सन्नद्धाभरण-पताकोपशोभित सप्ताश्ववाहनैकचक्रेण रथेन मेरुं
प्रदक्षणीकुर्वन्नगच्छ अग्निरुद्राभ्यां सह पद्मकर्णिकायां ताम्रप्रतिमां प्रङ्मुखवर्तुलपीठमधितिष्ठेति साङ्गं
सायुधं सशक्तिं सपत्नीकं ध्यायेत्॥



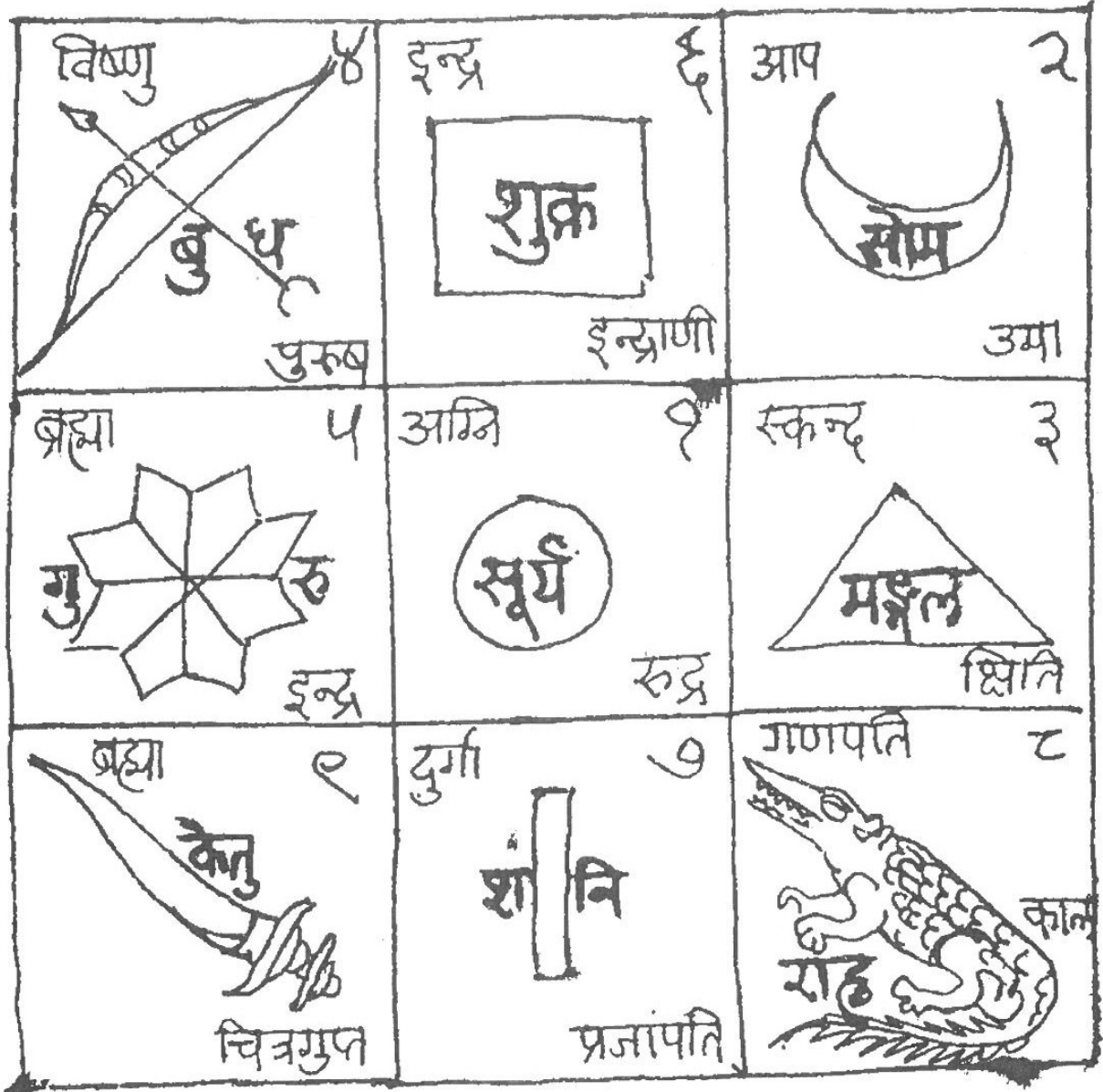
SŪRYA WITH ARUṆA AND SAPTĀŚVA

The usual particulars are given here. In addition, Sūrya is said to belong to the Kāśyapa lineage and Kalinga country and that he was born under Viśākhā constellation on the seventh day of the fortnight (saptamī). In this account, he is two-armed, carrying in one hand a red lotus and showing with the other the gesture of protection (abhaya). His body-colour is red like the hibiscus flower; but he wears garments, garlands and unguents of the colour of red lead or vermillion (sindūra). His ornaments are made of shining rubies (māṇikyā). He illumines the three worlds (viz. earth, midregion and heavens), and constitutes in himself the forms of the three gods, Brahmā, Rudra and Viṣṇu. He is seated in the pericarp of a red lotus, mounted upon a chariot which is drawn by seven horses and has but a single wheel. Along with him are seated his presiding or tutelary deity who works within him (adhidaivata), namely Agni, and the deity who invariably accompanies him and helps him (pratyadhidaivata), namely Rudra. He is invoked in a copper icon; and he faces east. His maṇḍala is circular in form.

The consorts of Sūrya are said to be Samjñā, daughter of Viśvakarman (and from whom Manu, Yama and Yamī were born) and Chhāyā (shadow) (from whom Śani and Tapatī were born).

The same text has borrowed from *Śāradā-tilaka-tantra*, another dhyāna-śloka of Sūrya with four heads:

हेमांभोजप्रवालप्रतिमानिजरुचिं चारुखट्वाङ्गपद्मे चक्रं च पाशं सृणिमतिरुचिरं चाक्षमालां कपालम् ।
हस्तांभोजैर्दधानं त्रिनयनविलस द्वेवक्त्राभिरामं मार्ताण्डं वल्लभाद्वयं मणिमयमकुटं हीरदीप्तं भजामः ॥



GRAHA-MANDALA

This form of Sūrya is distinguished by having four faces, with three eyes in each face, and eight arms holding in the hands magical weapon called Khaṭvāṅga, two lotuses, discus, noose, goad, rosary and skull-cup. He is seated with his consort. He is golden-complexioned, and finely decorated with a crown of jewels and necklaces of diamonds.

Another dhyāna-śloka from the same source:

रक्ताबुजासनमशेषगुणैकसिन्धुं भानुं समस्तजगतामधिपं भजामि ।
पद्मद्वयभयवरान् दधतं कराब्जैर्माणिक्य मौलिमरुणाङ्गरुचिं त्रिणेत्रम् ॥

According to this description, he has four hands, carrying lotuses in the two upper hands, and showing the gestures of protection and boon-bestowal with his normal right and left hands respectively. He has but one face, but three eyes. His crown is studded with rubies, and he is seated on a red lotus.

His adhidevata is Agni, who is described thus:

पिङ्गभूश्मश्रुकेशश्च पिङ्गाक्षित्रितयोरुणः । छागस्थः साक्षसूत्रश्च वरदः शक्तिधारकः ॥

Agni is tawny red in his eyebrows, hair and beard; he has three eyes, all red in colour. He is seated on a ram, carrying in his two hands rosary and the invincible spear known as śakti along with the gesture of boon-bestowal.

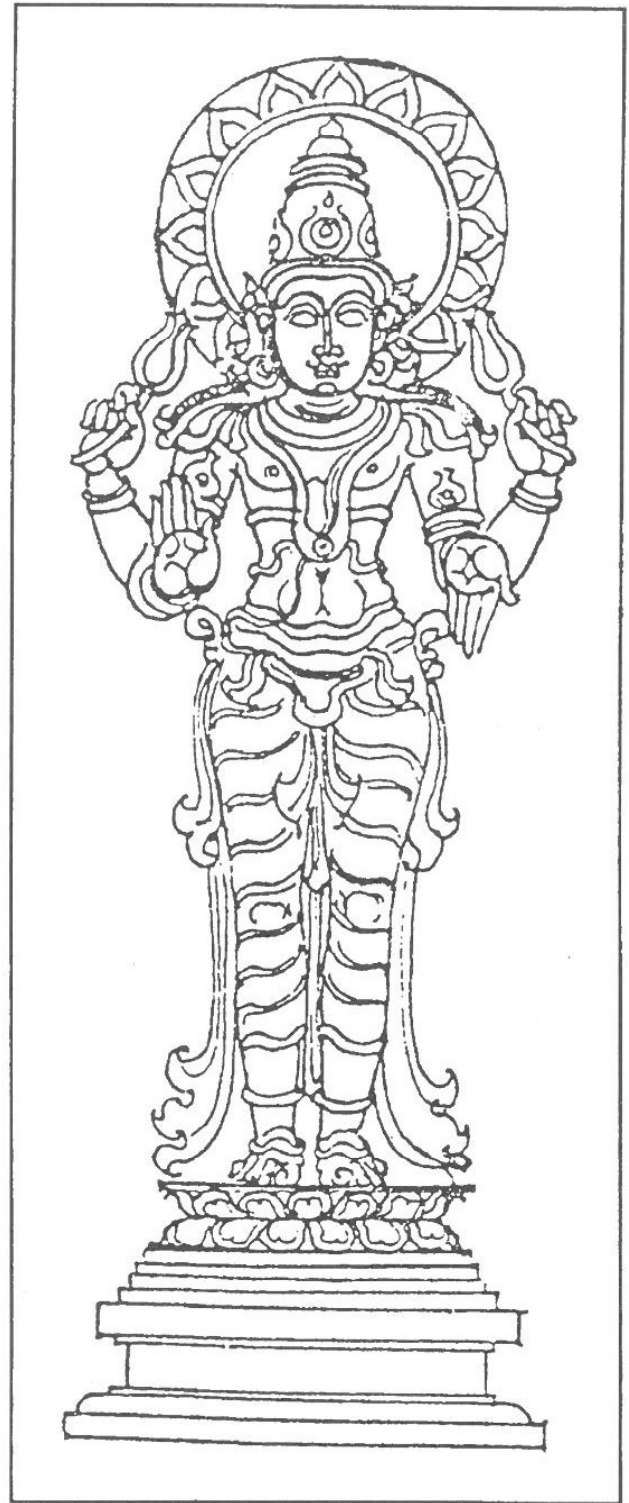
Sūrya's pratyadhidevatā is Rudra:

पञ्चवक्त्रो वृषारूढः प्रतिवक्त्रं त्रिलोचनः । कपालशूलखट्वाङ्ग पिनाकीन्दुशिराः शिवः ॥

Rudra (Śiva) is five-headed, with three eyes in each head. He rides on a bull, and carries in his four hands a skull-cup, spear, khaṭvāṅga and bow (called pināka); he has on his matted head crescent moon.



SŪRYA WITH CONSORTS SAMJÑĀ AND CHHĀYĀ



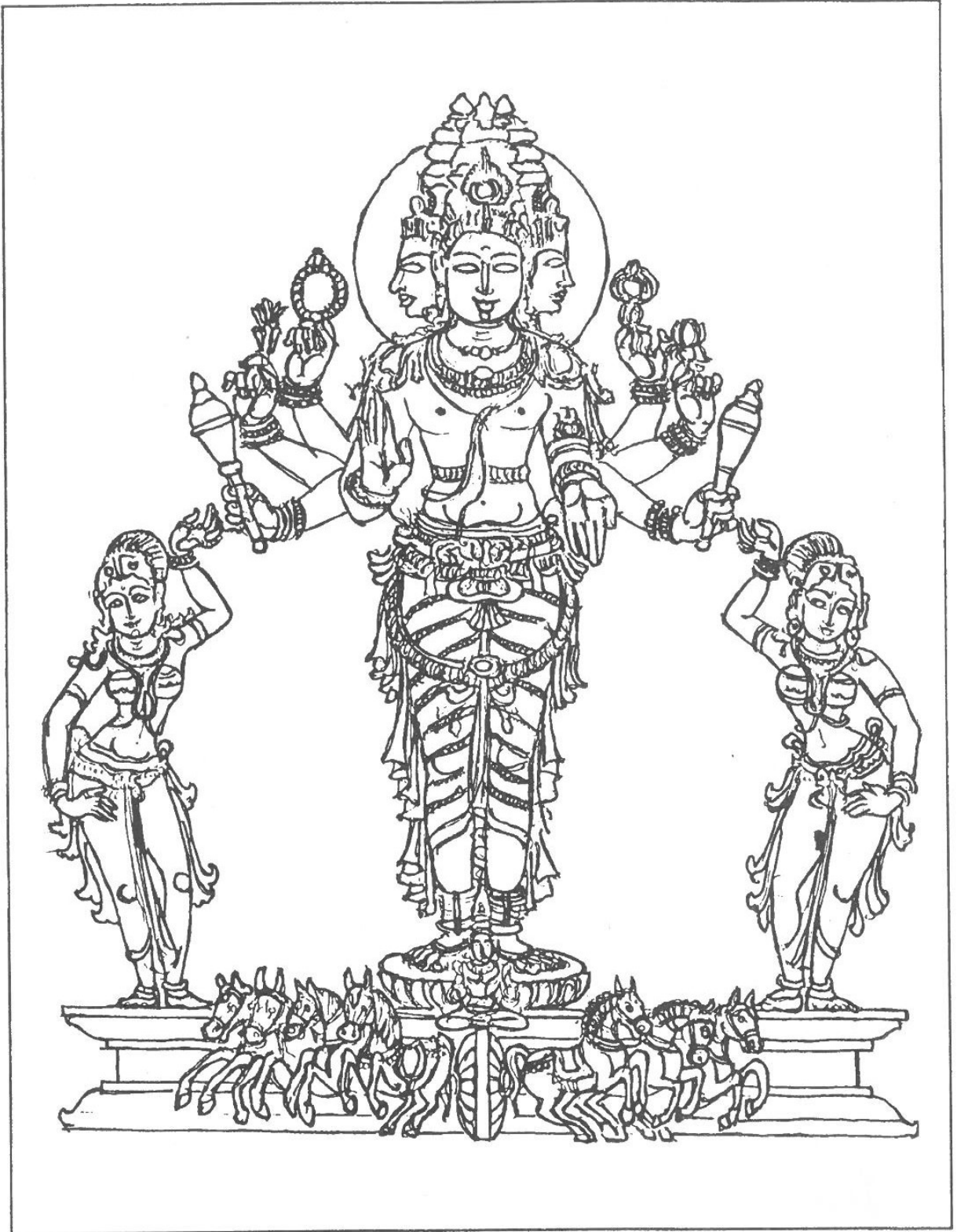
SŪRYA



SŪRYA-MANDALA



SŪRYA



SŪRYA



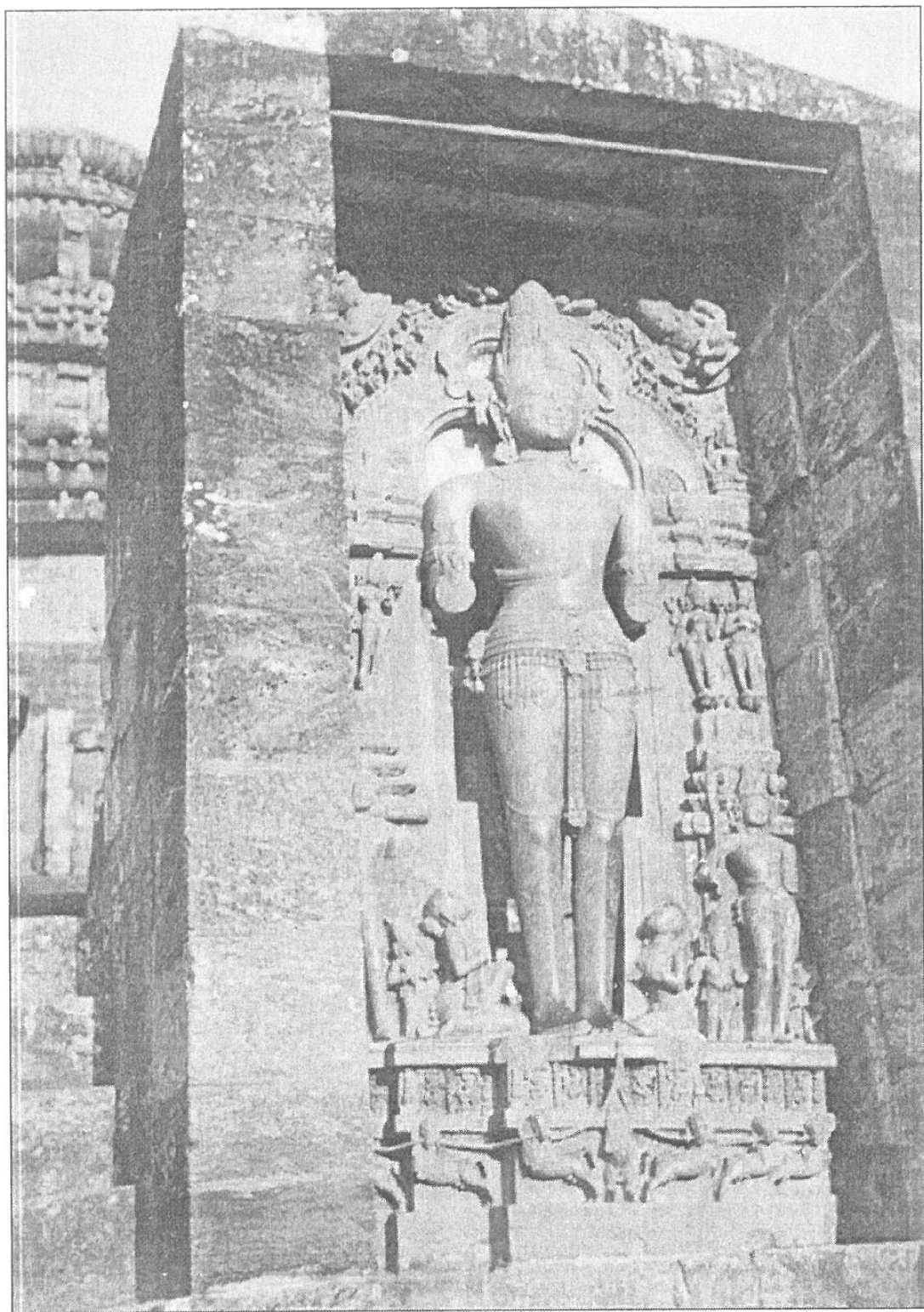
SŪRYA



SŪRYA (Bronze)



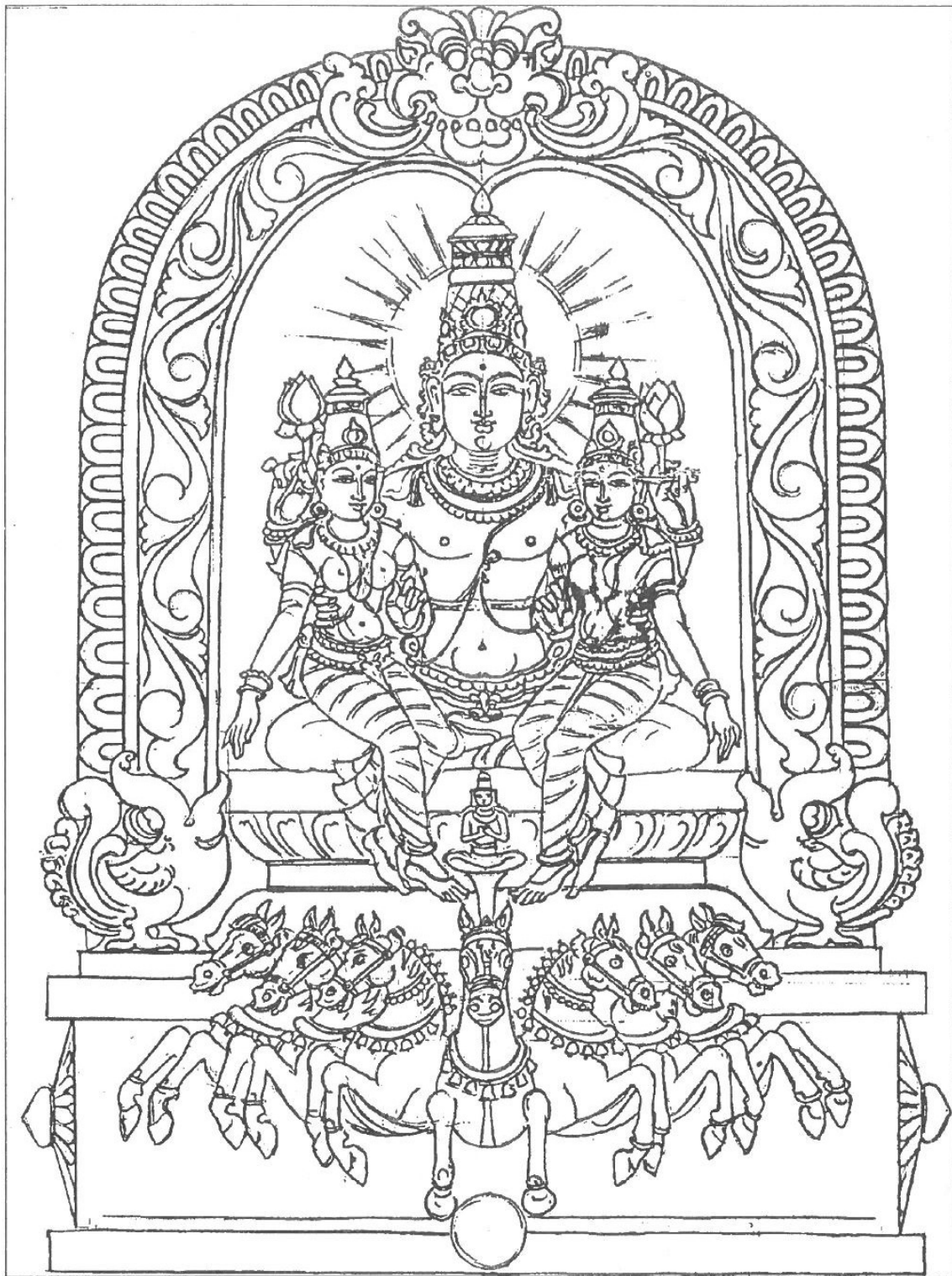
SŪRYA



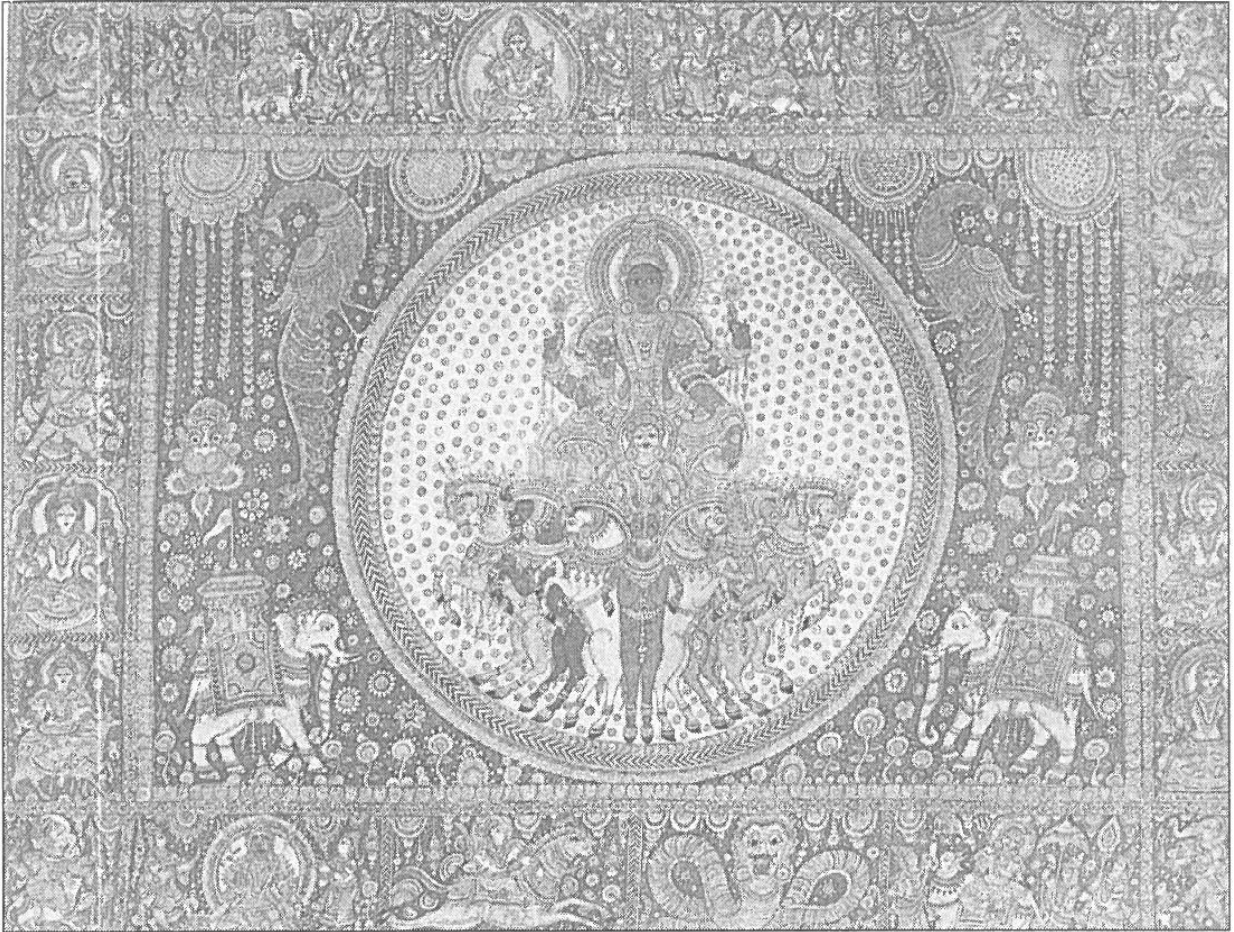
SŪRYA



SŪRYA



SŪRYA



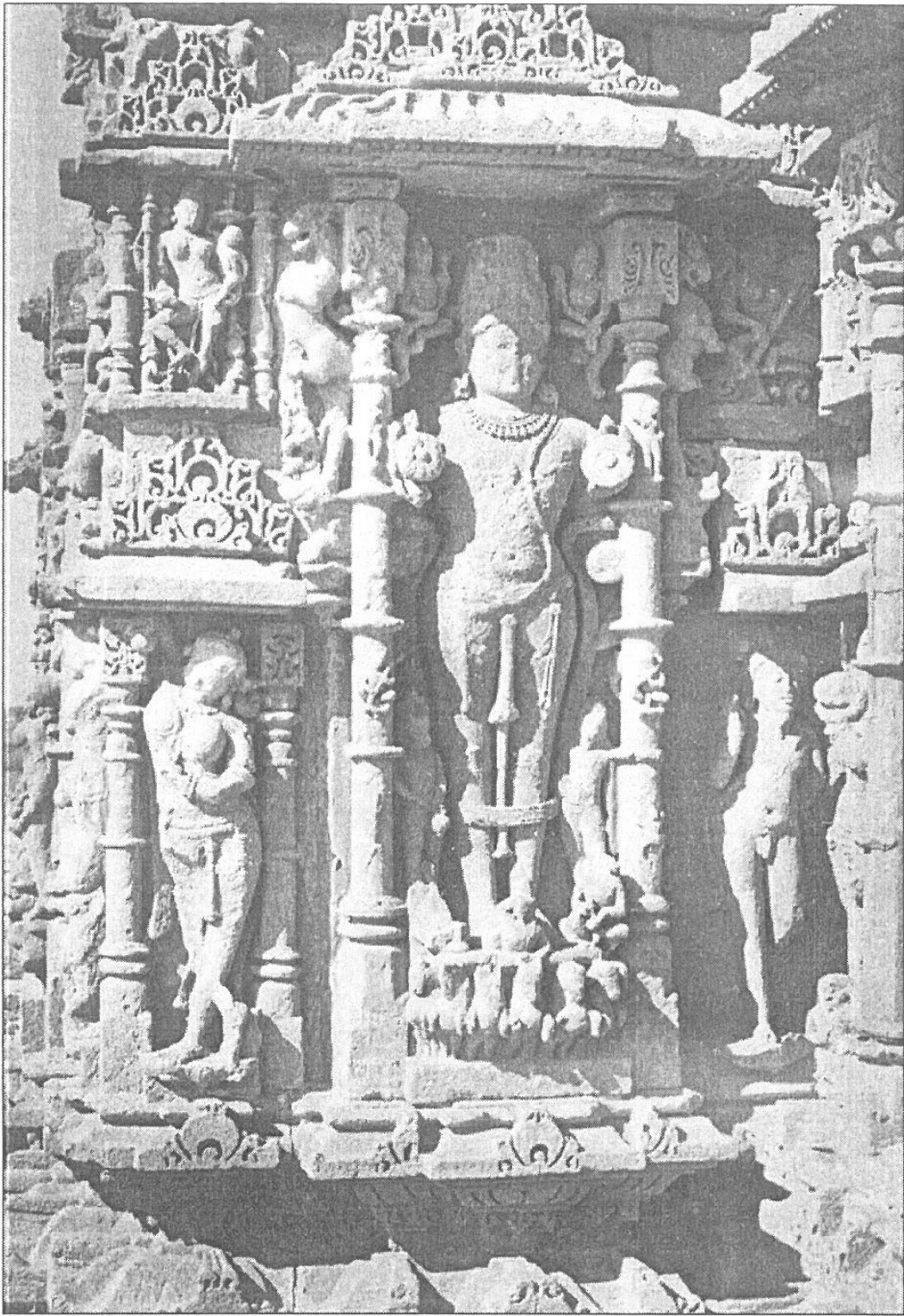
SŪRYA



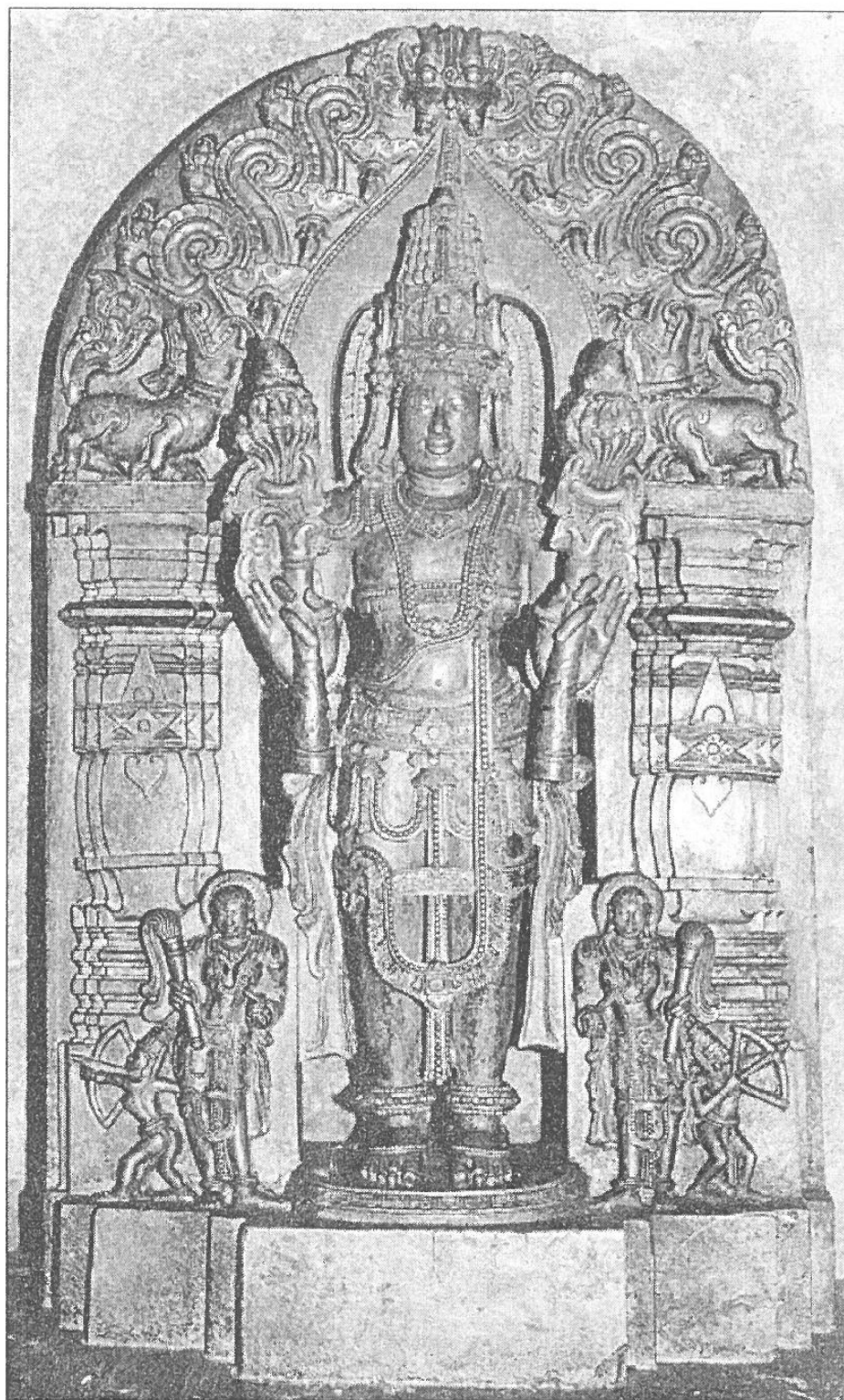
SŪRYA (Bronze)



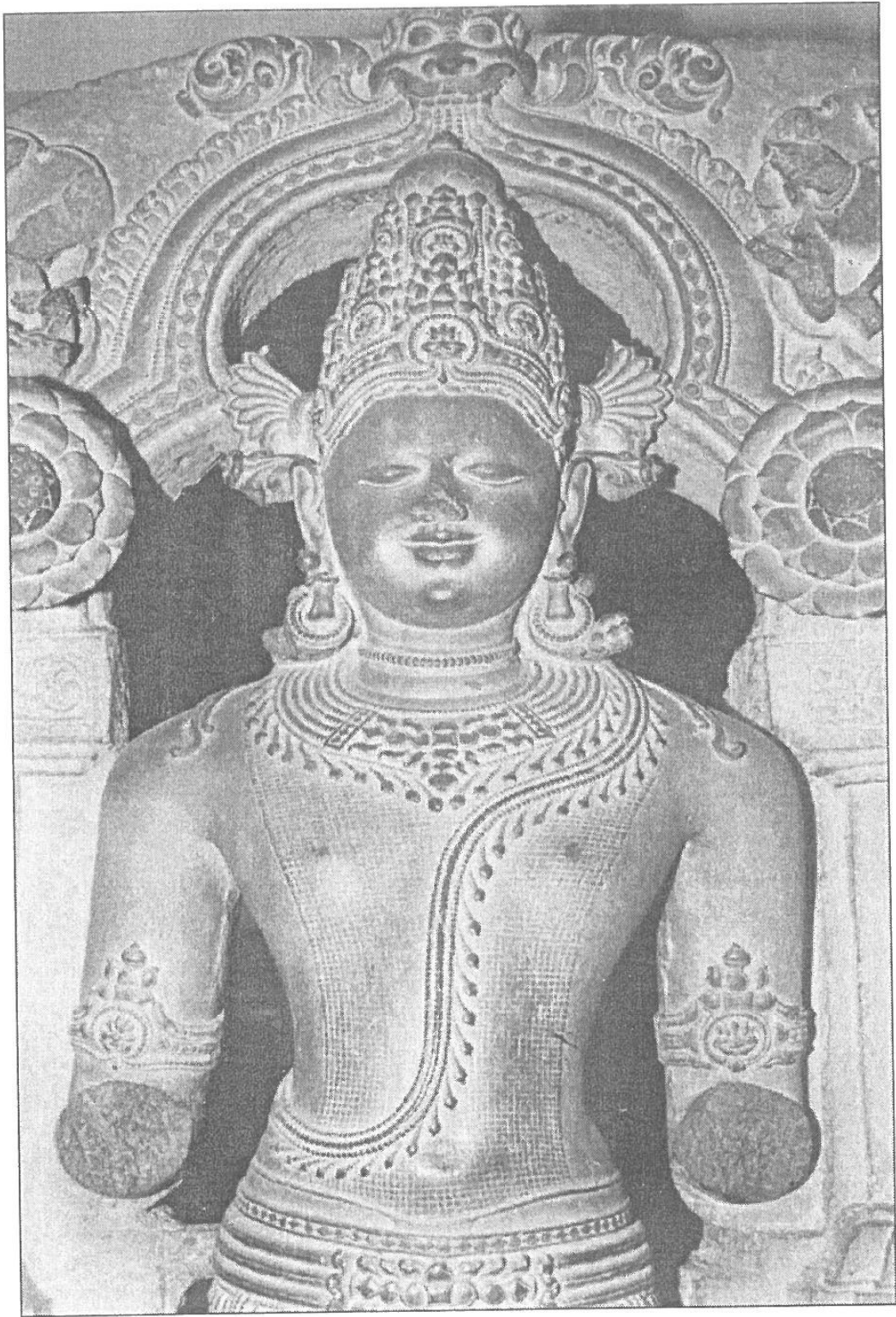
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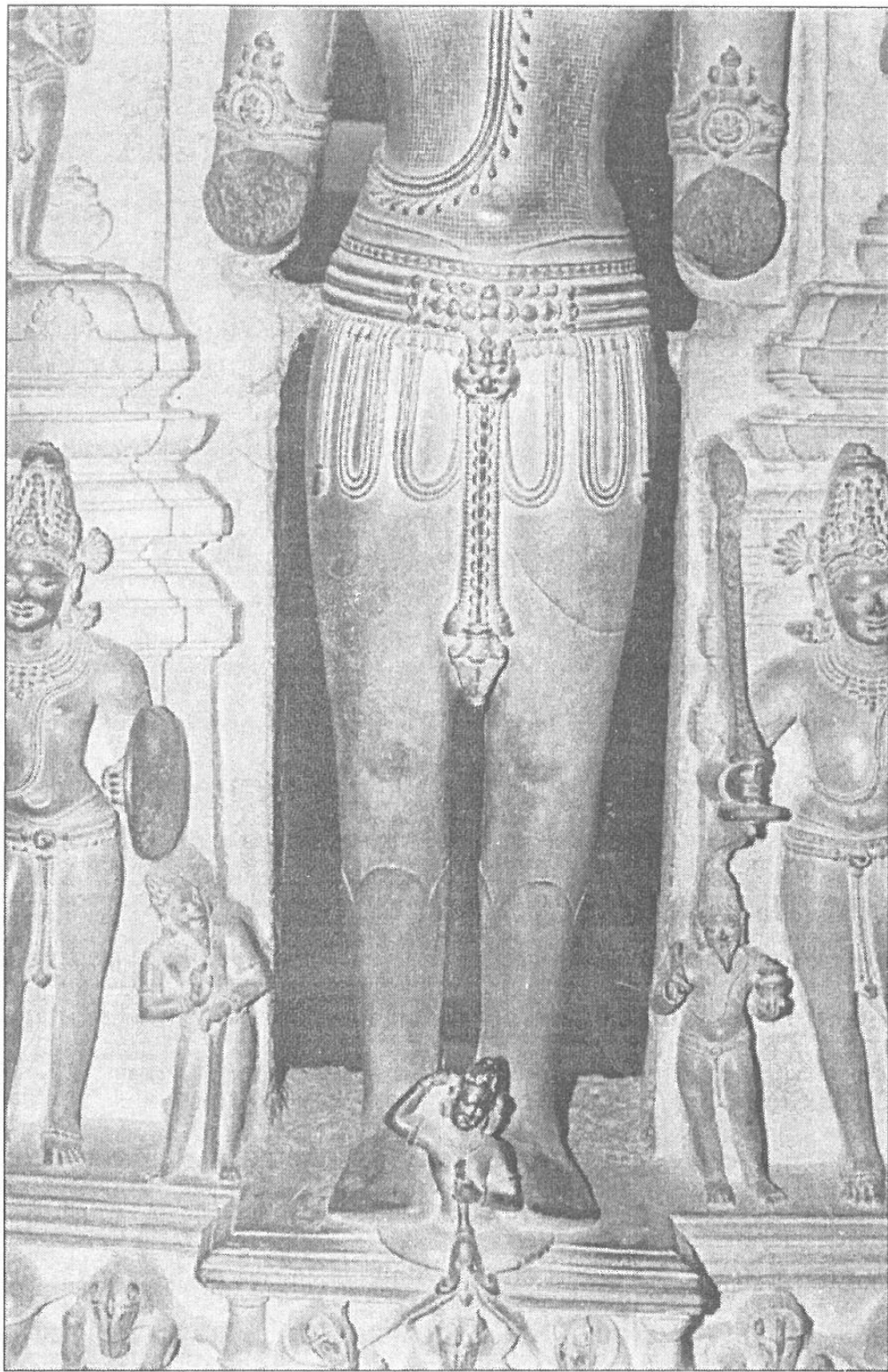
SŪRYA



SŪRYA



SŪRYA (Detail)



SŪRYA (Detail)

CHAPTER FIVE

DEVĪ

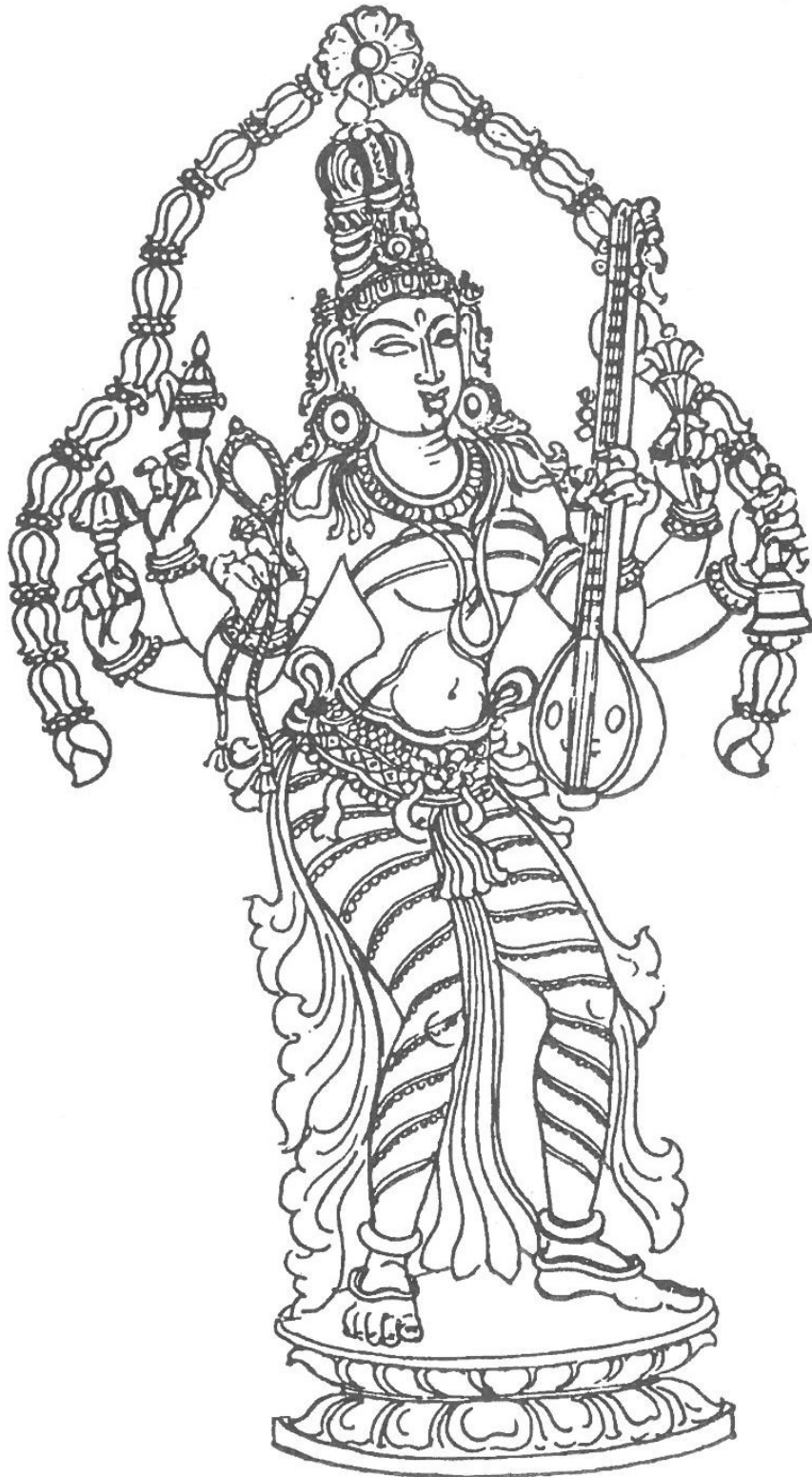


The feminine form of 'deva', the word generally means 'goddess'. The worship of 'mother-goddess', or divinity associated with the procreation of beings, motherly care, preservation, fertility, nourishment, help in times of difficulty and distress, love and compassion, is as old as the dawn of religious sentiments. In India the Indus Valley civilization illustrates the prevalence of the goddess-cult; and the earliest hymns in the Vedic corpus suggest the adoration of goddess.

Although it is usually thought that the Vedic preference is for the male divinities, we do find in the *Rgveda* several goddesses mentioned and praised: Aditi (mother of the gods), Apo-devī (water-goddess), Ushas (dawn), Pṛthvī (earth-goddess), Vāk (speech), Rātri (night), Śrī (Prosperity), Nishṭhigirī (Indira's mother), Urvaśī (celestial nymph), Sarasvatī (river-goddess), Sandhyā (eventide), Sinīvālī (goddess of the lunar phases, especially full-moon and new-moon), Śraddhā (faith), Gāyatri (mother of the Vedic lore) and Sāvitrī (solar energy). The *Sarvānukramaṇī* (13th section) enumerates other goddesses mentioned in *Rgveda*: Indrāṇī, Godhā, Ghoshā, Juhū, Dakṣiṇā, Medhā, Yamī, Saramā, Sarva-rājñī, Lokshyā, Romaśā, Viśva-varā and Durgā.

There were also several folk-goddesses of great antiquity and forgotten origin. Many of them continue to be worshipped till today in the countryside, and their number is legion. Some of them are simple personifications of diseases, some are protectors of children and women, some stand for wish-fulfilment, some represent evil forces, some symbolize natural phenomena, and some are human in origin but whose background nature is forgotten after deification. Quite a large number of goddesses worshipped now were once women, but with exceptional and unusual character or remarkable achievement. They linger in the folk memory as major or minor divinities; and their worship is prescribed and conducted in the cultic context.

Some goddesses have special powers in particular endeavours, like Kurukullā helping the boatmen to wade through difficult water-stretches in safety. Koṛṛavaī helping soldiers to win the battle, Śītalā curing small-pox, Manasā providing antidote for snake-poison, and Pratyāṅgirā counteracting





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ill-effects of magic and sorcery. Some of the folk-goddesses were local guardians of human settlements (nagara-devatā or grāma-devatā). The ancient Tamil work *Śilappadikāram* mentions the goddess of Madurai (the tutelary deity of the Pāṇḍyan rulers) and Kāveri-pūmpaṭṭanam (Champā-pati). Almost every town has its own guardian-goddess, often named after the town or village.

Many of these folk-goddesses were incorporated in the Purāṇas and other legendary lore in the middle-ages along with the goddesses mentioned in the Vedic corpus (especially in *Atharvaveda* and Smṛti texts). The bulk and variety of the pantheon that thus emerged in due course is truly immense. For instance, *Matsya-purāṇa* (23) has an odd assortment of details constituting the nine-goddesses (nava-devyah) who are 'mothers of the world' (loka-mātā): Lakshmī (goddess of prosperity), Sinīvalī (goddess of darkness), Dyuti (light), Tushti (satisfaction), Prabhā (lustre), Kuhū (evil), Kīrti (celebrity), Vasu (wealth) and Dhṛti (fortitude). The purāṇic goddesses are synergetic and ambivalent in their character; they are benevolent and malevolent at once; they cause and cure numerous distresses. Each of them has acquired in the purāṇas not only vivid iconographic forms, but also fascinating although fanciful legends extolling their unusual power.

The Vedic Aditi, for instance, is in *Rgveda* little more than a vision and a symbol; but in the purāṇas she is described as a lovely woman with four arms, carrying in her hands sword, shield, lotus and trident. The folk-goddess Karṇa-piśāchī, which was in the folk context only a spirit of amorphous nature and uncertain form, was later transformed into a divinity

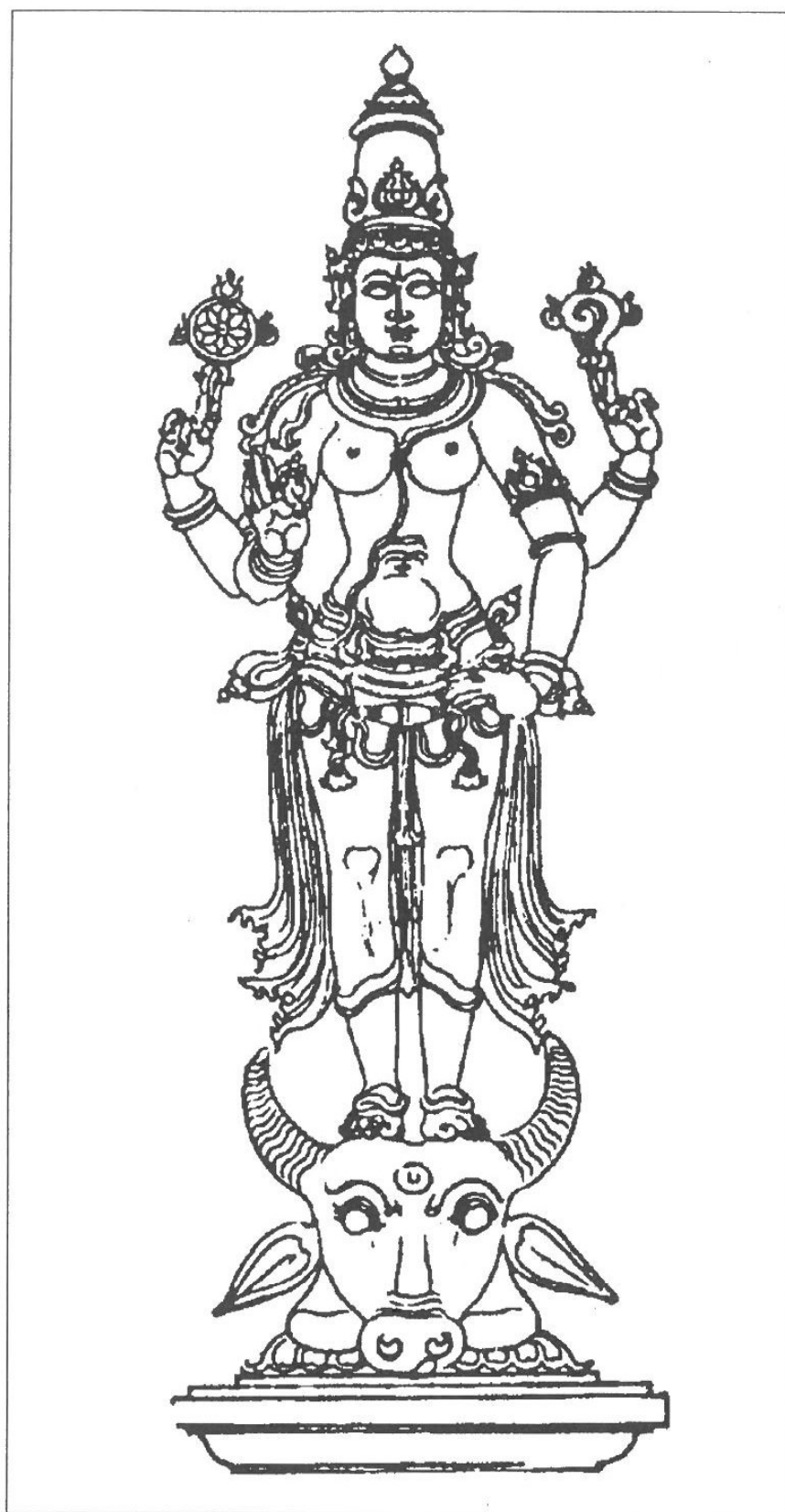


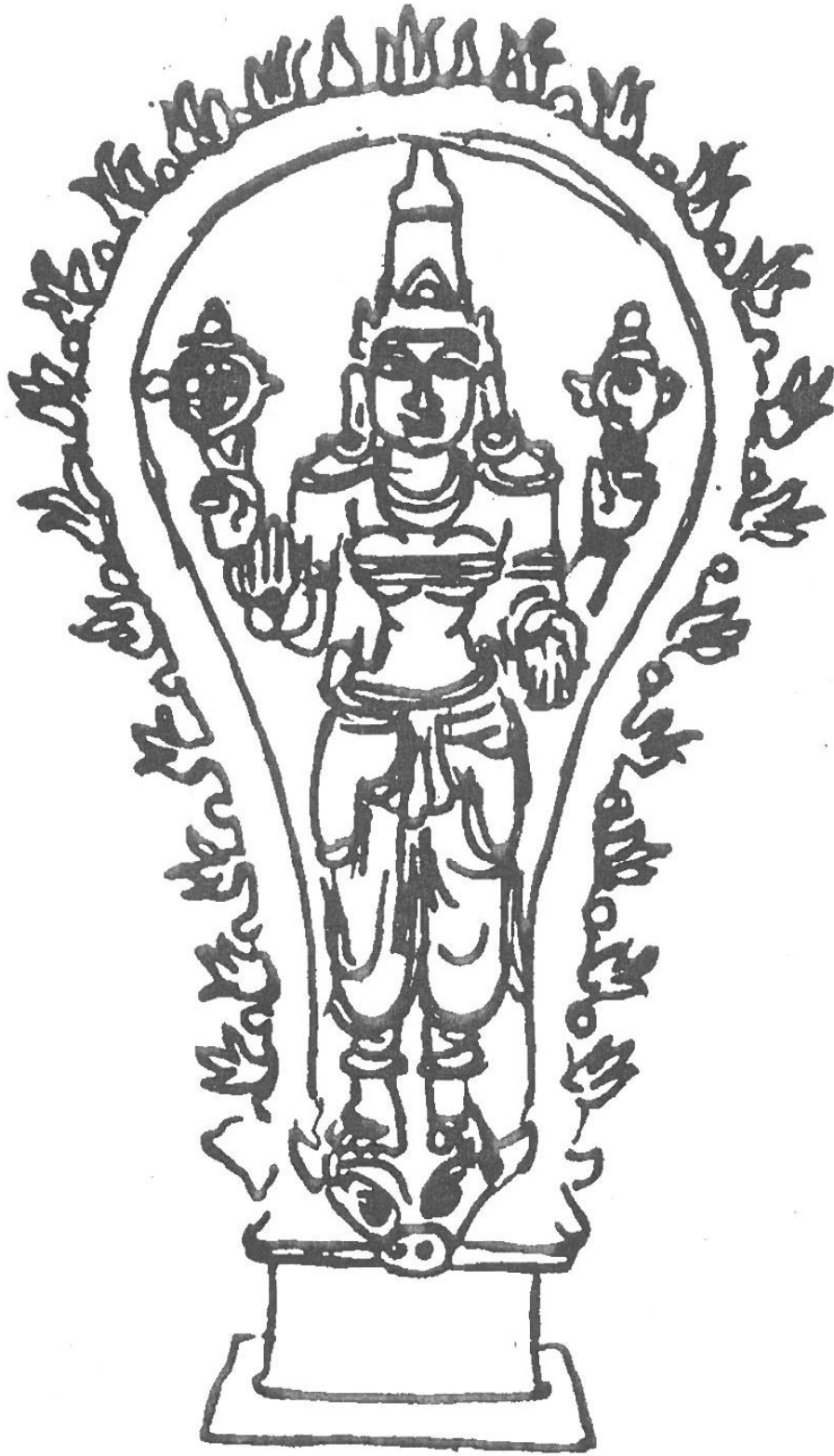
evoked in magic to reveal secrets normally not accessible. In the purāṇas, she acquired an iconographic status, and was represented as seated on the funeral pyre, wearing round her neck a garland of severed heads and on her body dirty and torn garments.

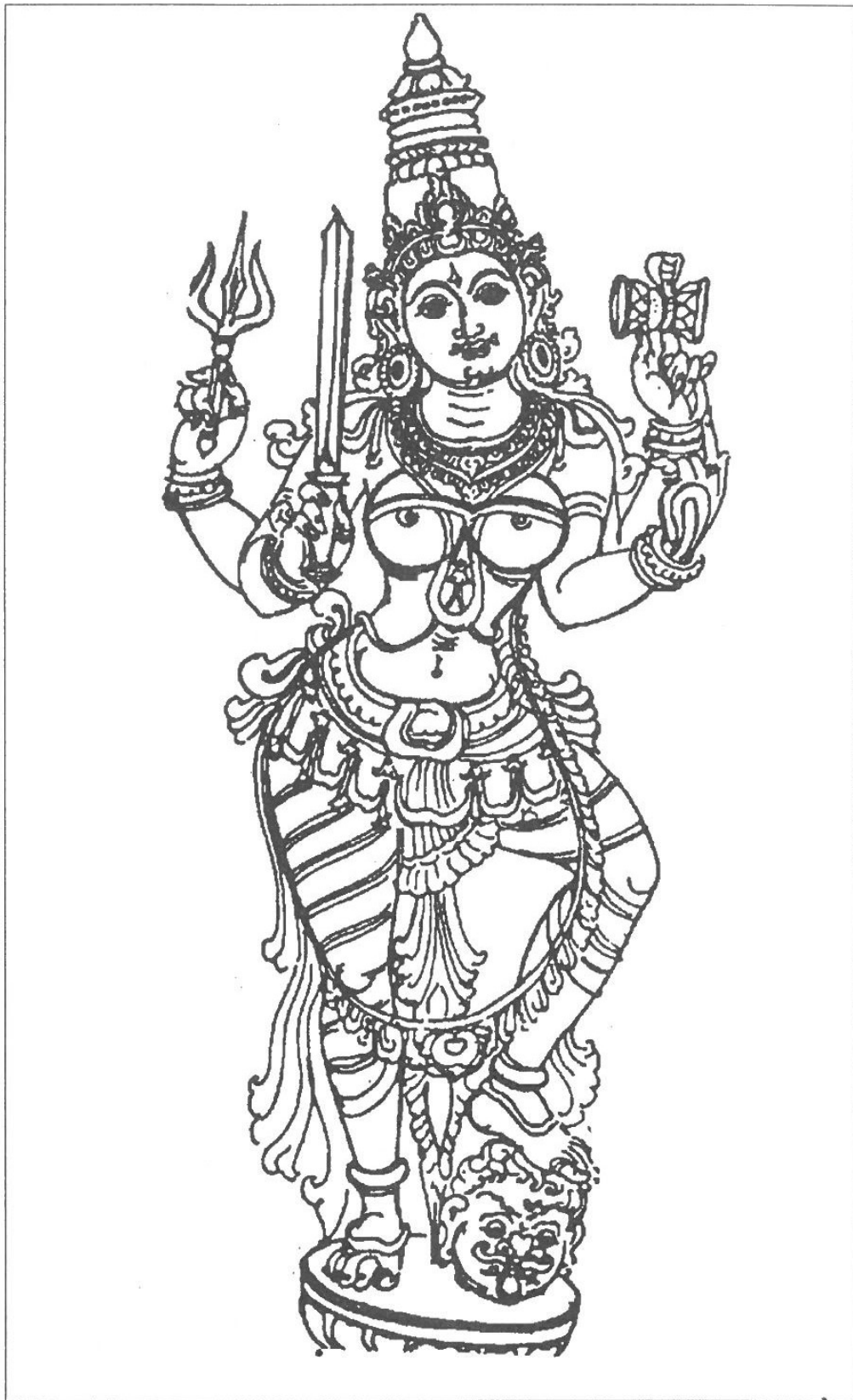
The seven mother-goddesses (Saptamātṛkā) are obviously creatures of folk imagination, and they find mention in such early texts like *Silappadikāram* and *Bṛhat-saṃhitā*. There are inscriptional records to suggest that the worship of these goddesses was prevalent as early as the fifth century. Likewise, the sixty-four yoginīs were also crystallized in the tāntrik cult of Orissa, Bengal and Assam.



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In the worship of goddesses, it is usual to consider them in groups (like Sapta-mātrkā, Nava-chaṇḍī, Ashta-Durgā, Pañcha-kanyā and Daśa-vidyā). And the group of three that became celebrated in the purāṇas consists of Mahā-Lakshmī, Mahā-sarasvatī and Mahā-Kālī. And they were associated with the three major gods Viṣṇu, Brahmā and Śiva respectively, and they symbolized the three aspects of Prakṛti, viz. sattva, rajas and tamas. Each of the later and popular goddesses was regarded as basically syncretic image of all the three (like Mūkāmbikā of Kollūr in Karnāṭaka).

The goddess that was extolled more than any others in the purāṇas was Durgā, who was usually referred to as Devī (the goddess). She comes in for elaborate treatment in *Devī-purāṇa* (128 Chapters), *Mārkaṇḍeya-purāṇa* (Devī-māhātmya, 81-93 chapters) and *Devī-Bhāgavata* (12th chapter, 1800 verses). Although in later and lay imagination, the goddess became the consort or feminine counterpart of Śiva, the early accounts always regard her as having an independent status.

All the three major gods, (Brahmā, Viṣṇu and Śiva) are described to have derived their existence and powers only from her, and to be subservient to her in their functions. She is the 'mother of the worlds' (Jagadāmbā) and 'sustainer of the worlds' (Jagaddhātri). She is one without a second; and everything in the universe is but a minute expression of her inscrutable power (yoga-māyā). The two popular divinities in the purāṇic age (which age infact has continued till our own day), described as especially suited to the people in the Kali age, are the mother-goddess and the god Gaṇapati (kalau chaṇḍī-vināyakau).

The form of the goddess generally reflects the folk background, and the persistent and periodic needs of the tribal people for divine succour and intervention. The goddess Durgā is reputed to be worshipped by tribesmen and forest-folk like pulindas, barbaras and śabarās.

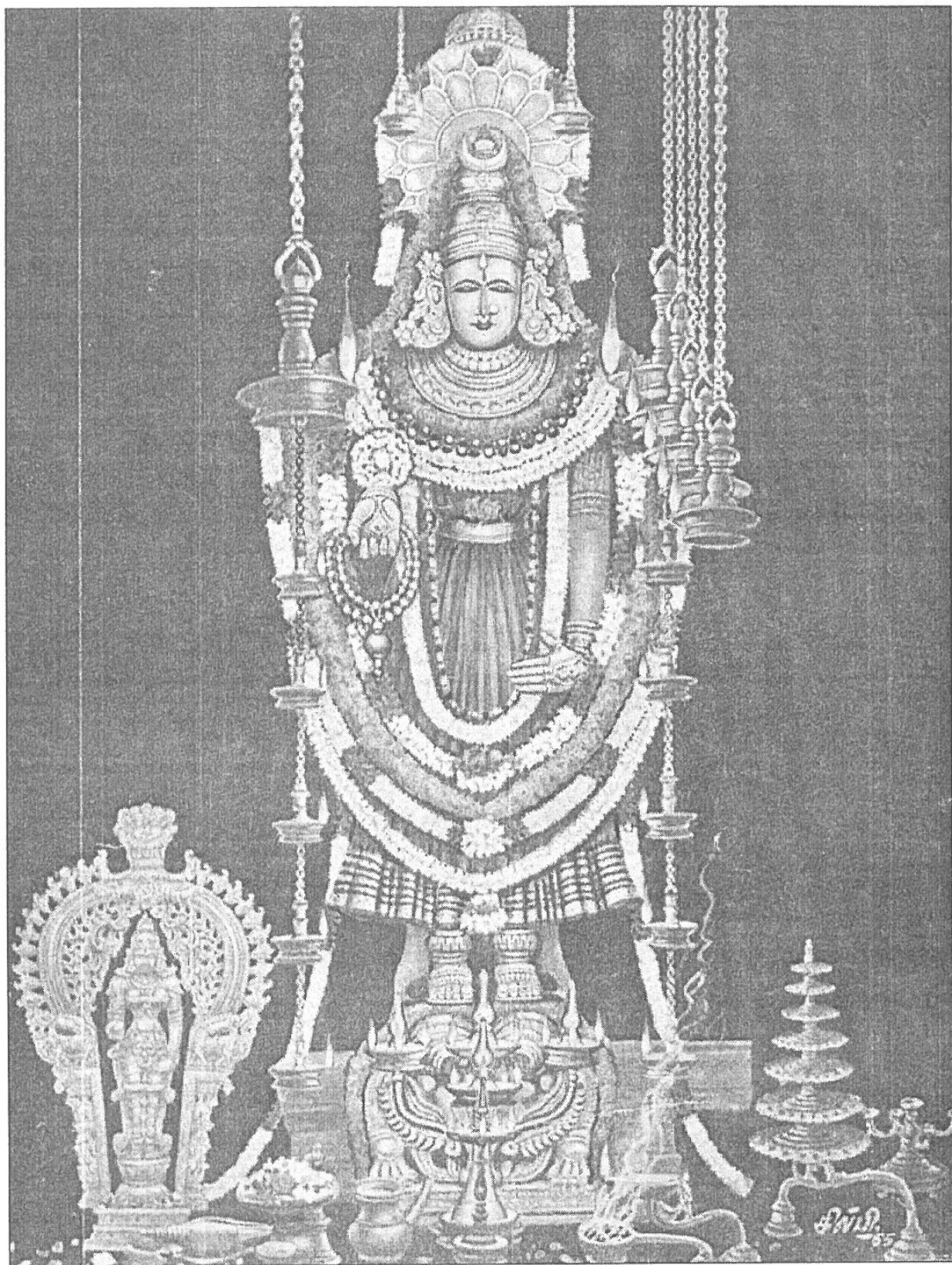
Her southern counterpart, Koṛṇavai, is described in the Tamil Saṅgam works (around the first century A.D.) as the goddess whom the warriors worshipped before they set out for the war-field. She was especially worshipped by forest-folk (kāḍavar), hunters (vaiṭṭuvar) and hill people (kuṇṇavar).

Thus, the goddess would have many arms, carrying in them weapons of warfare, terrifying countenance, and austere appearance, and would ride a lion or tiger. The description of the goddess in the ancient *Silappadikāram* is illustrative. She has a crown of matted hair, decorated by serpents and moon. She covers her body with elephant-hide, while a tigers's skin is tied round her waist. She has three eyes, and her neck is dark blue owing to the drinking of deadly poison. She is four-armed, and carries in her hands conch, discus, spear and sword. She is seated on a stag whose horns are fierce, or alternately she rides upon a male lion.

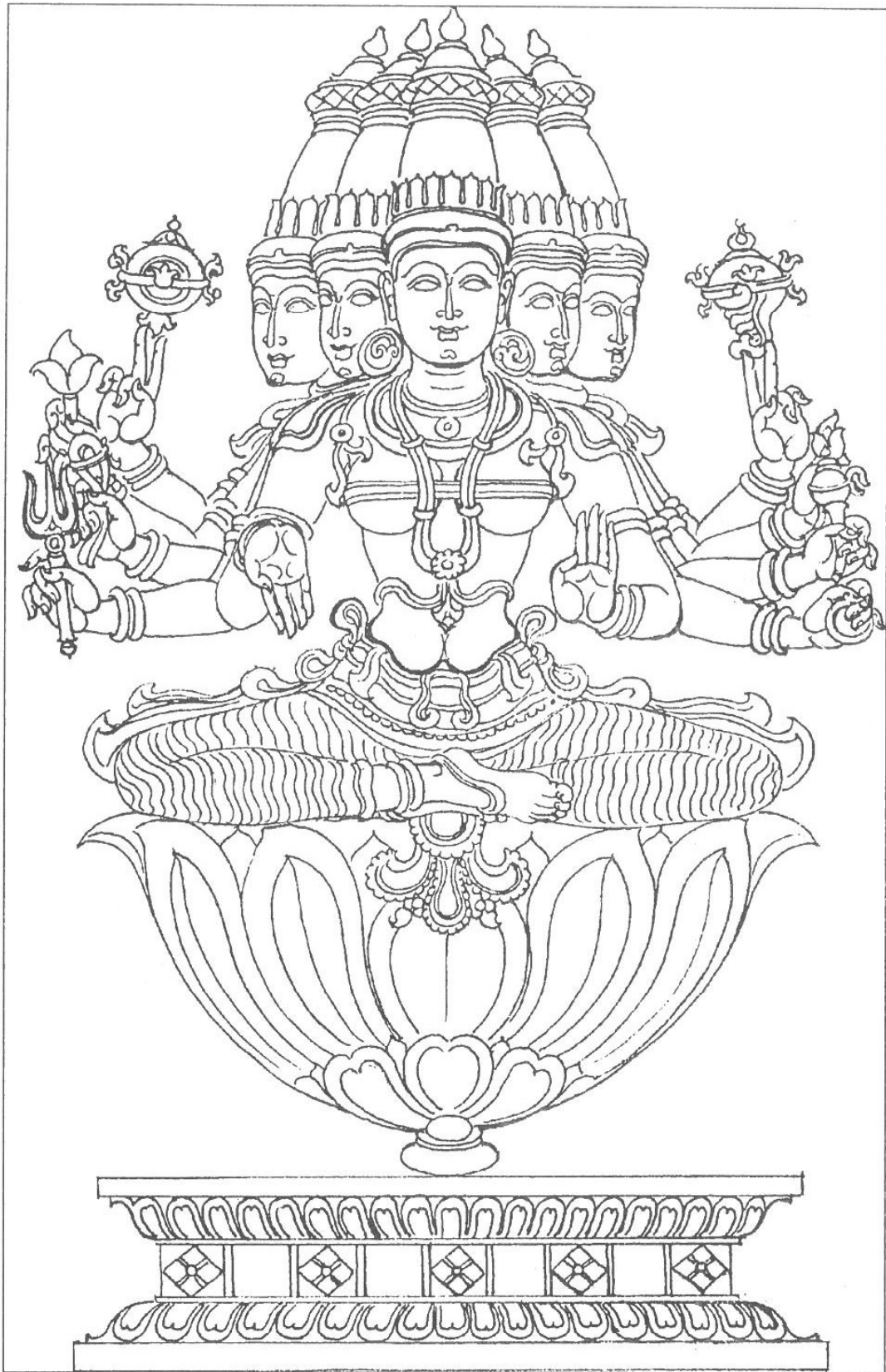
Not all goddesses, however, answer to this description. Some are pacific and benign. The Tēvāram hymns (composed between 500 to 800 A.D.) describe the goddess as a young damsel of golden complexion (kumārī), covered by silken garments (kośikapattu), and playing with a ball (kanduka) and parrot (kiḷi). She is eulogized as the primordial energy (ādi-śakti) and as the provider of wealth and grains (vasundharā). But she is also the goddess who presides over crematoria (suḍulai nāri). Another version of the this goddess is as performing penance on the banks of the river Kampā at Kāñchipuram. She is here called 'the creeper of penance' (mey-tavak-koḍi).



DEVĪ



Devi (Durga)



Devi (Durga)



Devi (Durga)



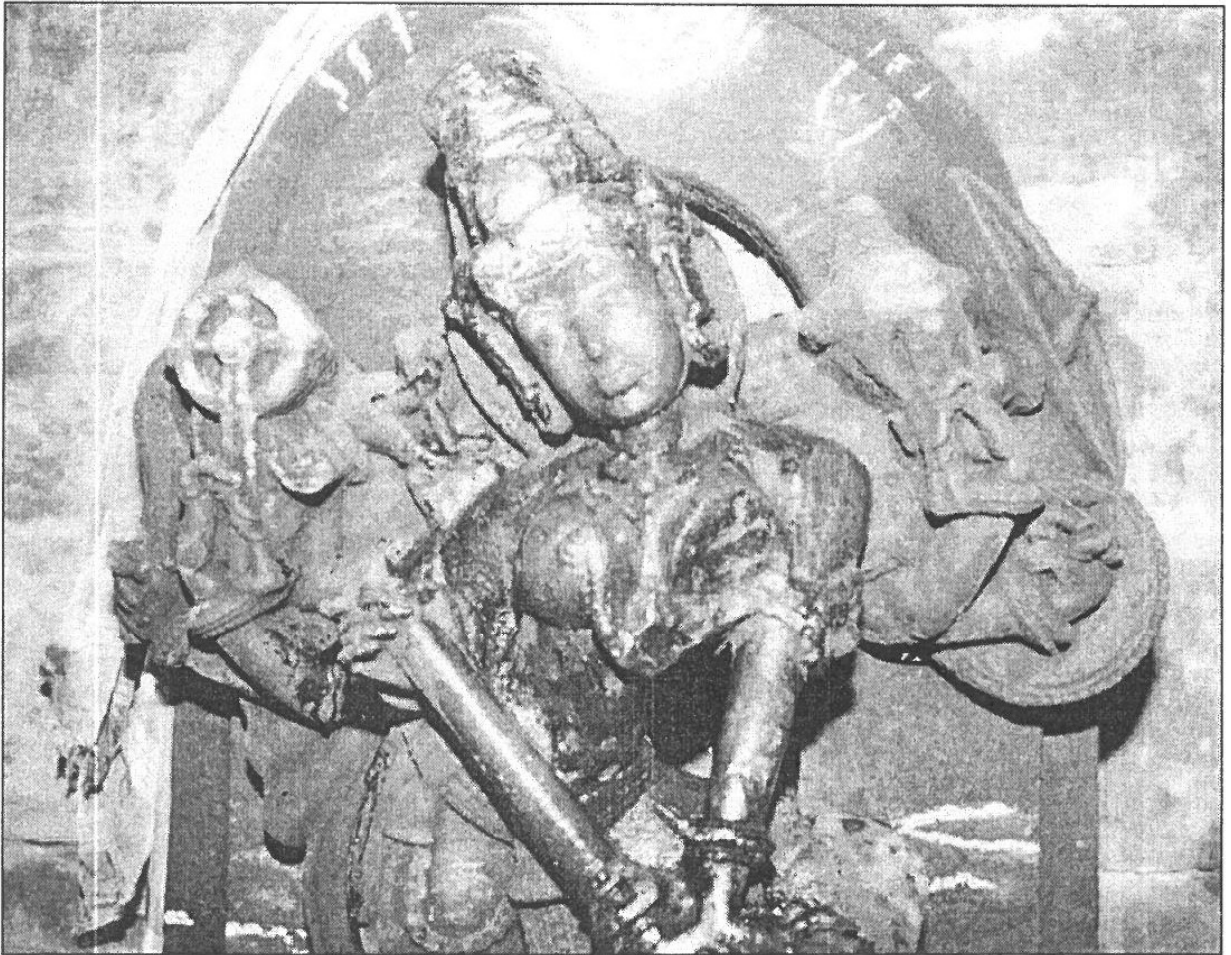
Devi (Durga)



Devi (Durga)



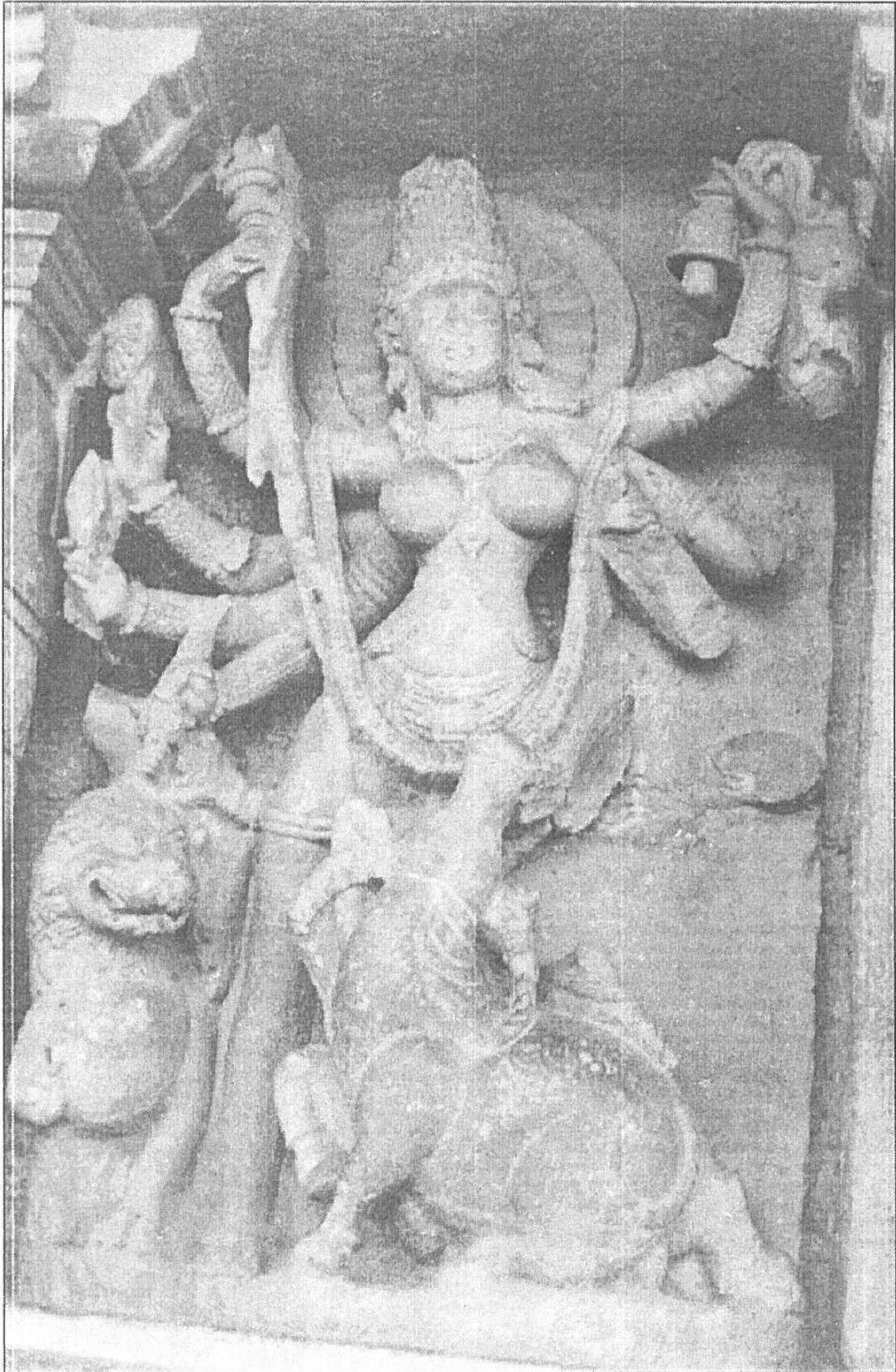
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Devi (Durga)



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Devi (Durga)



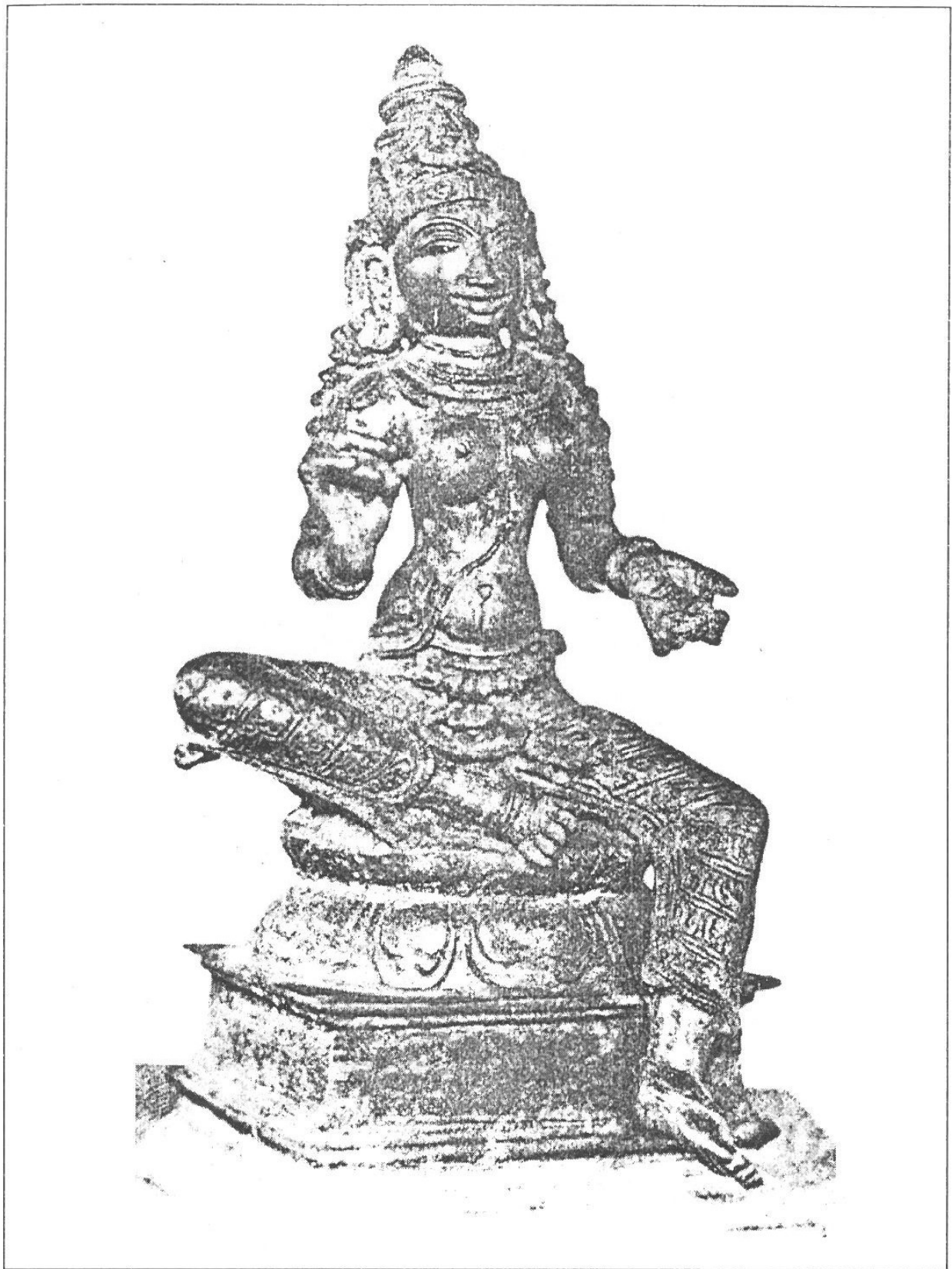
Devi (Parvati)



Devi (Parvati)



Devi (Parvati)



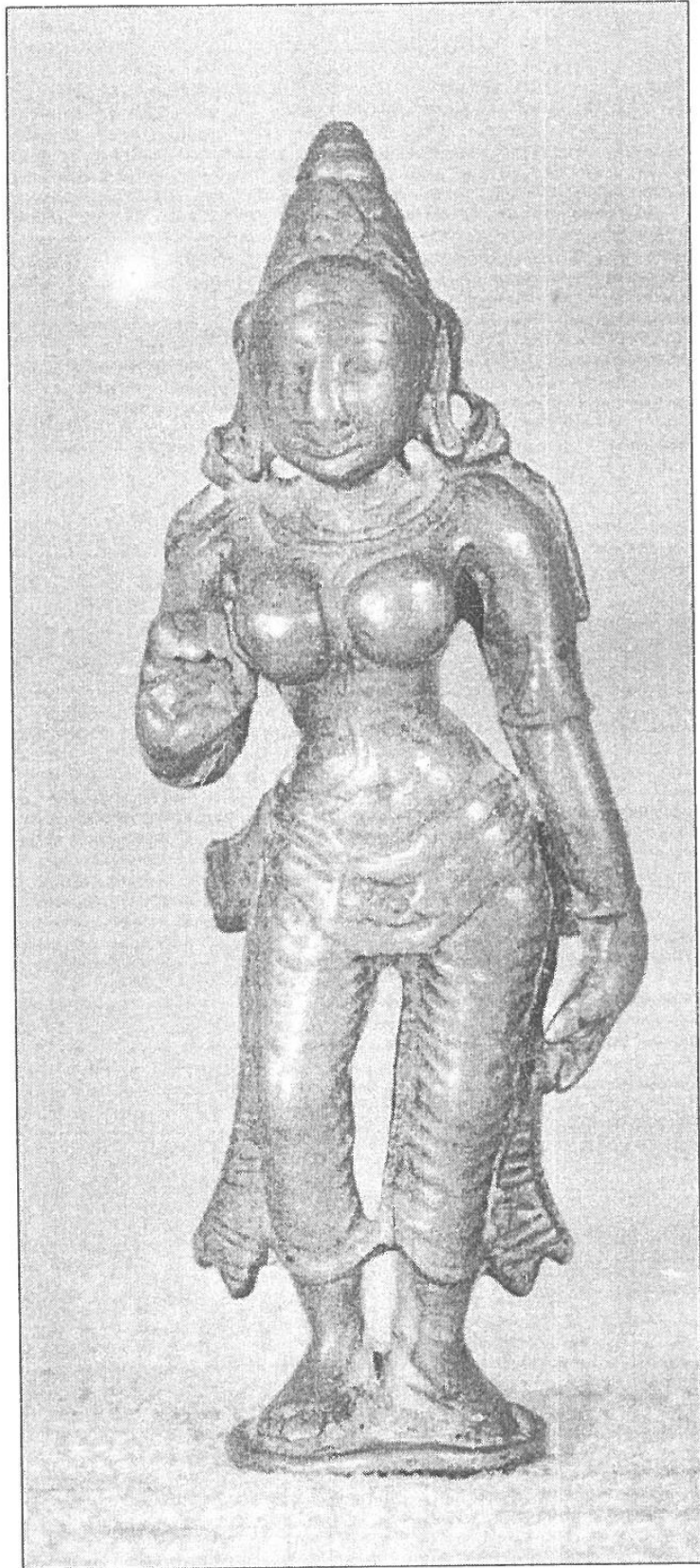
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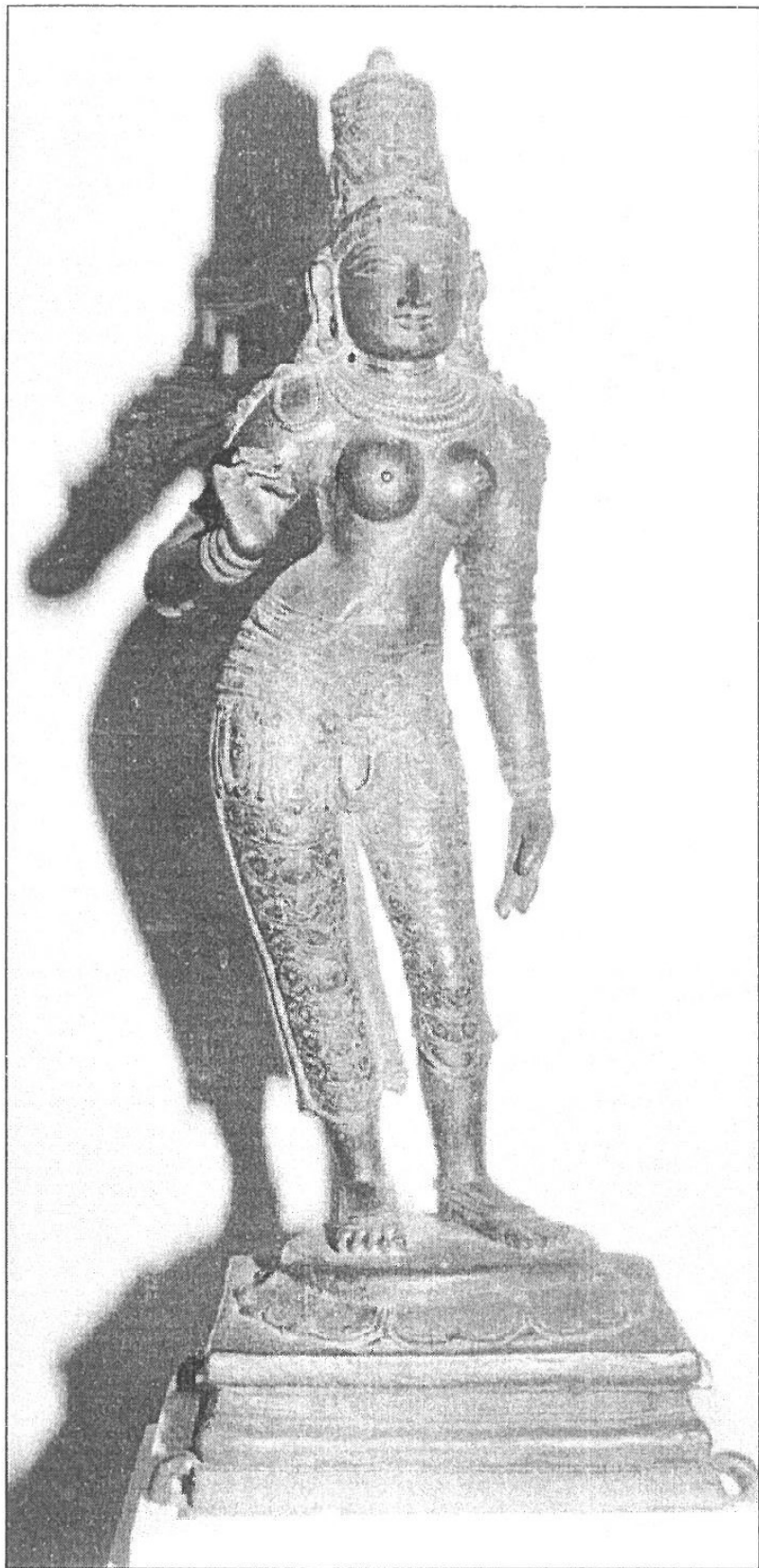
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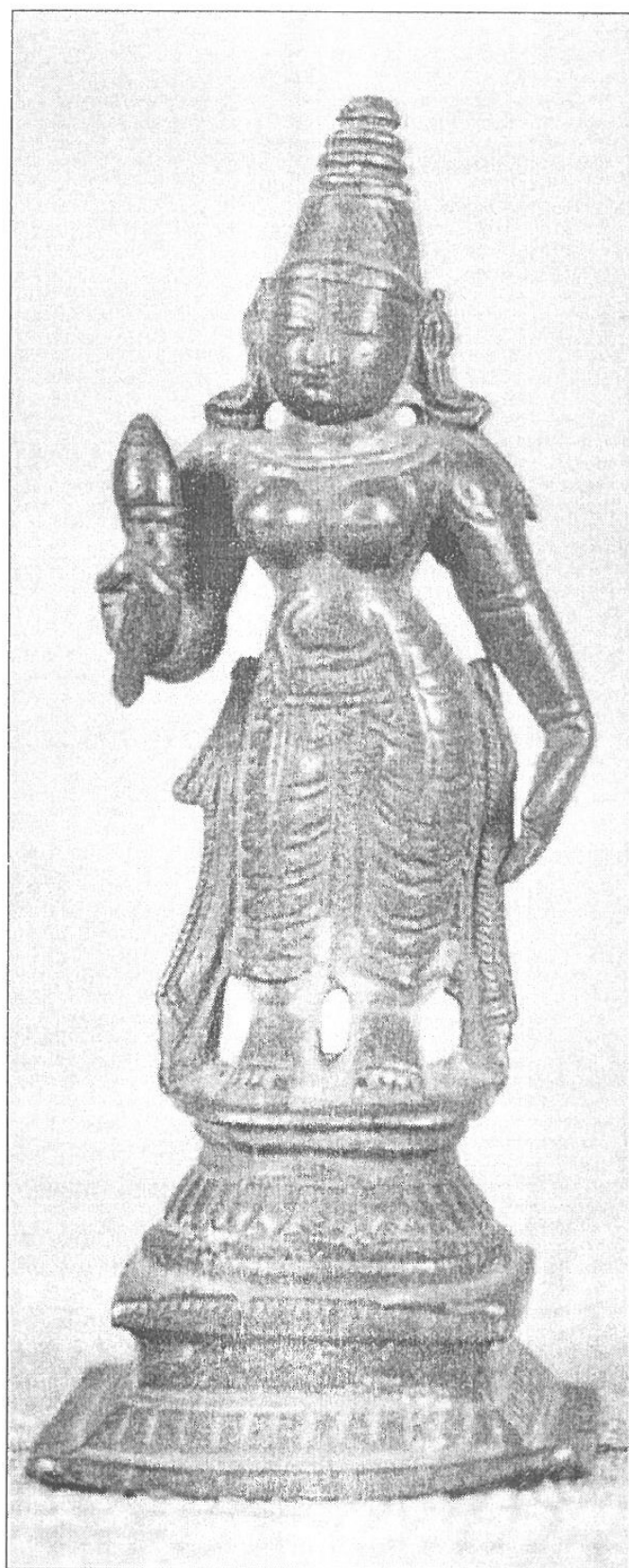
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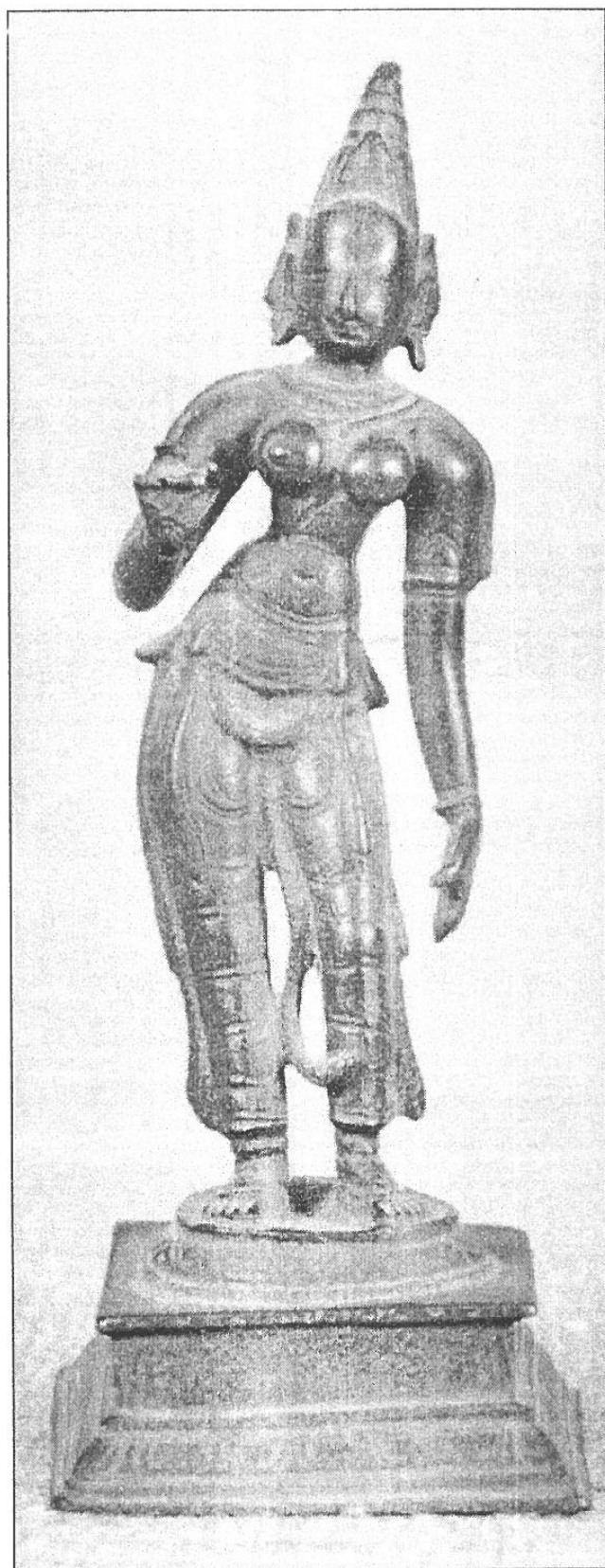
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Devi (Parvati)



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Devi (Parvati)



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Devi (Parvati)



Devi (Parvati)



Devi (Annapurna)



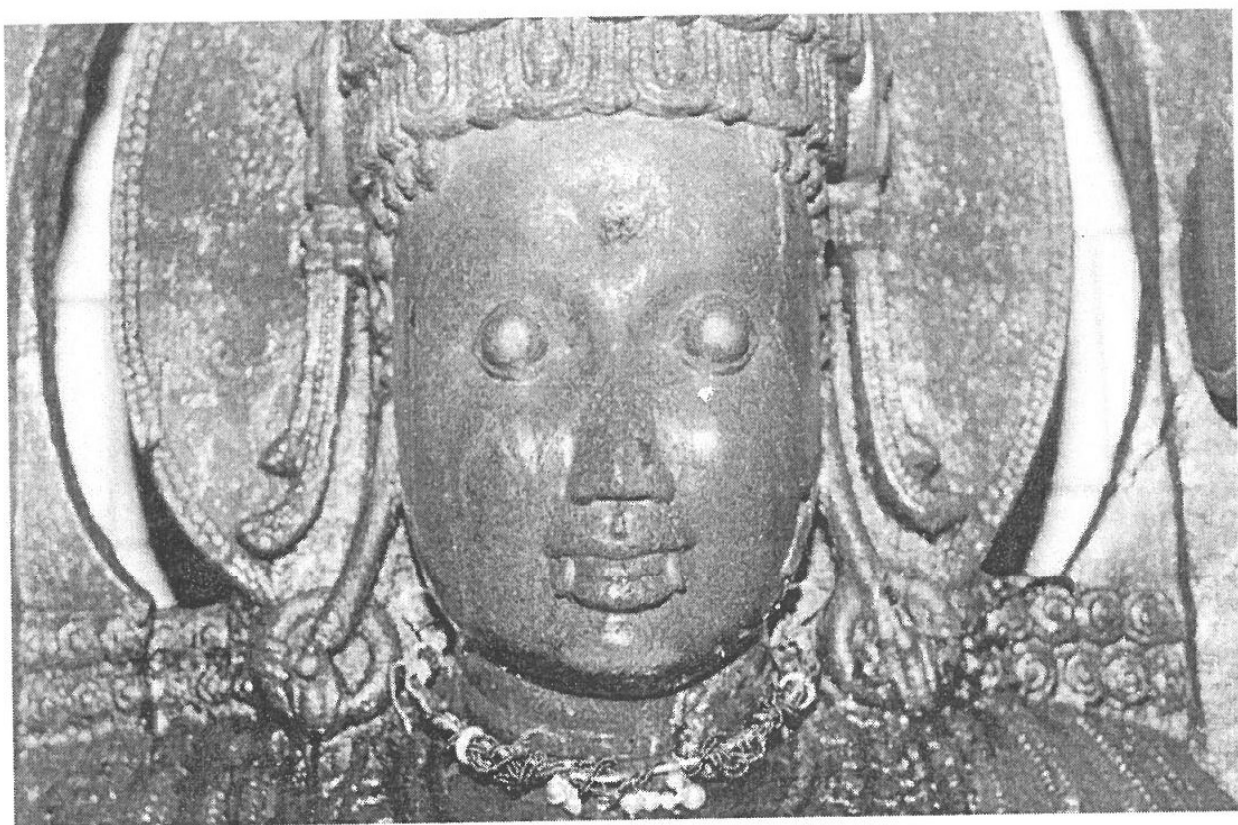
Devi (Annapurna)



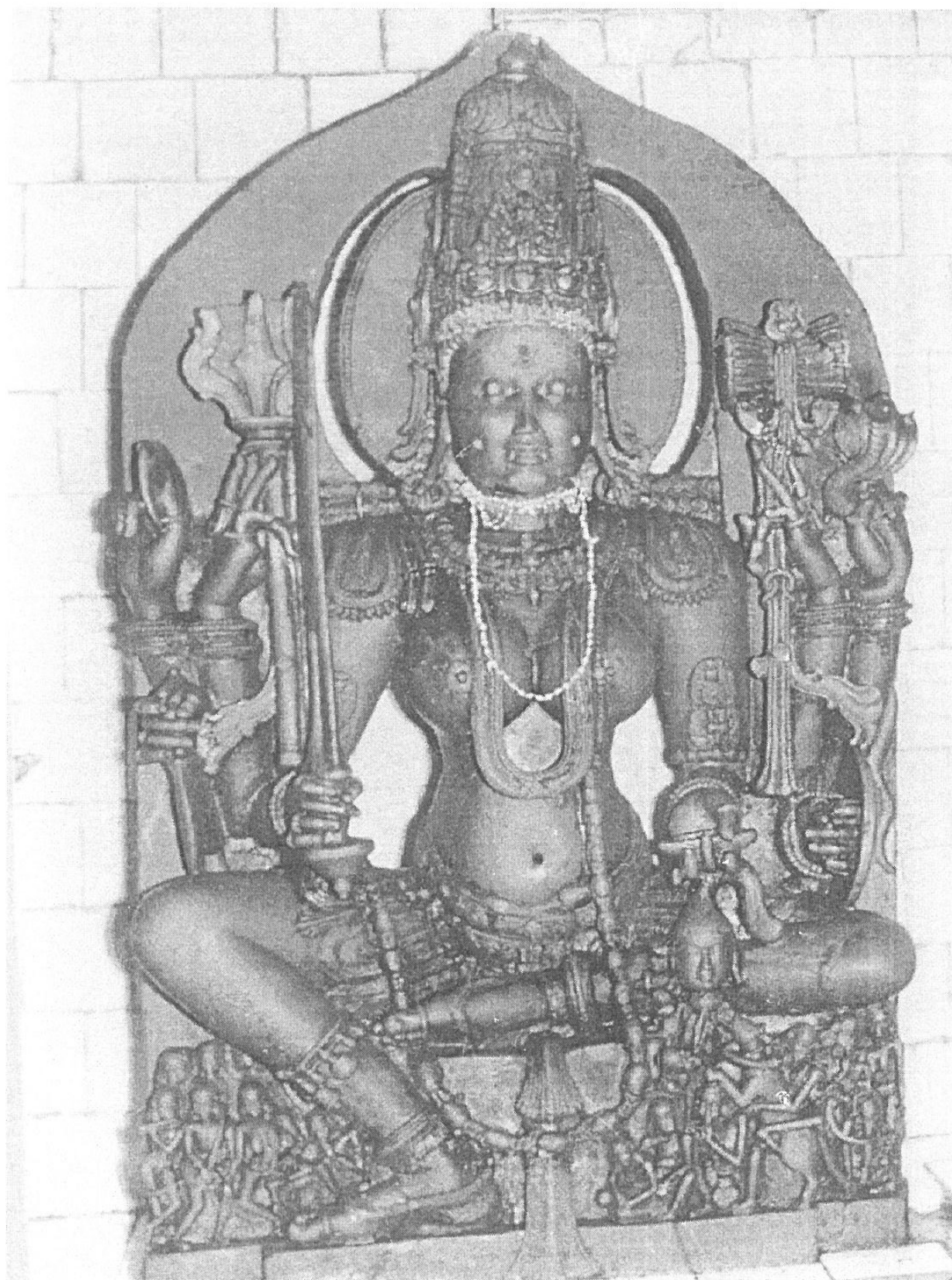
Devi (Annapurna)



Devi (Kali)



Devi (Kali)



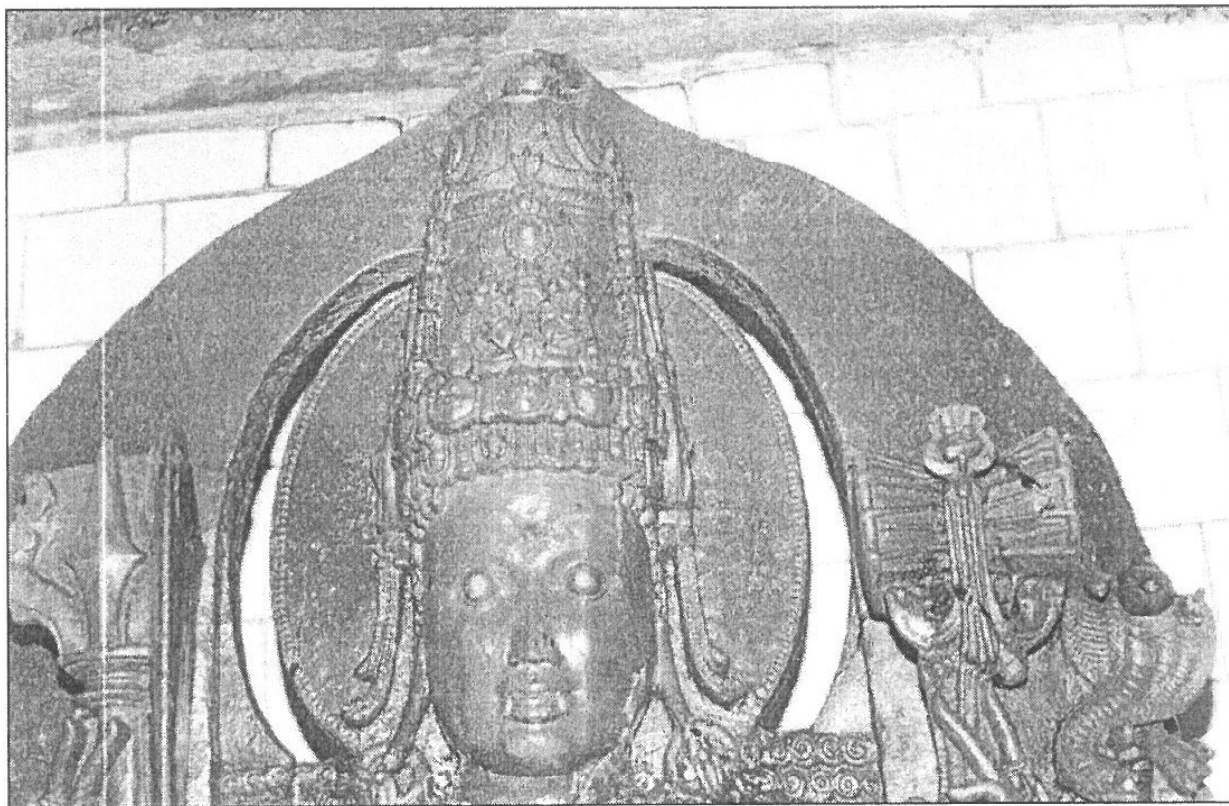
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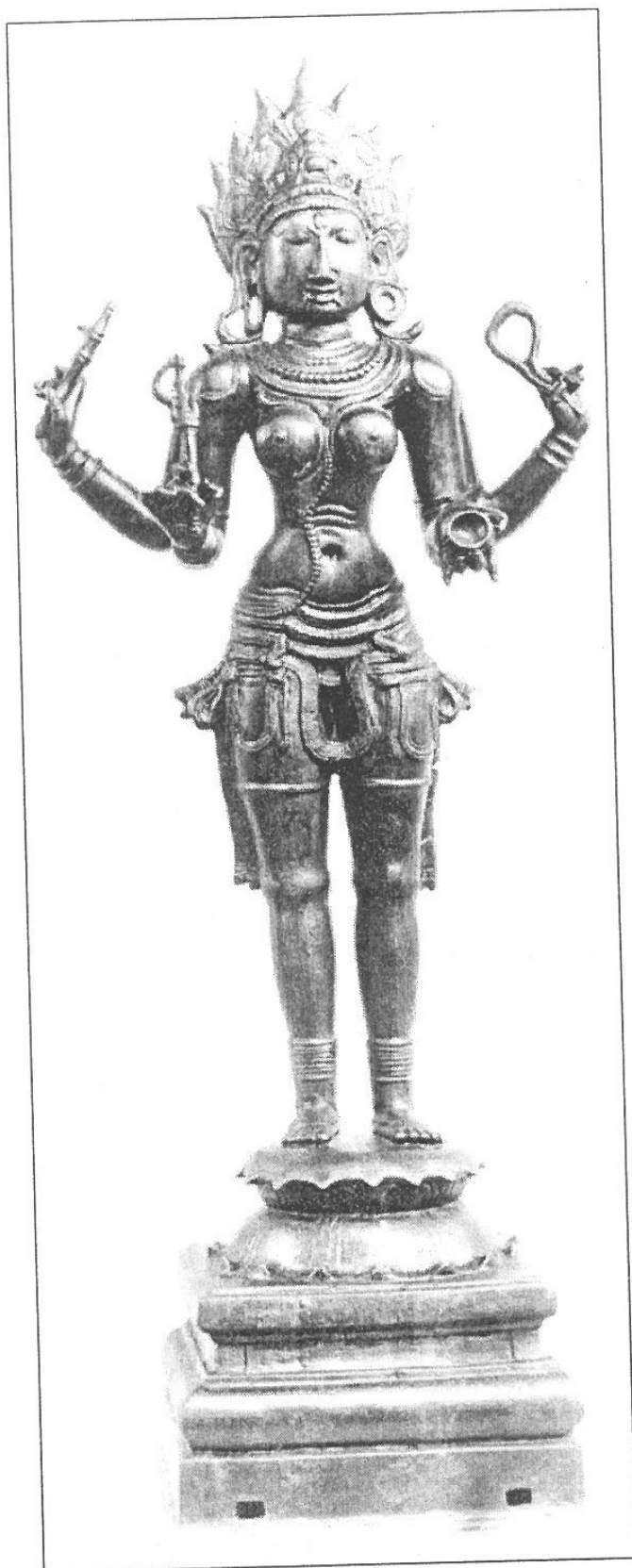
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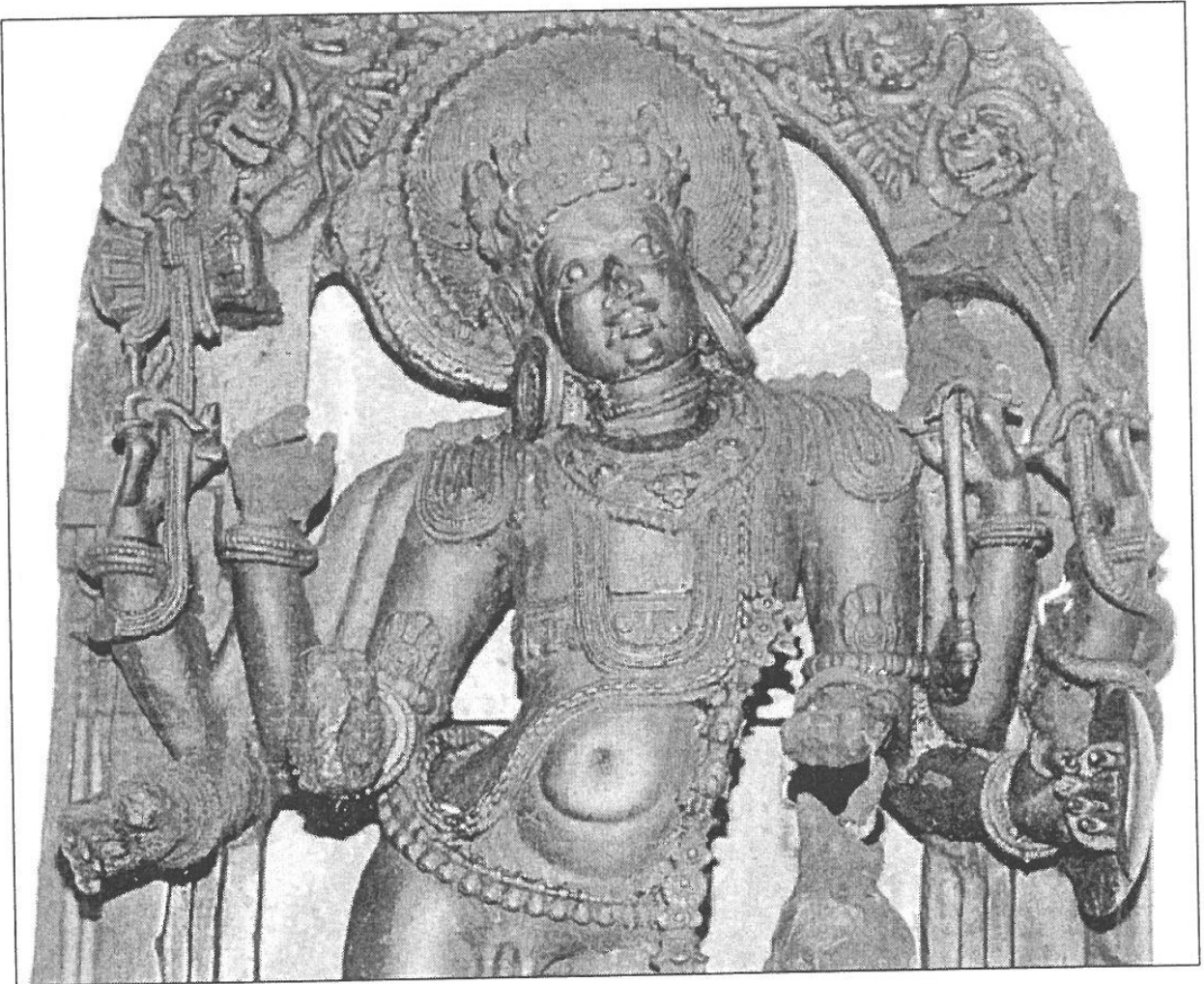
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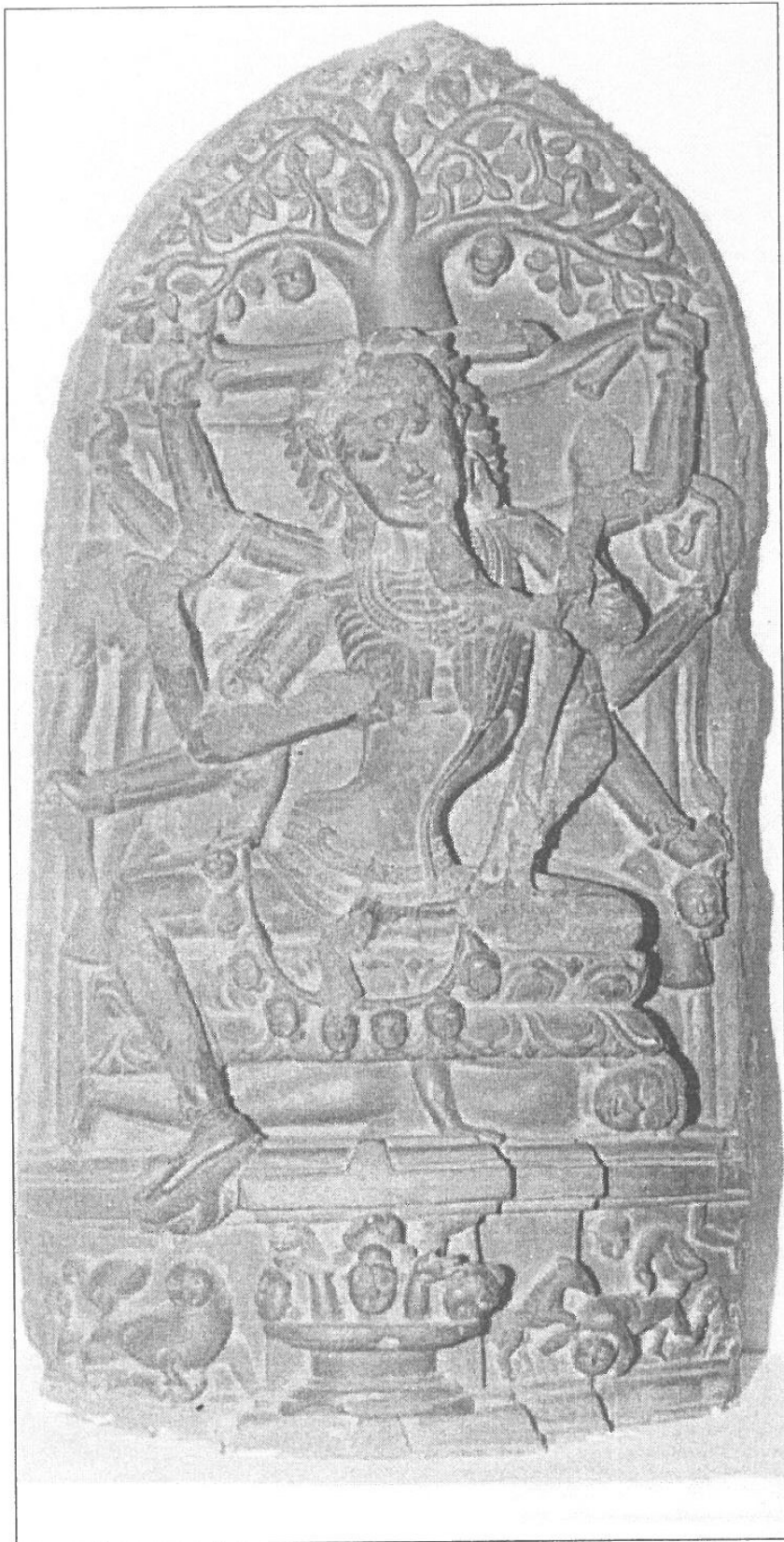
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Devi (Kali)



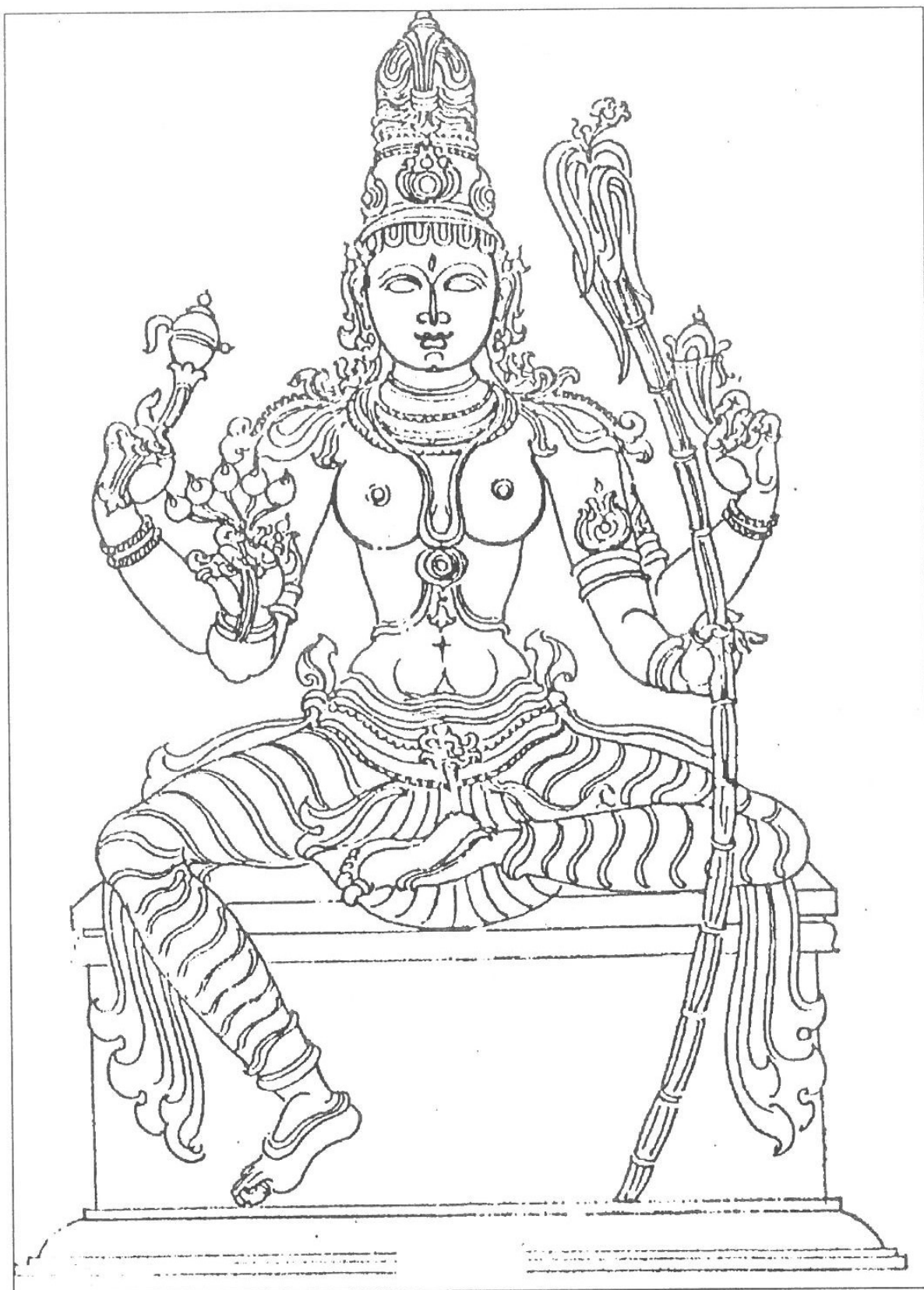
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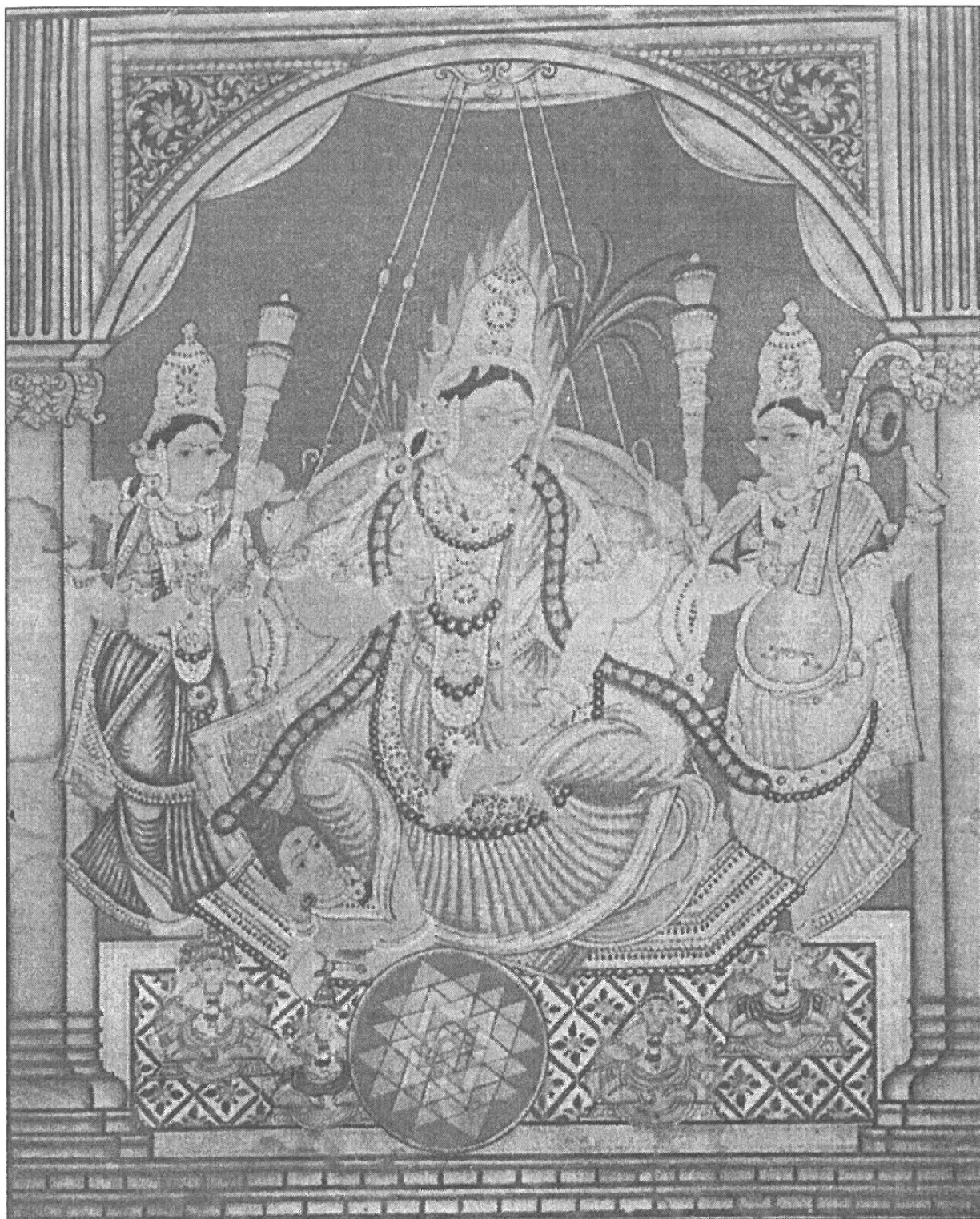
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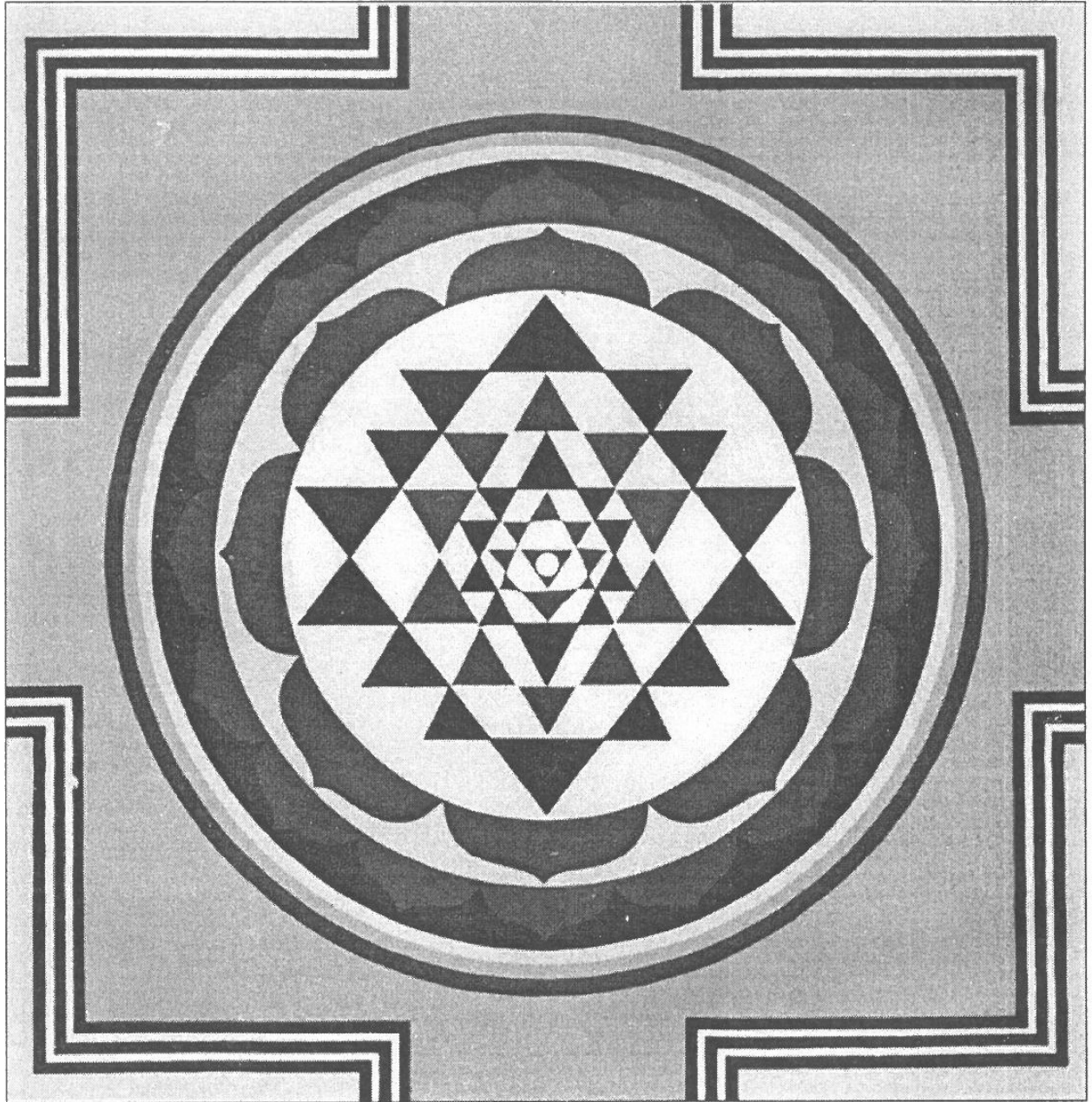
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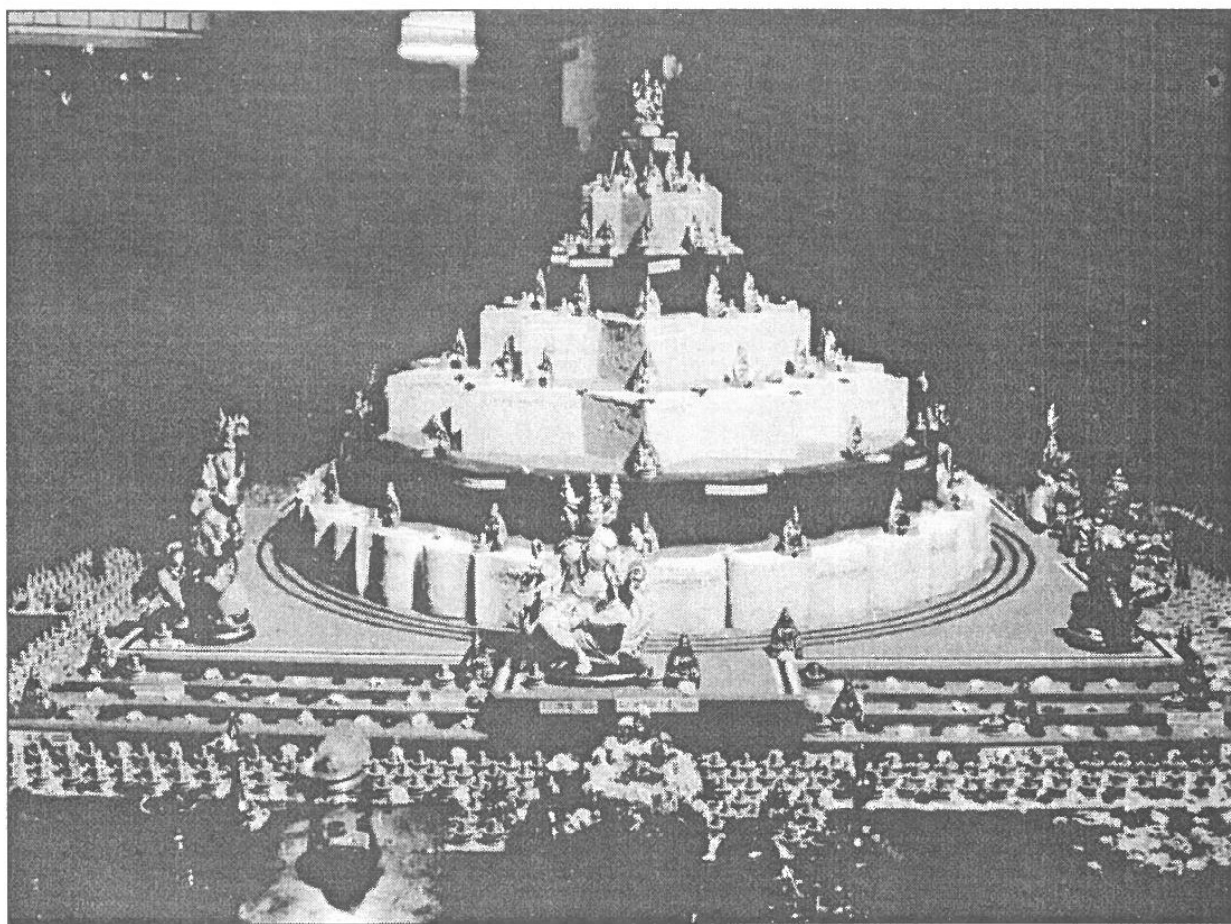
Devi (Raja Rajeswari)



Devi (Raja Rajeswari)



Devi (Raja Rajeswari)



Devi (Raja Rajeswari)



Devi (Raja Rajeswari)



Devi (Raja Rajeswari)



Devi (Raja Rajeswari)