

Iconography of Early Sūrya Images

A. L. Srivastava

Introduction

Generally, it is believed that Sun-worship in India was introduced by the Iranian Magas hailing from Scythia or Seistan (Skt. Śaka-sthāna or Śākala dvīpa) and they are better known as Śākaladvīpī Brāhmaṇas. It is the reason why figures of Sūrya were made in udīcyaveśa. (northern attire), which includes colaka or long coat, cūḍidāra pāyajāmā or thin trousers, vakṣatrāṇa or breast-plate/coat of mail, avyaṅga/āviyāṅga or a typical waist-band and pādatrāṇa or high boots. In India some of these elements of udīcyaveśa began to appear on the Sūrya images from the Kuṣāṇa period onwards.

However, prior to them a few Sūrya images of the Śuṅga period, the earliest ones in the human form, drawing four-horse chariot and devoid of udīcyaveśa have also been found in India from east to west. The purpose of this short paper is only to describe and discuss the origin and development of the iconographic features of these early Sūrya images. These early Sūrya images have been dated by scholars to the Śuṅga period (second-first century BCE). The modelling of these figures, their stylistic male and female turbans, form and shape of the chariot, etc., besides their locations have been the basis of their dating. The following Sūrya figures, both as terracottas and stone bas-reliefs form the subject matter of this paper -

1. Terracotta, Chandraketugarh, West Bengal (Asutosh Museum, Calcutta University, Kolkata)
2. Terracotta, Patna, Bihar (Patna Museum)
3. Terracotta, Kauśāmbī, Uttar Pradesh (Kauśāmbī Museum, Deptt. of Ancient History, Culture & Archaeology, Allahabad University)
4. Stone, bas-relief, Bhājā, Maharashtra
5. Stone, bas-relief, Bodh Gayā, Bihar
6. Stone, bas-relief, Ananta gumphā, Khaṇḍagiri, Orissa
7. Stone, bas-relief, Lālābhagat, Distt. Kanpur Dehat, Uttar Pradesh

Description of Early Images

1. Sūrya, terracotta, Chandraketugarh (Fig. 1)

During the exploration work being carried out under the Asutosh Museum in 1955-56, Sri P.C. Dasgupta recovered some early historical material including a terracotta plaque (19 cm) of Sūrya on his four-horse chariot from the mound known as Chandraketugarh at Berachampa, (37 km) north-east of Calcutta (Kolkata). Dasgupta assigned it to the Śuṅga age,¹ whereas V.C. Srivastava describes it a Mauryan pottery piece.²

The two-handed god is seen on the chariot wearing a wide necklace, large round kuṇḍalas and a round turban with a bulbous projection in the centre. Behind his face there is a large round disc, may be taken as the prototype of the halo (prabhāmaṇḍala). The god is flanked by a female figure on either side. The objects in the hands of Sūrya and the female figures are not discernible. The heads of the three drawn animals from the right are partly damaged and beyond recognition. But the head of the fourth animal on the extreme left appears like a lion(?). Lions the side corners of the pedestal in place of the traditional horses are also found on a Later Kuṣāna image of Sūrya in the Ashmolean Museum, London³ and on an image in the Cidambaram Temple in Tamilnadu⁴

however, S.S. Biswas^{4A} and Enamul Haque^{4B}

identify the drawn animals as horse. Flanking the drawn animals there is a human figure on either side, the one on the right flank seems to be leaning towards the chariot. The correct identification of these figures is obscure and needs to be properly investigated. May they be taken to represent the demons of darkness? The right lower half below the animals is broken out and on the left there appears a very bulky and grossly proportioned human figure with its leg bent to some extent.



Fig. 1

2. Sūrya, Terracotta, Śuṅga, Patna, Patna Museum, No.8570 (Fig.2)

The round plaque (dia 9.5 cm) shows Sūrya standing in a one-wheeled (ekacakra) chariot drawn by four galloping horses. The god wears the turban of the Śuṅga style and has a quiver. He is shown shooting arrow from the bow. The tip of the arrow is in the shape of a crescent. The charioteer in the chariot on the right of the god holds the reins with his left hand and with his right a long staff. The bust of a figure lying below the hoofs of the horses may be taken as the demon of darkness being trampled down to pave the path of dawn. A bird like figure perched behind the chariot on the right side and the two ball-shaped tassels(?) seen below the bird hanging from the chariot(?)⁵ could not be explained at the moment. The body of the Sun-god and the charioteer are decorated with zigzag and diagonal lines giving the impression of the vakṣatrāṇa or coat of mail. But these line-decorations are also similarly found on bow, the chariot, border of the rim of the plaque, plumes of horses, the bird and the tassels. Therefore, the presence of coat of mail seems to be far-fetched. This type of line-drawing is more prominent on the fragmentary plaque of Sūrya from Kauśāmbī Museum just described below.



Fig. 2

3. Sūrya, terracotta, Kauśāmbī, Kauśāmbī Museum, 1st century BCE (Fig.3)

As far as we know this terracotta plaque representing Sūrya on a four-horse chariot is being described and discussed here for the first time. Hailing from the ruins of Kauśāmbī near Allahabad, Uttar Pradesh, this fragmentary upper half of a round terracotta plaque is quite similar to that of the Patna Museum in contents as well



Fig. 3

as execution. It also represents the two-armed Sun-god wearing the typical Śuṅga turban and lined dress; and engaged in shooting an arrow with its tip in the shape of a crescent. The reins of the galloping four horses drawing the one-wheeled chariot (the wheel in the lower half of the plaque is broken out) are held by the charioteer, on the right of the god, in his left hand and a long staff in the right.⁶ His body, elegant plumes of the horses and other extent part of the plaque are decorated with similar zigzag lines like those of the Patna plaque. The other details are missing owing to the absence of the lower half of the terracotta piece. When closely examined, both the terracotta plaques in the Patna and Kauśāmbī museums appear to be quite similar in each and every detail to such an extent that both of them seem to be produced probably from one and the same mould.

4. Sūrya, Rock-cut bas-relief, Śuṅga, Bhājā, second century BCE (Fig.4)

On the left side of the door-jamb of a Buddhist cave at Bhājā in western Ghāt (Maharashtra) there is an elaborate relief representing Sūrya riding a four-horse chariot in the company of the two females; may be his consorts; one on his right holding a chatra or parasol and the other on his left waving a cāmara or flywhisk over him. All the three have turbans of the Śuṅga style. In post-Śuṅga ages females are not seen wearing the turban in Indian art. Some figures said to be male and female on horsebacks are also there on the left flank of the panel. Beneath the wheel of the chariot are grossly proportioned nude female demons of darkness.

The Bhājā relief is identified with the representation of Sūrya with his two consorts by Burgess,⁷ Fergusson-Burgess,⁸



Fig. 4

Coomaraswamy,⁹ J.N. Banerjea,¹⁰ S.K. Sarasvati,¹¹ Stella Kramrisch,¹² Sivaramamurti,¹³ N.R. Ray,¹⁴ Karl Khandalawala,¹⁵ and V.C. Srivastava.¹⁶ Srivastava justifies the term 'royal person' used by some scholars for this turbaned Śūrya by saying him 'the king of the heavenly world' and also identifies the escorts of the horse-riders on the left side with Śūrya's son Revanta along with his retinue.¹⁷ But E.H. Jhonston, on the other hand, suggests in the relief the story of the war between Śakra and the Asuras as told in the Saṃyuktanikāya.¹⁸ V.S. Agrawala¹⁹ on the evidence of the Divyāvadāna and R. Gyāni²⁰ identify the figure in the chariot at Bhājā with King Māndhātā paying visit to the Uttara Kuru country. This view, according to V.C. Srivastava, is not supported by many details of the sculpture such as the presence of the two women, a four-horse chariot, etc.²¹ Moreover, the sculpture is earlier than the text of Divyāvadāna, hence this identification is not tenable.

Recently, Ajit Kumar raised certain questions against the identification of the Bhājā carving with Śūrya on the two grounds - one, why Śūrya in a Buddhist Vihāra? And why Śūrya with all royal paraphernalia - parasol, flywhisk, chariot etc.?²² As regards his first question, he himself accepts the representation of similar Śūrya panel at Bodhgayā which is also a Buddhist monument, then why he raises this question. Śūrya, the heavenly divinity is worshipped in every culture of the world what to say of Buddhism or Brahmanism. Even Jainism is no exception. There is a similar representation of Śūrya with his two consorts riding a four-horse chariot in the Jaina Cave Ananta gumphā at Khaṇḍagiri near Bhuvaneśvara in Orissa just described below. Now as regards to royal paraphernalia — All the royal insignia including *simhāsana*, a royal throne, is offered to the divine personages who are considered to be the King of kings (*Rājarāja*) and that is why every divine figure is provided with these objects of royalty.

5. Śūrya on a Rail-Pillar, Bodhgaya, first century BCE (Fig.5)

Decked with Śuṅga style *uṣṇīṣa* or turban, round *kuṇḍalas*, wide and short necklace, armlets and bracelets, the central figure of the Sun-god riding the four-horse chariot²³ places his left hand on the top core of the vehicle and holds in his upraised right hand probably a flower (lotus?).²⁴ He is flanked on either side by a well decked and turbaned female figure shooting arrow on the demon of darkness seen fleeing in fear raising their one hand. These females are well-known *Uṣā* and *Pratyūṣa* or maidens of dawn engaged in dispelling the darkness and paving the path for *sūryodaya* the sun-rise. There is a big elliptical rayed disc of *śiraścakra* or nimbus behind the head of Śūrya, apparently the prototype of the *prabhā-maṇḍala* or halo. Behind this disc a round umbrella is also seen over the head of the deity.

In front of the decked body of the chariot four yoked galloping horses are seen, two each facing opposite direction. The/total representation in high relief is framed in a panel between the two pillars having capital of a seated lion with human face apparently symbolizing *simha-dhvaja* prescribed in the *Viṣṇudharmottarapurāṇa* (III.67.8).

Cunningham (ASR, Vol. III, p.97) although suggests the four horses and the general execution resembling to a great extent the Greek representation of Helios, the Sun-god, but he emphasizes the Indian character of the chariot. Banerjea, however, describes the resemblance as 'superficial' and takes it as purely Indian in character.²⁵

6. Sūrya, Khaṇḍagiri Ananta-gumphā, first century BCE (Fig.6)

On a tympanum frieze of the Ananta-gumphā among the Khaṇḍagiri group of Jaina caves, the figure of the Sun-god wearing the turban of the Śuṅga style is seen in a chariot drawn by four spirited horses; only two are visible on the left half of the yoke. The other two on the right probably could not be carved for want of space. The two-handed god holds a flower (lotus?) in his right hand and the reins in the left. He is attended by a female figure on either side; the one on the right holding a *cāmara* and the other on the left a *chatra*. They also seem to have on their head a high turban or a *dhammilla*. On the left corner of the part of entablature is a demonic pot-bellied dwarf in fleeing pose holding a banner in his right hand and a spouted pot in the left. A round symbol of the sun in the shape of a circle with rays around it and a symbol of moon in the shape of a crescent with stars are seen behind the heads of the female attendants on the right and left of the god respectively. These motifs of the sun, moon and stars, no doubt, symbolize the stellar world and make it clear that Sūrya's chariot is moving through the sky. It is also to be noted that the Sun-god is represented in this panel both in human as well as in symbolic form. The right part of the relief (on our left hands) probably broken out, which should have the two horse figures.²⁶



Fig. 5



Fig. 6

The Ananta gumphā cave, according to Debala Mitra, has four tympana over the door-openings. The first represents an elephant, the second tympanum is under our discussion, the third one represents Gaja-Lakṣmī in a lotus pond and the fourth a sacred tree in railing with worshippers.²⁷ J.N Banerjea also observes more or less similar composition and affinity with the Lālābhagat relief specially marked by the presence of the goddess Śrī Lakṣmī and disporting elephant. But he does not openly accept these features relating to the sun-rise as we find here.²⁸

7. Sun-rise scene, Lālābhagat Pillar, first century BCE/CE (Fig.7A,B,C; LD)

Lālābhagat is a small village in Ḍerāpur Tehsil of the Distt. Kanpur Dehāt in Uttar Pradesh. Adjacent to the village there is a huge mound littered with brickbats. An octagonal pillar (6' 8" = 2.0320 cm) having carvings on only one face and a broken figure of cock (36"= 90 cm high), both in red sandstone, were found there in September 1929. The pillar was installed inside a newly built temple-room



Fig. 7A



Fig. 7B



Fig. 7C

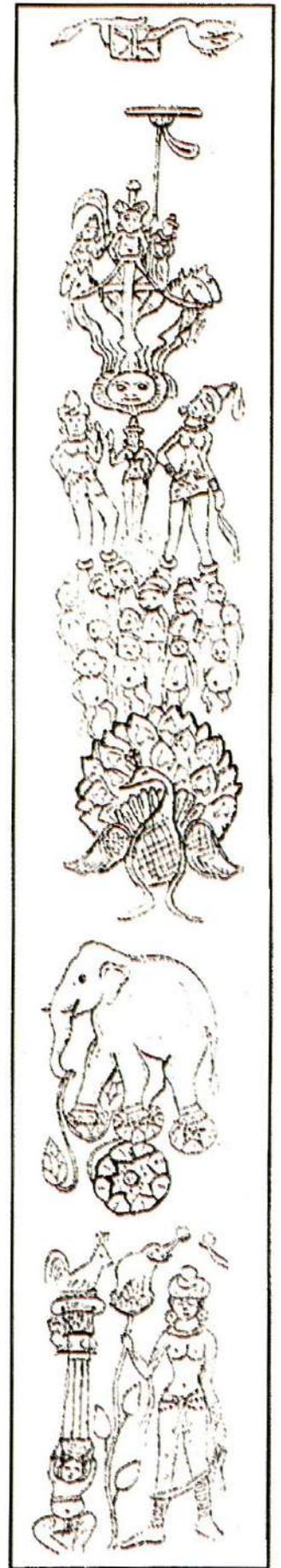
and the figure of the cock was kept erect with cement near the main entrance gate of the temple on the east side; another gate is on the north side. This figure of the cock bears a tenon projecting from the bottom and hence appears to have once adorned the pillar. When surmounted on the pillar it might have served as a kukkuṭa-dhvaja or the cock-capital. There is a fragmentary inscription on the upper part of the uncared face on the left. Incised in the early Brāhmī characters the inscription preserves only five syllables - ka, ma, ra, va, ra. The incision of the sixth syllable sa is also appears to be there at the end.²⁹

The carvings on one face of the pillar from top to bottom represent sūryodaya or the sun-rise scene. The top shows a pair of hamsas, the swans carrying the bheri or drum flying from the east to the west indicating the path of Sūrya in the sky and heralding the coming of the dawn. Then appears the Sun-god driving a four-horse chariot in style of the Bodhgayā panel. His upraised right hand is in abhayamudrā and the left holds the reins of the horses. The god is flanked by two female

attendants, one on his right waving *cāmara* or flywhisk and the other on his left holding aloft a garlanded *chatra* or parasol over the god. The hind legs of the horses rest on a grinning head of the demon of darkness.³⁰ Below the disc of the demonic face there are three female figures; the two flanking in a graceful *dvibhaṅga* and the third in the middle in *samapāda sthānaka* postures. The flanking ones are larger in size and may be identified with the two consorts of *Sūrya - Rājñī* or *Samjñā* and *Nikṣubhā* or *Chāyā* and that in between is the earth goddess *Mahāśvetā*, one of the attendant deities of *Sūrya*.³¹

Next to the female figures there are about twelve or thirteen dwarfish figures in a round group to be identified with *Bālakhilya ṛṣis* who are supposed to precede the Sun-chariot. According to the *Mahābhārata* and *Viṣṇupurāṇa*, *Bālakhilyas* were sixty thousand *ṛṣis* of thumb size.³² Below the *Bālakhilyas* there is a dancing peacock with its tail spread in a very attractive pose. The dance of the peacock symbolically depicts the delight derived from the coming of the sun. *Bāṇabhaṭṭa* describing the morning scene in *Kādambarī* refers to peacocks' awake (*vibuddha śikhaṇḍikule*) and dancing with thrilling joy (*samullasati narttati śikhaṇḍi-maṇḍale*).³³ Then an elephant seen in a lotus pond dallying with the lotus-stalk similarly expressing the joy and pleasure at the advent of the dawn. In the lowest part of the pillar stands *Gaja-Lakṣmī* with a cock-crested pillar in front of her. *Lakṣmī* is associated with lotus and lotus blooms at the sun-rise. Thus *Śrī Lakṣmī* has also her close relation with the sun-rise.

The association of the cock with the goddess is interesting not because the bird is usually an emblem of *Skanda* as advocated by *J.N. Banerjea*³⁴ but because it is closely associated with the day's break as well as with *Śrī Lakṣmī*. Cock's crow is deemed to be an announcement about the beginning of the day or dawn. It is believed that the cock breaks the silence of the night with its crowing at 4 o'clock in the morning (*uṣaḥkāla*). The synonyms of



Line Drawing

kukkuṭa (crow) given in the Halāyudhakośa as kālajña meaning 'the one who knows the right time' and uṣākarah, 'the one who brings the Uṣā (or dawn),' confirm the above characteristics of the cock.³⁵ As the beating of the drum, dancing peacock, blooming lotuses and dallying elephant in lotus pond are symbolic indication of the morning, so is the case with cock's crow.

The association of cock with Lakṣmī is made clear by a story of Anāthapiṇḍaka, a rich merchant of Śrāvastī. Lakṣmī favours those who are gentle, pious, virtuous, wise, kind, liberal, powerful, dutiful, etc., and when they are averse to these qualities, she leaves them and goes to other noble person. That is why Lakṣmī is called Cañcalā, the unsteady one.³⁶ Once Lakṣmī opted to reside with Anāthapiṇḍaka. One day a very cunning and wicked man came to Anāthapiṇḍaka for some donation from him. Knowing Lakṣmī's presence there in a white cock he thought to ask for it but Lakṣmī did not wish to leave Anāthapiṇḍaka and to go with that wicked man. Therefore, before the man could ask it, she went from cock to gem, and similarly till the man could think to ask for gem Lakṣmī went from gem to a club and finally to Anāthapiṇḍaka's wife and thus she prevented the wicked man from taking her with him.³⁷ This story gives some clue why Lakṣmī is represented with a cock on Lālābhagat Pillar.

Actually, the cock, Śrī Lakṣmī and the sun-rise all are inter-connected with each other.

On the basis of the cock-capital both in relief and its figure in round and the inscription read as 'kumāravara'³⁸ or 'kumāravira'³⁹ scholars have taken the pillar to be a part of the temple of Skanda-Kārttikeya once existed nearby. Both the terms - Kumāravara and Kumāravira do not appear anywhere for Kumāra-Karttikeya. We have taken elsewhere 40 full inscription of the six syllables (Ka Ma Ra Va Ra Sa) in consideration and restored it as Kumāra Vīrase (na) whose inscriptions as Svāmī Vīrasena have been found from Jankhat near Kannauj and Majhilgaon in the Distt. Fatehpur, both in U.P., and the Lālābhagat mound being in between both these places. We presume that Kumāra Vīrasena (Prince Vīrasena) of the Lālābhagat Pillar Inscription, later on, becomes Svāmī Vīrasena (King Vīrasena) in the Jankhat and Majhilgaon inscriptions. Moreover, according to P.L.Gupta, many copper coins bearing the legend 'vīrasenasa' have also been found from an extensive area of this region.⁴¹

J.N. Banerjea, although accepts many clear solar features in this composition, yet he presumes the pillar as dhvaja (votive column) in front of the Brahmanical war-god Skanda-Kārttikeya.⁴² The analogy of Sūrya-dhvaja with Garuḍa-dhvaja propounded by V.C. Srivastava does not seem to be convincing. The tradition of

naming dhvaja or standard of a deity usually takes after his vāhana, the mount and not the name of the deity himself e.g. Garuḍa-dhvaja of Viṣṇu, Vṛṣabha-dhvaja of Śiva, Mayūra-dhvaja of Skanda-Kārttikeya, Makara-dhvaja of Kāmadeva, etc. The Sāmbapurāṇa clearly speaks that the vāhana of a deity is his dhvaja.⁴⁴ The cock is associated with Skanda-Kārttikeya as his toy attribute (kriḍanaka, Mbh. III.231.16; III.71.5) and not his mount, therefore cannot be taken as his dhvaja. Since all the carvings on the Lālābhagat Pillar totally represent the morning scene through crowing of cock, beating of the drum, rising of the sun, dancing of peacock, blooming of lotuses, sporting of elephant in lotus-pond and appearance of Śrī Lakṣmī who is the goddess of lotuses (Padmā or Kamalā), the kukkuṭa-dhvaja should also be associated with Sūrya and not with Skanda-Kārttikeya.⁴⁵

Development of Iconographical Features

In this section we discuss the features of the Sūrya's iconography on these early images, some of which do not continue further. We have also noted the main features of the subsequent ages which are absent from these early images.

The Two Swans Flying with a drum

At the top two swans with a drum (dundubhi) suspended in their beaks flying from east to west heralding the sun-rise is the main feature of the panel from Lālābhagat.

The Four-Horse Chariot

On the basis of Vedic and Puranic literature it is believed that Sūrya travels on a chariot through sky to light all the directions daily. This feature of Sūrya riding a chariot is well depicted in early images under discussion. Sūrya in all these early examples rides a four-horse chariot. The horses are yoked in two ways - (i) On the Patna and Kauśāmbī terracotta plaques and in the Bhājā stone relief, chariot is shown in profile showing all the four horses facing one and the same direction resulting only one wheel in view; which fits in literary and canonical tradition of ekacakra chariot of Sūrya. (ii) On the remaining stone reliefs the chariot is frontally carved owing each pair of horses facing opposite directions and none of the wheels is visible in these sculptures.

Now we will consider the two questions - why the drawn animal is selected horse and why in early images the number of drawn animals is four against seven prescribed in later literature and canonical text? The horse has been considered to be the drawn animal in the chariot of Sūrya probably because of its fast speed and abundant power. Since the sun is regarded the most powerful god of the universe,

the horse is befitting animal for his mount. Still 'horse power' is reckoned in most of the machines particularly the vehicular engines. The number of four horses in Sūrya's chariot on early images was deemed correct perhaps because the main directions are four (cātur-mahādiśāh) namely east, south, west and north; and the Sun-god is believed to travel on his chariot to light all these directions daily.

Charioteer

On the terracotta plaques of Patna and Kauśāmbī there are only two male figures in the chariot, the one on the right holds the reins and the other on the left shoots arrow. They should be identified with the charioteer and the Sun-god respectively. In these plaques the Sun-god himself is seen dispelling the demon of darkness in place of Uṣā and Pratyūṣā of the later times.

Flanking Maidens bearing Chatra and Cāmara

The female figures are found on the panels from Chandraketurah (attributes are not clearly visible), Bhājā, Anantagumphā and Lālābhgat.

Uṣā and Pratyūṣā

The arrow-shooting maidens dispelling the demon of darkness on both flanks of Sūrya are introduced in sculpture for the first time on Bodhgayā panel replacing the chatra and cāmara bearing attendants. In subsequent period these arrow-shooting Uṣā and Pratyūṣā became more popular.

Demon of Darkness

At the time of Sūryodaya the demon of darkness is destroyed. Therefore, in the panels representing Sūrya, its presence is shown from the very early times on all these images even in the absence of Uṣā and Pratyūṣā.

Consorts of Sūrya

The Lālābhagat Pillar represents the two consorts of the god namely Rājñī or Saṃjñā and Niṣubhā or Chāyā along with the earth goddess Mahāśvetā carved separately besides the chatra and cāmara bearing attendants flanking the god on chariot. Mahāśvetā, subsequently seen standing in front of the feet of the Sun-god, is carved for the first time on the Lālābhagat Pillar.

Prabhāmaṇḍala or Halo

Prabhāmaṇḍala, the halo or nimbus, very clearly shown behind the Sungod on the Bodhgayā panel, is no doubt, represented for the first time in Indian art which

later became an unavoidable iconographic feature of Sūrya and other divinities.

Features on these early Images not Carried on Further

The symbols of the sun, moon and stars represented on the panel at Ananta gumphā in Khaṇḍagiri symbolising the stellar world and making it clear that Sūrya's chariot is moving through the sky; and the flying hamsas carrying drum in their beaks on Lālābhagat panel symbolising the - tradition of beating drum (dundubhi) at the time of the sun-rise do not appear on the later images.

Absence of the Subsequent Features

The features of the two full-blown stalked lotuses held by the god, one each in his right and left hand, his all the so-called four consorts collectively, his Sons twins Aśvinikumāras, main attendants Daṇḍa and Piṅgala and the seven-horse chariot are totally absent from the early images of Sūrya under review.

We would like to close the topic with the words of J.N. Banerjea - "These early reliefs of Sūrya hailing from different corners of India, Western, Northern and Eastern, seem to prove that the iconography of this motif was to a great extent the same everywhere in these widely distant regions, and it was utilized by devotees irrespective of creeds."⁴⁶

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References of N.R. Ray, Karl Khandalawala and R. Gyani have been taken from Ajit Kumar's (see below, fn 3, 9, 8 and 6 respectively).
21. V.C. Srivastava, *op.cit.*, p.295.
22. Ajit Kumar, "New Identification of the So-called Sūrya and Indra Panels in Bhājā Cave-22," *Kalā*, Vol.X, 2003-04, pp.83-86.
23. J. N. Banerjea (*op.cit.*, p. 432; *id.*, "Sūrya, Ādityas and Navagrahas," *JISOA*, Vol. XVI, p.53) and V.C. Srivastava (*op.cit.*, p.293) describe the chariot as ekacakra. But neither the wheel nor the reins are visible in the sculptures.
24. According to Banerjea (*JISOA*, XVI, p.53, fn 3), B.M. Barua (*Gayā and Buddha Gayā*, Vol.II, p.89) suggests the central figure to be identified with charioteer Aruna and Sūrya being represented not by a human figure but by a rayed disc.
25. J.N. Banerjea, *ibid.*, pp.53-54.
26. Debala Mitra, *Udayagiri and Khaṇḍagiri*, ASI, New Delhi, 1960, p.48, Pl. XV A.
27. *Ibid.*, pp. 48-49.
28. J.N. Banerjea, *DHI*, p. 433.
29. Archaeological Survey of India, *Annual Report (henceforth ASIAR)*, 1929-30, p.133, Pl.XXXI.
30. M.S. Vatsa (*ASIAR*, 1929-30, p.113) and N.P. Joshi (*Prācīna Bhāratīya Mūrti-vijñāna*, Patna, 1977, p. 162) also identify this disc with the demon of darkness. Banerjea first identifies it with demon of darkness or Rāhu (*DHI*, p.433) but later he says it only Rahu (*JISOA*, XVI, p.55).
31. V.C. Srivastava, *op.cit.*, pp.262, 311-312.
32. Sitaram Chaturvedi, *Kālidāsa Granthāvalī*, *Abhidhāna Kośa*, p.165; Prayag Dayal, *ASIAR*,

- 1929-30, 133. Banerjea on the analogy to the Bhājā relief identifies them with the demons of darkness (JISOA, XVI, p.55).
33. Kādambarī-Kathāmukham of Bāṇa Bhaṭṭa, ed. Raj Kishor Singh and Dharmendra Nath Shastri, Lucknow, 1972, pp.157, 162.
34. Banerjea first advocates the association of cock with Skanda (DHI, pp.116-117), but later on he also admits its intimate connection with dawn and thus its appearance on Sūrya relief as appropriate (JISOA, XVI, p.55).
35. Halāyudha Kośa, ed. Jayashankar, Lucknow, 1967, p.228.
36. See the word Cañcalā in V.S. Apte, Sanskrit-English Dictionary; Pt. Dwarka Prasad and Pt. Tariṇiṣa Jha, Sanskrit-Śabdārtha-Kaustubha, Allahabad, 1977, p.429.
37. C. Sivaramamurti, Lakṣmi in Indian Art & Thought, New Delhi, 1982, p.33.
38. M.S. Vatsa, op.cit., J.N. Banerjea, DHI, p.106, fn 1.
39. Prayag Dayal, "A Note on Lālābhagat Pillar," Journal of UP. Historical Society, Vol.IV, No.2, July 1930, p.40.
40. A.L. Srivastava, "The Lālābhagat Pillar : A Reappraisal," JISOA, XV, 1985-86; A Bracket Śālabhañjikā from Jankhat near Kannauj, U.P," JISOA, XII-XIII, 1981-1983.
41. P.L. Gupta, "Coins of Virasena, Numismatic Digest, Vol.5, Ānjāneri, Nasik, 1981, p.45.
42. J.N. Banerjea, JISOA, XVI, p.55.
43. V.C. Srivastava, op.cit., p.295.
44. Sāmbapurāṇa, XXXIII.10, ed. V.C.Srivastava, Allahabad, 1975, p.125.
45. For details of dating the carvings and inscription of Lālābhagat Pillar and association of kukkuṭa-dhvaja with Sūrya see A.L.Srivastava's references noted against fn.40.
46. J.N. Banerjea, DHJ, p.433.

Photo Courtesy

- * Sri Anubhav Srivastava, Bhilai, Chhattisgarh (Figs. 1 and 4).
- * Patna Museum (Fig. 2)
- * Kauśāmbī Museum, Allahabad University (Fig. 3)
- * American Institute of Indian Studies, Varanasi, Neg. Nos. 51.59 and 290.40 (Figs. 5-6)
- * Sri Manoj Awasthi, Kannauj, U.P. (Fig.7)

Post Script

The fragment of a plaque representing the decorated chariot drawn by well-harnessed forces (ht. 6 cm., 1st cent. BCE) almost similar like those from Patna & Kaushambi museums just describe above, is also found from Chandraketurgarh. The rider (Sūrya) holds the reins of the horse in his left hand and in the upraised right hand a stalked lotus bud (padma-kalikā). The turban of the Śuṅga style, round ear-ornaments and bracelets appear on the body of the rider. Traces of the torso of another figure in his right may also be alluded (Fig.9).

Enamul Haque, op.cit., Type 101, p.288, pl.C751 on p.308.