

Iconography of Navagraha Images: A Case Study of North Bengal

Dr. Bijoy Kumar Sarkar

The nine planets or the Navagrahas were specially worshiped in early mediaeval India. Their worship was very much in vogue in the contemporary Bengal too. *Grahayaga* most probably became prevalent in post-Gupta times,¹ for there are no reference to the nine planets in any of the inscriptions of the Gupta period nor does occur so far any contemporary image thereof.

It is laid down in the *Yajnavalkyasmirti* that a man, who desires peace, prosperity, ample rains (for his crops), long life, nourishment and harm of his enemies, should perform the *grahayaga*.² It was also performed for pacifying evil asterism pretentious to inflict misfortune and danger in addition to avoiding ominous happenings in religious performances. Before launching on a military campaign, *Grahasanti*³ or *Grahayajna*⁴ was done too.

Besides *Yajnavalkyasmirti*, many other works⁵ refer to the forms of the Navagrahas, though in different ways. Interestingly, in all these texts the list of the deities consisted of the stereotyped nine *grahas*: Surya, *Soma* (Moon), *Mangala* (Mars, the son of the Earth), *Budha* (Mercury, the son of *Soma*), *Brihaspati* (Jupiter), *Sukra* (Venus), *Sani* (Saturn), *Rahu* and *Ketu*, albeit occasionally with various synonyms.

The planetary deities were usually carved side by side on a single slab of stone in the early medieval temples or on lintels over the entrance doorway. Sometimes their images were sculpted on the *torana* of the temples of the Sun god as well as many other Brahmanical deities. According to Manomohan Ganguly,⁶ these images were introduced in the temples to ensure prosperity to their founders and prevent any evil happening to the temples themselves. At the beginning, only eight *grahas* were engraved in architecture, Ketu being a later addition.⁷ However, the Navagraha-panels from Bengal which belong to the period between the eighth and the twelfth century A.D., invariably portray the images of the stereotyped nine planets.⁸ Besides accompanying the sun god, the planetary deities were also depicted in a group on the *prabhavali* of other deities as an appendix.

Planetary deities are usually provided each with respective *vahana* in the canonical texts. However, in a very few panels from Bengal, they are represented without *vahanas* and on stylistic grounds, some are definitely earlier than those with mounts. Thus the mounts appear to have been a later introduction. The Navagraha panels from Balurghat (West Dinajpur; **Figure 1**),⁹ Gauda,¹⁰ some other place at Malda¹¹ and also from Manda (Rajshahi)¹² show the divinities without their mounts. From the proper right in these panels, appear Surya, Chandra, Mangala, Budha, Brihaspati, Sukra, Sani, Rahu and Ketu. A few of these panels such as from Gauda and Malda show the *grahas* on a common pedestal, while the likes of the Balurghat specimen represent them on the respective lotus pedestals. In all

these panels, almost all the figures are standing. In the Balurghat panel, others than Ravi, Rahu and Ketu stand in slight *tribhanga*, though Budha is shown as *kunchita-pada*.

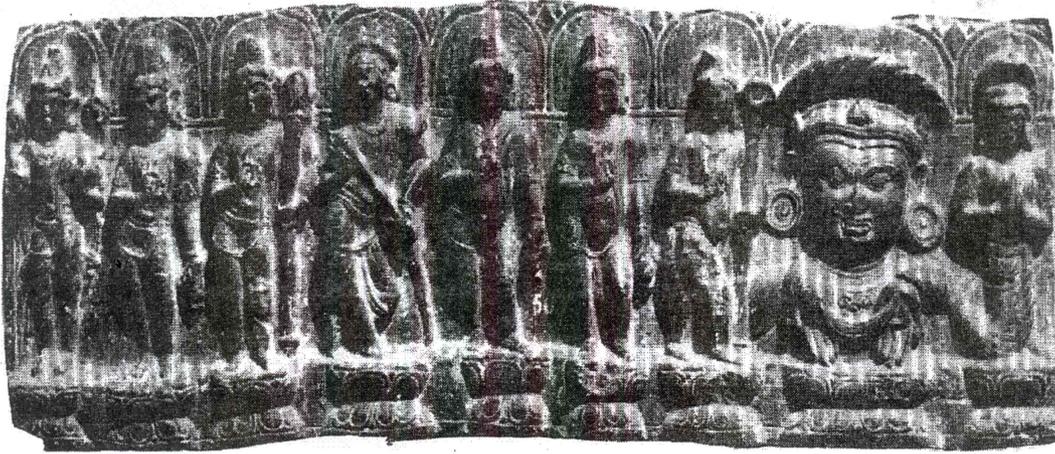


Figure 1: Navagrahas; Black basalt; 24.3x67.7 cm; c. 11/12th century A.D.; Balurghat, Dakshin Dinajpur district, West Bengal; Varendra Research Museum Acc. 50.

Surya (Ravi), booted, stands in *sama-padasthanaka* holding a stalk of a full blossomed lotus in each hand. Soma holds a rosary (*akshamala*) in the right hand and a hanging water-pot (*kamandalu*) in the left. Mangala carries an *akshamala* in the right hand, but a spear (*shakti*) in the left. However, in the panel from Gauda, a water-pot is found in his left hand. Budha holds an arrow with both of his hands, while a bow hangs on his shoulder. His left leg is sometimes slightly bent. The *Nispannayogavali* alone prescribes for Budha both arrow and bow. However, the *Agni-Purana* also prescribes bow for Budha. The pot-bellied and bearded Brihaspati is depicted with a rosary in the right hand and a hanging water-pot in the left. Interestingly, his belly in the Gauda panel is normal.

Sukra is endowed with the same attributes as those of the *Devaguru Brihaspati*. The attributes of Soma, Mangala, Brihaspati and Sukra thus conform to the description of the *Agni--Purana*. Sani is portrayed with his left leg slightly distorted, which indicates his lameness caused by a curse. He invariably carries a *shula* (*shakti*) in his left hand while the right one may carry a rosary or display the *vyakhyana-mudra* or touch his right thigh. Rahu is represented by his entire upper half including the upper part of the hip - *ardhakaya*. With his terrible facial expression and large ear-studs, he is in *argha-mudra* in the earlier specimens. However, in the later ones he is represented with the crescent moon in two hands. In the panel from Gauda (Malda), which is not probably a late specimen, the upper half of Ketu appears above the bust of Rahu. It is not known if this display of Ketu above Rahu is due to the lack of space or to the mythological origin of Ketu from the chopped off body of Rahu.

While the iconography of Rahu is nearly fixed almost from the beginning, considerable uncertainty hangs over Ketu who is sometimes a *naga* and at times a *nagi* with attributes varied. In the Gauda panel, Ketu is placed above Rahu, holding a sword (?) in the right hand

and touches the head of Rahu with the left one. However, the Balurghat and the Rajshahi panels depict Ketu as snake-hooded and scorpion-tailed with her hands in *anjali-mudra*. According to *Aparajitaprichchha*, *Rupamandana* and *Diparnava*, Ketu is to be represented in *karaputa* along with a *karanda-mukuta* and the tail and hood of a snake. In the Balurghat specimen, Ravi wears a *kirita-mukuta*, but Soma, Mangala, Budha, Brihaspati, Sukra and Sani have *jata-mukutas* on their heads while the hair of Rahu is arranged like a turban with a bejeweled band around. All the *grahas* are adorned; except Rahu and Ketu, the others are dressed in *dhotis*. In the specimen from Malda and Balurghat, the *graha-devatas* are represented with a halo around the head.

The worship of the Navagrahas is sometimes associated with the cult of Ganesa too. *Viramitrodaya*,¹³ a commentary on the *Yajnavalkyasmṛiti*, always associates the worship of Vinayaka with that of the '*grahas*'. Further, it is stated in the *Garuda-purana*,¹⁴ that in concluding the worship of *Vinayaka*, the tutelary deities of the "planets" should be worshipped among others. The combination of the *grahas* with Ganesa¹⁵ is a natural alliance, in which may be sought an added emphasis for averting evils and obtaining success. The sculptural evidence for the association of Ganesa with the nine planets is sparse and late. However, the Navagraha-images carved with that of Ganesa may be subdivided under the following two groups:



Figure 2. Navagrahas with Ganesa; 23.5x11 cm ; c. 11th century A.D.; Rajshahi; North Bengal University Museum, Acc. No. 7/p. 7ARI ; Courtesy Bhattacharya, P.K., *Iconography of Sculptures*, p. 13, Plate V, Fig. 9.

1. Navagraha panels one each from Rajshahi^{15a} (**Figure 2**) and some other part of Northern Bangladesh^{15b} as well as two other fragments - one from Haridevpur (Rajshahi)¹⁶ and the other from Kushmandi (West Dinajpur)¹⁷ - show Navagrahas or a few of them with Ganesa at the beginning but without any *vahanas*. The Rajshahi^{15a} panel depicts the deities each standing on separate *visvapadma*. The ^{15b} panel (**Figure 3**) shows Ganesa at the end and in the seated posture while all the planetary deities are depicted as standing. The Haridevpur specimen represents from the proper right Ganesa, Ravi, Soma and Mangala in *samapadasthanaka* and Budha with both legs slightly bent. The Kushmandi panel

preserves the two-armed Ganesa on a *visvapadma*, with his trunk applied to a bowl of *laddukas* held in his left hand, the booted Ravi with the stalks of full-blossomed lotus standing in *samapada* on a *visvapadma* and Soma with a high *jata-mukuta* and a rosary in right palm *jnana-mudra* (left hand broken), all without *vahana* and halo.

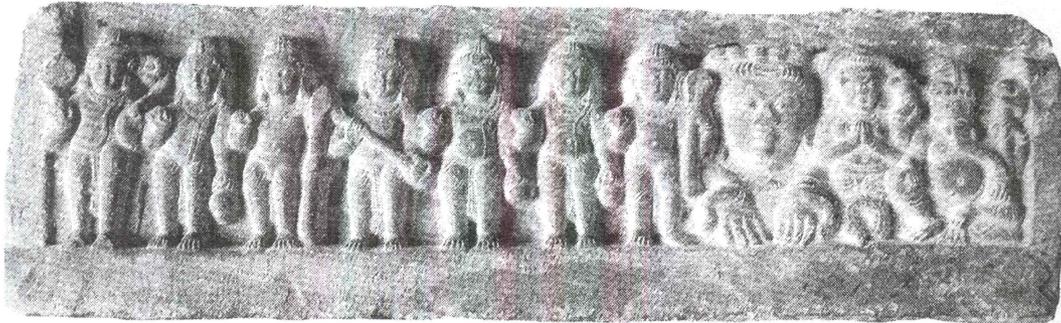


Figure 3. Navagrahas with Ganesa; Blackstone; 17x54 cm ; c. 11/12th century A.D.; Northern Bangladesh; Rangpur Museum, Acc. No. Navagraha 3.

2. Most of the Navagraha panels from Bengal show the Navagrahas accompanied by Ganesa at the beginning and the respective *vahanas* carved below (**Figure 4**). Very unusually, in an 11th century panel, Ganesa and the *grahas* begin their order from the proper left (i.e. from the sinister end).¹⁸ The *grahas* are presented as standing in all the specimens. Generally Ganesa stands in *tribhanga* on a *visva-padma*. He is two-armed with a bowl of *laddukas* in the left hand and the right hand resting on a *parasu*. In the Rajshahi panel,¹⁹ he is four-armed with the axe and *ankusa* in the upper hands, a *bijapuraka* and a bowl of sweets in the lower right hand and lower left hand respectively. In a very few cases,²⁰ the *musika* appears as the mount of Ganesa.

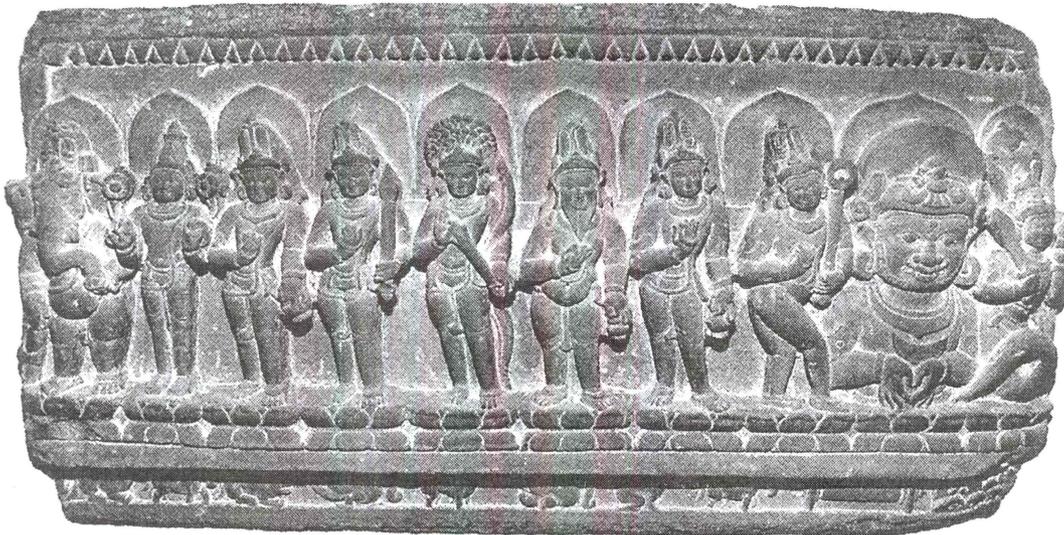


Figure 4. Navagraha Panel from Khetlal, Joypurhat, Rajshahi (Bangladesh), now in the Paharpur Museum, c. 11th century.

Surya is represented in *samapadasthanaka* with a full-blown lotus in each of the hands. Soma stands in *abhanga* or *tribhanga* attitude, holding a rosary in the right hand and a water-pot in the left. He is represented, though seldom, with his right palm on the chest in the *vyakhyana-mudra*. His mount is a *makara* (resembling an elephant) or a ram. Mangala stands mostly in *tribhanga* and sometimes in *abhanga* attitude and carries a rosary in right hand and spear in the left. Very seldom he has right palm on the chest too. Budha in *tribhanga* or *alidhapada* holds an arrow in both the hands and a big bow placed on his left shoulder. He is characterized by his coiffure spread above his head like a halo. In a few cases, a barking dog is depicted as his mount, which indicates the god in the act of hunting. Brihaspati, pot-bellied and bearded and sometimes in *abhanga* or *tribhanga*, exhibits the *aksamala* in his right hand and *kamandalu* in the left. In a panel,²¹ he displays the *vyakhyana-mudra* (rosary is not visible). However, in two specimens²² he is represented without any beard.

Sukra who stands in *tribhanga* or *abhanga* also bears a rosary and a water-pot in his right hand and left hand respectively. He also exhibits the *vyakhyana-mudra* in one case.²³ The limping Sani has in the right hand the *aksamala* and in the opposite hand a peculiar staff (*danda*). In an example,²⁴ he is seen with his right palm on the chest. In the 12th century Bangarh (South Dinajpur) panel,²⁵ he is not only limping but also pot-bellied and fierce-looking. In the same slab, his mount is different, though it finds mention along with many others including *bhujaga*, *mahisa* and *karabha* as belonging to Sani in the *Varahi* (Brihat) *Samhita*.²⁶

Rahu, terrible-looking and *ardhakaya*, usually holds a crescent (*ardhachandra*) in his palms in *argha-/anjali-mudra*. However, in the 12th century Rajshahi example,²⁷ he is depicted with an orb (the sun) in his right hand and a crescent (moon) in the other hand. The attributes of the serpent-hooded and snake-tailed Ketu are really varied. In a few examples,²⁸ he is in *kara-puta*, while in some other cases²⁹ he is depicted with a sword (*khadga*) in his right hand and a shield (*charma*) in the left.

The *vahanas* of the Navagrahas occur below their respective pedestals. The Patan (Dinajpur) panel datable to the eleventh century shows the *vahanas* of the seven planets starting from Ganesa as follows: *Musika* (mouse), *Asva* (horse), *Hasti* (elephant), *Mayura* (peacock), *Sarameya* (dog), *Hamsa* (swan), *Bheka* (frog) and *Gardabha* (ass)³⁰ (Figure 5). In the 12th century panel from Bangarh (West Dinajpur), Soma's mount is a *makara* (resembling an elephant), which is an aquatic creature denoting his connection with water.

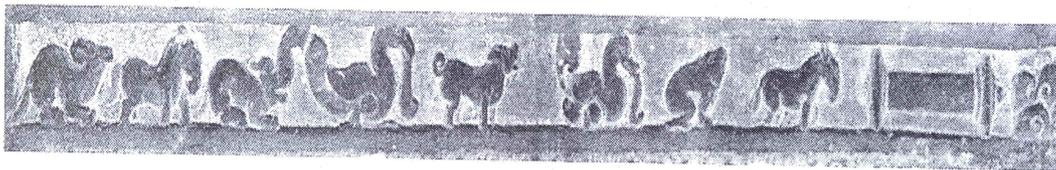


Figure 5. Detail of Figure 4. *Vahana*-s: mouse (Ganesa), horse (Surya), elephant (Chandra), peacock (Mangala), dog (Budha), goose (Brihaspati), frog (Sukra), ass (Sani), axle-tree (Rahu), smoke (Ketu).

The mount dog of Budha, with the open mouth is evidently in the attitude of barking. In the earlier panels,³¹ Rahu and Ketu are very often represented without *vahanas*. However, later on³² Rahu is found on a pair of wheels or wheeled axletree or wheeled cylinder. Below Ketu appears a snake-tailed *naga* in the 12th century panel from Nayabazar (Dinajpur).

Images of the nine planets are provided in most panels individually with a halo around their heads, which is sometimes relieved with petals and pointed at the crown. All the images are placed either on their respective lotus pedestals or on a common *visva-padma* pedestal. As noted earlier, Navagrahas were also carved on sculptures of other divinities as an appendix. Interestingly, they had also the privilege, though very rarely, of being represented with appendix as is evident from the depiction of Hindu Triad and eight other divinities, probably the *Dikpalas*, on the upper part of an eleventh century panel from Akhilya, (Rajshahi).³³ (Figure 6). There appears a kneeling devotee who probably represents the donor, in the 12th century panel from Bangarh (West Dinajpur). There is one inscription on the reverse of the Navagraha panel from Khamrua (Itahar, Dinajpur),³⁴ while a short inscription in the characters of the twelfth century is found at the Dexter end of the 12th century panel from Bangarh, West Dinajpur.

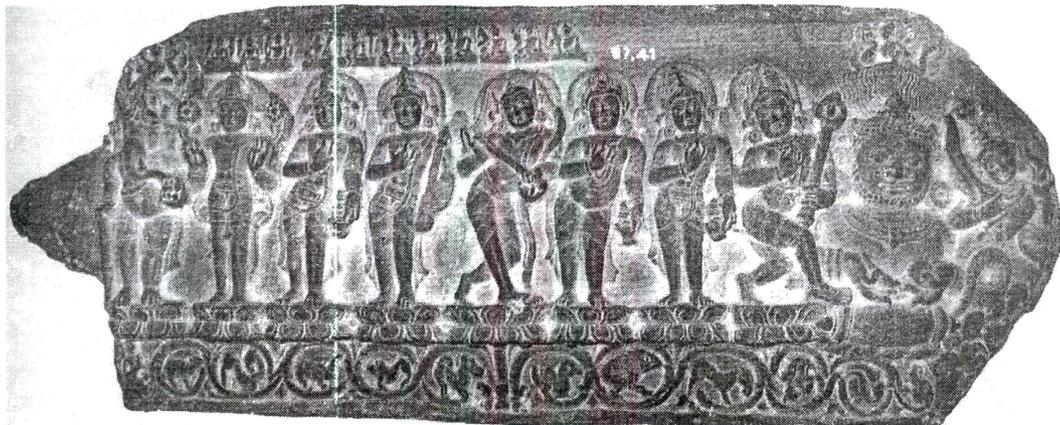


Figure 6. Navagrahas with Ganesha with Astadikpalas; Blackstone; 58.4x24.1 cm; c. 12th century A.D.; Akhilya, Nachol, Nagaon district; Bangladesh National Museum, Acc. 67.41.

Separate representations of the Navagrahas datable to the early mediaeval time are extremely rare excepting the Sun god. However, very late representations of individual members are not unknown. In all probability, they were not worshipped independently under the belief that this may offend the other planets.³⁵ However, separate images of a few *grahas* have also been discovered from Bengal. Reliefs no. 60 and 61 on the basement of the Paharpur³⁵ temple represent Chandra and Brihaspati as correctly identified by S. K. Saraswati.³⁶ No. 60 shows Chandra (Figure 7) standing quite erect between two plantain trees with a rosary and a water vessel in its right and left hands, wearing a very artistically arranged *jata-mukuta*, and no ornaments; there is a prominent crescent mark over the crown of matted locks. Relief No. 61 (Figure 8) shows a fat squat Brihaspati standing

between two plantain trees wearing a *jata-mukuta*, his right and left hands carrying a rosary and a manuscript. They belong to the 7th or 8th Century A.D., the period of the second group of the stone reliefs at Paharpur.³⁸



Figure 7. Chandra; black basalt; 85x38.5 cm; c. 8th cent.; Basement wall of central temple, Paharpur, Naogaon (Bangladesh); Paharpur Museum, Acc. No. S-1.

Evidently, most of the slabs from Bengal depicting the nine planets have been found in its Northern region, i.e. *Pundravardhana*. This is perhaps due to the settlement in large number in this area of the *Grahavipras*, who were very much instrumental in popularizing the worship of the Navagrahas in India. Some of the find--spots of the Navagraha images are Haridevpur (Tanore), Vijayanagar (Godagari), Manda, Akhilya etc. in the Rajshahi district and Balurghat, Bangarh, Daharol, Khamrua (Itahar), Kushmandi, Nayabazar, Patan, Sarala, etc. in the Dinajpur district. The panels from Rajshahi belong to a period from 9th to 12th century A.D. while their counterparts from Dinajpur are dated in the 11th and 12th

An image of Brihaspati (2nd half of 11th century) from Kandaran (Malda)³⁹ shows the deity standing between pairs of plantain trees on a lotus pedestal, which shows two full-blown lotuses on two sides, lotus stalks and foliage. He carries a *kamandalu* in his left hand and a rosary in the right. The figure wears a fine cloth, an *uttariya* and a *keyura* or armllet just above the elbow.

Besides accompanying the Sun god, the Navagrahas were also depicted, as noted earlier, on the sculptures of other deities as an appendix. The nine planets are found on the unique bronze image of Siva Vaivahikamurti from Mandoil (Godagari, Rajshahi), the black stone images of Gauri with Sadyojata Siva (**Figure 9 & 10**) from Dubalhati (Naogaon), the image of standing Parvati/Uma, the Anantasayi Visnu, the representation of Visnupatta (Varendra Research Museum, No. 216; c.36.8X21.6X5 cm) and Jaina images – all from North Bengal.^{39a} Among the Navagraha panels, over thirty in number, discovered from undivided Bengal, thirteen come from pre-partition Dinajpur,⁴⁰ six from Rajshahi,⁴¹ three from Malda,^{41a} two from Rangpur^{41b} and seven from some parts of North Bengal⁴².



Figure 8. Brihaspati; black basalt; c. 8th cent.; Basement wall of central temple, Paharpur, Naogaon (Bangladesh).

century A.D. It is, therefore, reasonable to suggest that the image- worship of the *grahas* gained popularity in the last two centuries of early Bengal probably due to strong belief of the Sena Kings in astrology and under the crisis being faced by the people in the wake of the foreign invasion. It is also worth-mentioning that though anthropomorphic worship of the *grahas* might have started earlier in Rajshahi, but later on, it gained much more momentum in the neighboring district of Dinajpur.



Figure 9. Navagrahas above Gauri with Sadyojata-Siva, Rangpur Museum, Acc. No. ; Blackstone; 43 x102 cm; c. 11/12th century

As far as our knowledge is concerned, the number of Navagraha panels without the representation of Ganesa and mounts are three in Dinajpur⁴³ and one in Rajshahi,⁴⁴ while both the districts provide one each of the Navagraha-images accompanied by Ganesa⁴⁵ but not by the *vahanas*.

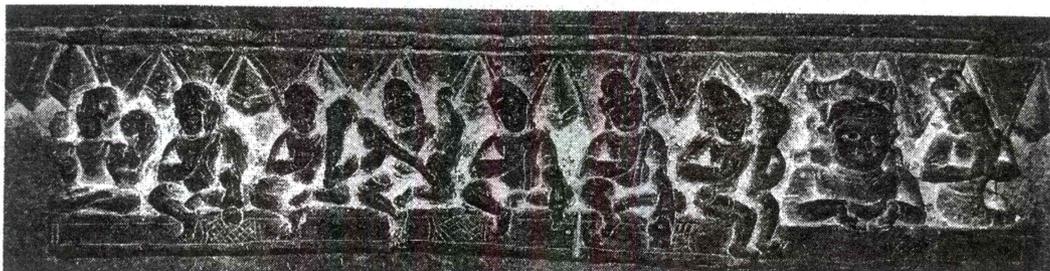


Figure 10. Details of Navagrahas on Figure 9. Rangpur Museum, Acc. No. ; Blackstone; 43 x102 cm; c. 11/12th century

Navagrahas slabs along with Ganesa and *vahanas* outnumber the above two categories with nine coming from Dinajpur⁴⁶, three from Rajshahi⁴⁷ and another two from some or other part of North Bengal,⁴⁸ which is again illustrative of the popularity of the Navagraha-worship in late centuries of the ancient period, especially in the Dinajpur district. It is also interesting to note that out of the three separate images of the *grahas*, which is extremely rare in India, Paharpur in Bogra district produced two⁴⁹ and Malda one^{49a}. The panels of

planetary deities discovered so far in Bengal are dated between the 8th and the 12th century A.D., which confirms the literary evidence suggesting the late appearance of the *grahayaga*.

The provenance of the slabs depicting nine planets in Bengal could be found from Dinajpur, Rajshahi, Malda and Rangpur in North Bengal to the Sundarban in 24 Parganas district in the south Bengal. Evidently, all the images of the nine planets, whether in panels or single, are from North and West Bengal and none from the East. This points to the more popularity of the Navagrahas in icons in North and West Bengal, undoubtedly in the north. The slabs with nine planets engraved were used as architectural pieces and for regular worship too. It appears that the panels of smaller dimensions were independently worshipped. The *grahas* (and Ganesa too) are found standing side by side in almost all the Navagraha slabs from Bengal. However, like the Orissa Navagraha panel, there are representations in seated posture too, though in a very few cases.

The Navagraha panels from Bengal depict the deities very frequently along with the figure of Ganesa, which seems to be a peculiar phenomenon. Ganesa has always been believed to be the 'destroyer of obstacles' (*Vighna-vinasana*), and 'bestower of success' (*Siddhidata*). He was paid special veneration by traders and businessmen in early medieval India as in modern times. Because of suchlike factors, his image was most probably placed before those of the nine planets. The panels with the *vahanas* are generally later than those without mounts. However, most of the early medieval Navagraha panels represent the divinities with their respective mounts. In Orissa, as already noted, the nine planets are generally represented without *vahanas*. Not only that, many of the Orissan Navagrahas including those of Konarak are not carved with their mounts. It, therefore, appears that even after their introduction, the mounts were not accepted (at least on the architraves) in all regions.

It appears that the *navagrahas* of the latter times depart from the former in most cases and also differ in some respects among themselves. These cross-currents may be attributed to diverse traditions.⁵⁰ It appears⁵¹ that Bengal and Bihar shared common ideas in art-trends as well as in the development of the iconography at least of the nine planets. The sculptors of Bengal and Bihar might have been guided, in respect of the attributes, by some texts like the *Agni-Purana*, for this accords considerably well with the panel of these two areas.⁵² There is no agreement, however, regarding the *vahanas*. Evidently, they are of different inspirations on account of their wide flexibility and variation,

It appears that the iconography of Ravi, Soma, Brihaspati and Sukra, was already crystallized by the eight century A.D. as far as their-attributes are concerned. By this time, Mangala received a *sakti* in his left hand and nearly by this time a *matulunga* (?) in his right palm. However, a rosary is preferred for his right hand later on. Sometimes he is again found with his original attributes, i.e. rosary and water-pot. Budha also acquired, by this time, an arrow in his left hand and he clinged to it at least till the thirteenth century. Sani also received his peculiar *danda* (?) in his left hand. However, his right hand, usually with a rosary, often showed some *mudra*. According to the *Amsumadbhedagama* Sani is *isatpangu* and interestingly, the limping figure of Sani in Navagraha panels are quite common in Bengal

and Bihar. Rahu is almost always depicted in his original *mudra*, holding the lunar symbol and rarely the symbol of both the sun and the moon in his palms though. The attributes of Ketu remains flexible until the thirteenth century.

Thus it is reasonable to presume that the nine planetary deities occupied in early medieval period no less important place in religious thought as well as in contemporary religious art more or less everywhere in early North Bengal.

Notes & References

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11. Bhattacharya, Malay Shankar, *Art in Stone, A Catalogue of Sculptures in Malda Museum*, Malda, 1982, p. 12, No. R.N.V.- 1.
12. Varendra Research Museum (VRM) no. 1580; Varendra Research Society – Annual Report, 1936-38, p. 23; Rahaman, *op. cit.*, p.272.
13. X, 72. "Evam Vinayakah Pujyo grahschaiva Vidhanatah Karmanam phalamapnotisriyanchapnotyanuttamam" – if Vinayaka (Ganesa) is worshipped along with the *graha*-s as laid down, one will be conjoined with good result of action as well as the beauty/wealth of the highest kind (without any impediment) – *Yajnavalkya Samhita*, Ch. 1).
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29. 11th cent., North, Bengal, Ashutosh Museum of Indian Art, Calcutta University, No.7271.
30. VRM No. 469; the mounts are identical in the 12th century panel from Nayabazar, Dinajpur.
31. 11th cent., Daharol, Kushmandi, (Dinajpur), VRM no. 1474, Rahaman, *op. cit.*, p.272.
32. 12th cent. Nayabazar Dinajpur, VRM no 323.

33. 11th century-panel from Akhilya (Rajshahi), Bangladesh National Museum (BNM) no.67.41, Haque, *op. cit.*, p.198.
34. Khamrua, Itahar, Dinajpur; Ghosh, Smarajit, *History of North Bengal- Archaeological probing in the District of North Dinajpur*, (unpublished) Ph. D.Dissertation, University of North Bengal, 2000, p. 75.
35. Datta, Kalidas, 'Two Saura images from the District of 24-Parganas,' *Indian Historical Quarterly*, Vol. IX, March 1933, pp. 205-206. 36. No. 60; *Memoirs of Archaeological Survey of India*, No. 55 (Paharpur), pp. 53-54, pl. XXXb; Saraswati, S. K., *Early Sculpture of Bengal*, University of Calcutta, 1937, pp. 65-67, pl. IX. fig. 24.
37. They were at first wrongly described by R. D. Banerji and K. N. Dikshit as Siva and Brahma respectively. The summary description of Chandra as given in the 'Agni-purana' (ch.51.IO-12), fits in very interestingly with the relief in question. It says that Chandra should have a *kundika* (water vessel) and a *japyamala* (a rosary of beads) as his attributes ('*kundikajapamalinduh*'). The '*Visnudharmottara*' lays down that 'Brihaspati should be made of a complexion like that of molten gold and two-armed, a manuscript and a rosary being placed in his two hands'. This description does not tally, however, with the '*Agnipurana*' account of Brihaspati (Banerjee, J. N., *op. cit.*, p.98).
38. Banerjee, J. N., *op. cit.*, p. 97.
39. Bhattacharya, Malay Shankar, *op. cit.*, p. 8; Malda Museum No. RBR-I.
- 39a. (1) *Siva Vaivahikamurti*, VRM, Acc. No. 3036, bronze; 20x11.8x7 cm; 11th Cent. Mandoil, Godagari, Rajshahi. See Haque & Gail, *op. cit.*, p. 200, pl.26; (2) a. Gauri with sadyojata Siva:BNM; Acc. No. 75.324; blackstone; 74.93x33.02 cm; c. 12th century; Dubalhati, Naogaon District; Haque & Gail, *op. cit.*, p. 148, pl. 358; b) VRM; Acc. No. 231; Blackstone; 68.6x125.7 cm; c. 12th century; Mallikpur, Manda, Naogaon District; Haque & Gail, *op. cit.*, p. 143, pl. 359; c) Mahasthan Museum; Acc. No. 1663; Blackstone; 34x72 cm; c. 11-12th century; Khetlal, Joypurhat District; Haque & Gail, *op. cit.*, p. 258, pl. 362; (3) Uma/Parvati; VRM; Acc. No. 11; Black basalt; 154.9 x 76.2 cm; c. 12th century; Mandoil, Godagari, Rajshahi District; Haque & Gail, *op. cit.*, p. 166, pl. 39; (4) Anantasayi Visnu; Dinajpur Museum; Acc. No. 18; Black basalt; 22.9 x 50.8 cm; c. 11/12th century; Garandarpur, Kaharol, Dinajpur District; Haque & Gail, *op. cit.*, p. 214, pl. 200; (5) Jaina images: a. Jina Chandraprabha;BNM; Acc. No. 70.893; Black stone; 72 x 46 cm; c. 11/12th century; Govindapur, Dinajpur District; Haque & Gail, *op. cit.*, p. 133, pl. 544; b. Jina Santinatha; VRM; Acc. No. 15; Black stone; 67 x 33.8 cm; c. 11/12th century; Mandoil, Godagari, Rajshahi District; Haque & Gail, *op. cit.*, p. 156, pl. 44; c. Jina Parsvanatha; Dinajpur Museum; Acc. No. 58; Black basalt; 61 x 30.5 cm; c. 11th century; Khansama, Dinajpur District; Haque & Gail, *op. cit.*, p. 208, pl. 545.

40. (1) 11 C.A.D.VRM no. 50; (2) 11 C.A.D., stone; Daharol (Dinajpur), VRM no. 1474; (3) stone, Daharol (Dinajpur); *Journal of Asiatic Society of Bengal*, XXVIII, 1932, p. 186; (4) Stone, Sarala (W. Dinajpur); (5) stone, Nayabazar (Dinajpur), VRM no. 323; (6) stone, Bangarh (W. Dinajpur), SAG, Kolkata, no. S. 34; (7,) stone, Kushmandi (W. Dinajpur), SAG(Kolkata) no. S. 58; (8) stone, Khamrua, Itahar (Dinajpur), Ghosh, Smarajit, *op. cit.*, p. 75; (9) black basalt, Patan (Dinajpur), VRM no. 469; (10) stone, W. Dinajpur, SAG, (Kolkata) no. S. 232; (11) stone, W. Dinajpur SAG, (Kolkata) no. S. 224; (12) stone, W. Dinajpur, SAG, (Kolkata) no. S. 225; (13) stone, Dinajpur, BNM 70.1349.
41. (1) stone, Haridevpur (Tanore), VRM no. 202; (2) stone, Vijayanagar, (Godagari), VRM no. 23; (3) stone, Rajshahi, Aksyay Kumar Maitreya Museum, University of North Bengal, Darjeeling, No. 7 /p. 7 ARI; (4) stone, Manda (Rajshahi) VRM no. 1580; (5) 12 C.A.D., Black basalt, Rajshahi, VRM no. 2682; (6), stone, Akhilya (Rajshahi), BNM no. 67.41.
- 41a. (1) A.K.M. Museum (North Bengal University), Acc. No. 8/p.8 ARI; Black stone; 22 x 51.5; late 12th century; Madnabati, Malda. See Bhattacharya, P. K., *op. cit.*, p. 14; (2) Malda Museum, Acc. No. RNV-1; Stone; 31x62 cm.; 9th cent. See Bhattacharya, Malay Shankar, *op. cit.*, p. 12; (3) Indian Museum (Calcutta), IMC no. Gr. 13; Stone; Gaur: See Hoque, Enamul, *op. cit.*, p. 369; *Anderson-Cat. II*, p.261; Anderson, John, *Catalogue and Handbook of the Archaeological Collections in the Indian Museum*, Part II, p. 261; Mitra, Debala, *op. cit.*, p.15, pl. II, fig.2.
- 41b. (1) Rangpur Museum; Acc. No. Navagraha 2 (old no. 11); black stone; 17x12 cm ;c. 11th /12th entury A.D.; Shampur, Rangpur district; Haque, E. & Gail Adalbert J. (Ed.), *op.cit.*, p. 234, Plate 345; (2) Rangpur Museum; Acc. No. Navagraha 1 (old no. 03); black stone; 15x12 cm ; c. 11th /12th entury A.D.; Rangpur district; Haque, E. & Gail Adalbert J. (Ed.), *op. cit.*, p. 235, Plate 346.
42. (1) North Bengal: Stone: Ashutosh Museum, Calcutta; Acc. no. T. 7271; Haque, Enamul, *op. cit.*, p. 369, No. 1072. *Indian Antiquary-Review.*, 1960-61, p.70; *Journal of Asiatic Society of Bengal*, VII.1965, p.21, pl.XI.11; (2) North Bengal: Stone: Mahasthan Museum; Haque, *op. cit.*, p. 369, No. 1071; (3) North Bengal; Stone; VRM no. 469; Haque, *op. cit.*, p. 369, No. 1079; (4) North Bengal: Stone : VRM ; Haque, *op. cit.*, p. 369, No. 1080; (5) Navagrahas with Ganesa; Blackstone; 17x54 cm ; c. 11/12th century A.D.; Northern Bangladesh; Rangpur Museum, Acc. No. Navagraha 3; See Haque, E. & Gail Adalbert J. (Ed.), *op. cit.*, p. 237, Plate 342; (6) Fragment of a Navagraha panel; black stone; 18.5x16.5 cm; c. 11th /12th entury A.D.; Mahasthan Museum, Acc. No. Not available; Haque & Gail, *op. cit.*, p. 263, Plate 347; (7) Navagrahas with Ganesa; Blackstone; 27x66 cm ; c. 12th century A.D.; Northern Bengal; Chittagong University Museum, Acc. No. CUM 773; Haque & Gail, *op. cit.*, p. 293, Plate 343.

43. (1)11 C.A.D.: stone, Balurghat (Dinajpur), VRM no. 50; (2) Stone, West Dinajpur, SAG, (Kolkata) no. S. 225; (3) stone, Dinajpur, BNM no. 70.1349.
44. 12 C.A.D, stone, Manda (Naogaon, Rajshahi), VRM no.1580.
45. 9 C.A:D., Stone, Haridevpur (Tanore), VRM no. 202; (2) Stone, Kushmandi (W. Dinajpur), SAG, (Kolkata) no. S.58;
46. See above, Ref. No. 40's (2), (3), (4), (5), (6), (8), (9), (10) & (11).
47. See above Ref. No. 42's (2), (6) and Navagraha Panel from Khetlal, Joypurhat, Rajshahi (Bangladesh), now in the Paharpur Museum, c. 11th century; Haque & Gail, *op. cit.*, p.62, Fig.14.
48. (1) Blackstone; 27x66 cm; c. 12th century A.D.; Northern Bengal; Chittagong University Museum, Acc. No. CUM 773; Haque & Gail, *op. cit.*, p. 293, Plate 343; (2) Blackstone; 17x54 cm; c. 11/12th century A.D.; Northern Bangladesh; Rangpur Museum, Acc. No. Navagraha 3; Haque & Gail, *op. cit.*, p. 237, Plate 342.
49. Saraswati, S. K., *op. cit.*, pp. 65-67, pl. IX. fig. 24.
- 49a. Bhattacharyya, Malay Sankar, *op. cit.*, p. 8. Malda Museum Acc. No. RBR-1.
50. Mitra, Debala, *op. cit.*, 30.2.
51. Mitra, Debala, *op. cit.*, pp. 18-19.
52. Mitra, Debala, *op. cit.*, p. 26.