

Sunga Art and Contemporary Terracotta

Sun-images from Bengal

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The advent of the Sunga rule in India ushered in an important phase in the domain of Indian art. The period saw a remarkable growth in purely Indian art and thus a remarkable development in Indian form of sculpture. The Sunga style of art, unlike the Mauryans, was not mainly the result of a single centralized patronage. The artistic activity during this period has to be viewed as a part of the process of the civilization that emerged in the Gangetic valley and central India.¹ Sunga art pieces can be classified into stone sculptures and terracotta. Sculptures of this age represent one of the most important epochs of the ancient Indian civilization.

Stone sculptures mainly belong to the Buddhist *stupa* railings from places like Sâncî (Stupa II), Bhârhut, Mathurâ, Kausâmbî, Bodhgayâ, Patna etc. The chief monuments of the Sunga period are the stone railings and sculptures of the Buddhist shrines at Sâncî, Bhârhut and Bodhgayâ. Apart from the *stupa* railing, there are many *yaksa* and *yaksî* images as also sculptures belonging to other cults around Mathurâ, Vidiâ, Kausâmbî, Patna etc. They are all dated, mainly on stylistic grounds, between the beginnings of the 2nd Century B.C. and the mid 1st Century B.C.

In order to have a better understanding of the importance of the Sunga art, a comparison of some of its remarkable features with those of the Maurya art as noticed by the art historians may be made.^{1a} Maurya art is the product of the imperial court and personal will of the Maurya monarchs. The Sunga art aims at collective expression of the ideas and ideologies of the people of the *Madhyadesa* and eastern India and reflects their tastes and preferences. It is richer in social content and in the social components of its appeal and patronage. Its direction is more collective than individual and its motive more narrative and representational than suggestiveness and symbolical. Sunga religious and cultural ideology as evidenced in the sculptures of Bhârhut was more popular in character and more collective in its aim and origin.

The art of the Sunga period reflects more of the mind, tradition and culture-ideology of the larger sections of the people than Maurya art was capable of. Sunga art symbolizes the assertion of the tribal and primitive elements or a culture against the demonstration of Maurya dynasty and court largely under the influence of a foreign culture-complex, or more correctly speaking, within the orbit of an international West-Asiatic culture-complex. The art of the Sunga period reflects a stage when an art of folk and tribal origin and affiliation came to attain, for obvious reasons, recognitions in the hands of a widening religious brotherhood patronized mostly by the landed and commercial middle classes and partly by the nobility and the rich mercantile classes of *Madhyadesa*. Unlike Maurya court art, which, as seen in the Sâncî and Sarnath lions, is pre-Aryan, but not wholly indigenous, the art of the time of the Sungas is born of India's own seed with deep and intimate ethnic and local roots. The horizontal and vertical panel arrangement of scenes in continuous narration at Bhârhut and later on at Bodhgayâ, Sâncî and elsewhere was directly adopted from scroll-paintings or popular and tribal tradition.

The human form is conspicuous by its absence in the hitherto known examples of Mauryan art while in the art of the Sungas, the human form plays an important role; but it is accepted and treated merely as one of the many components of nature. While Maurya art is conventional, conscious, courtly and sophisticated, Sunga art is shy, modest, naive, popular and perhaps also primitive in a way. The general tone of the Sunga art of Bhârhut is modest, sober and restrained which is an important characteristic of the art. It is observed that Maurya art is symbolic and monumental while Sunga art is narrative and representational in small segments and minor key. The Maurya art is expressive of a mind highly urban, sophisticated and international in outlook, while the Sunga art reflects a national outlook and popular character. It is for the first time that a traditional art is carved. The art of the Sungas as evidenced at Bhârhut is nothing but the fixation of the basically tribal and primitive art of the people in permanent material. i.e. stone. A simple awareness of life enlivens and illumines the art of the Sungas; a consciousness of earthly power, dignity and grandeur impart to the art of the Mauryas its monumental strength and heavy compactness. These essential differences reflect two different culture-ideologies.

Asoka had pronounced himself not only against *samâjas*, but also against all kinds of popular religious demonstrations. He preferred representation in art of royal or religious or

auspicious symbols and thus his method precluded any opportunity for the display of the arts and art-tradition of the people. Under the Sunga rule, the artist depicted the life in its true form and reality. The reliefs of Bhârhut provide glimpses of the contemporary Indian life and attitude towards life. These do not exclude *samâjas* or festive gatherings. Ceremonial religious procession as a method or popular religious education was not abandoned. The stories were carved exhaustively, and no single important detail was left out. Sunga art invariably reflects the current popular tastes, ideas, preferences and traditions of the various grades of the ordinary folk. With the artists of the Maurya court the third dimension was not a problem they had ever to grapple with. Whether in reliefs or in large-size independent figures, there is, in Bhârhut, evidence of a conflict and a resultant compromise between two dimensional flat surface on the one hand and three dimensional vision on the other. This explains much of the shyness, the modesty and the hesitancy that one notices in these reliefs. Maurya naturalism relies essentially on the outer aspect of things. Sunga naturalism, on the other hand, does not ignore the outer aspect of things but links it in an inherent connectedness with a pre--existent situation. This view of the visible world gives to Sunga Art its lively and fluid character.

An important characteristic of the Sunga sculpture is the flowing linear rhythm that binds all isolated objects in one continuous stream of life. A fluid linear rhythm remained the keynote of the Bhârhut style. The Indian artist during the Sungas did not observe the laws of perspective and horizon. A number of figures in a composition were placed side by side and not behind each other. The figures are not shown in such sizes and proportions as may optically be suggested by their nearness and distance. On the contrary, they are big or small according to their meaning in the story represented. It is said that some figure-sculptures at Bhârhut are very primitive. But the art cannot in any sense be called 'primitive' or 'folk' as the artists of Bhârhut and Bodhgayâ had carved figures in a large variety of attitudes. Sunga art is practically a negation of all that Maurya art stands for. Maurya art reflects the exhaustion of a tradition born outside of its own people. Sunga art reflects the lively enfoldment of a tradition born of the blood and flesh of the people to whom it belongs. It is different in motive and direction, in their form, technique and significance. Sunga art is the first organized and integrated art activity of the Indian people as a whole and stands directly counterpoised to the court-art of the Mauryas. It reflects for the first time the results of the ethnic, social and religious fusion and integration that had been evolved through centuries on the Indian soil, more particularly in the *Madhyadewa*.

The Sunga period is also marked by the emergence of mould-made terracotta plaques in the cities of the Gangetic valley. Stella Kramrisch has divided early historic terracotta into 'ageless' and 'time-bound'.² The time-bound ones are low relief plaques cast in moulds, bearing a close resemblance to the contemporary stone sculpture in style. And again they undergo stylistic changes too. They mainly depict the cult gods and goddesses, *mithunas* (amorous couples), *dampatis* (husband and wife) and also decorative scenes. They served mainly the religious purpose; however, secular themes were also given importance. The main bulk of such terracotta is from Mathurâ. Ahichchatra, Kausâmbî, Rajghat, Buxar, Patna, Vaisali, Lauriya-Nandangarh, Chandraketugarh and Tamluk. They are dated from the beginning of the 2nd century B.C. to the close of the 1st century B.C.

There are at least three distinct styles in terracotta of the Sunga period:³ (1) Mathurâ and Kauûambî terracotta are akin in style. Such terracotta is also found in Chandraketugarh and Tamluk. (2) Buxar terracotta (3) Patna terracotta. All the three styles betray their own traditional speciality of rendering human figures. Thus, there were distinct units of sculptural activities to meet with the increasing demand in the region. The socio-economic background for such artistic activities was not one and the same for both stone sculptures and terracotta. Sculptural activity in stone, being costlier, needed organized economic patronage to bear its expenses.

The emergence of terracotta art in time-bound style was closely linked with the early historic urbanization. Mere archaic figurines did not serve this purpose; hence the potter started modeling the cult of gods and goddesses in human garb so as to suit the urban tastes. We are led to a somewhat similar conclusion from the following facts:⁴ (i) whatever time-bound terracotta has been recovered till today are all from the urban sites and that too only in the Gangetic valley; (ii) The technique of casting them in mould was necessitated on account of the large scale production. The moulds have been found at many excavated sites, which points to the location of such industries in the urban centers; (iii) Terracotta was even traded from one city to the other. Hence, terracotta typical of a region or site is found in other regions or site; (iv) Another factor inter-linked with the above points is the fact that terracottas were meant for private use. A time-bound terracotta plaque is an extremely decorated piece, flat at the back, sometimes even with holes to hang it on the wall. Even the icons of cult-goddesses and gods

seem to have served the secondary purpose as a decorative piece. Thus, the customers presumably were *nagarakas* (city-dwellers). Since the entire business thrived depending upon the taste of the urban consumers, their taste and choice also controlled the artist's rendering. Thus the artist here was quicker in responding to the changing fashion than the stone sculptor.

The sites in West Bengal supplying terracotta of the Sunga age are Tilda, Harinarayanpur, Tamluk, Farakka, Chandraketugarh, Pokharna, Mangalkot, Bangarh and Haroa. The themes and subjects of the terracotta art of Bengal are remarkable for their variety. They represent the manifold affairs of life that the artists and craftsman could see around them as well as conceive in their imagination. The examples of terracotta art so far recovered from the ancient sites of Bengal may conveniently be classified under the following types with due emphasis on motifs and themes: (i) Divinities and *Vyantara Devatas*; (ii) Toys, animal figures, etc.; (iii) Narrative plaques; (iv) The *mithuna* or the erotic motifs; (v) Motifs of animals, birds and plants appearing on plaques; (vi) Seals and scaling; (vii) Decorations and motifs appearing on pottery.

Most of the terracotta (moulded or hand-made) from Chandraketugarh and Tamluk may be dated, on the stylistic ground, to the period from 1st century B.C. to 3rd century A.D. when these two port-cities were blessed with the prosperity of the Indo-Roman trade and its resultant deep impact of urbanization.⁵ The impact of these two is unmistakable not so much in the form of the terracotta from those places, but in their content. From the occurrence of one hole or more at the top or back of some terracotta plaque it seems that the plaques were used for the decoration of the niches or the walls of the residential houses of the city-dwellers of Chandraketugarh and Tamluk.

Let's now speak of a few terracotta specimens of the Sunga age from Bengal, which depict the Sun-god. A well-preserved terracotta mould (now in the Ashutosh Museum, Kolkata) displaying the deity hails from Tamluk in the district of Midnapore,⁶ which is stylistically assignable to the Sunga period. The god is in rigid in *samapadasthanaka* pose on a highly raised platform. He stands in a frontal pose in the Sunga style of art, in which the two straightened legs look like the two solid pillars with the area in between the knee and the feet being thicker in appearance than those of the thigh and middle of thigh.

He is bedecked with round ear-rings as well as a heavy necklace decorated with floral medallions. He is also adorned with armlets and beaded round-shared bracelets arranged in four strands. He is shown with a *sirastraka* slightly tapering to an ornamented top. The god wears a thick waistband studded with small circular flower-like objects and other auspicious symbols like small cylindrical amulets tied up with it. In the middle of the waistband there are knotted *katisutras* in small cylindrical forms. It is also furnished with small tinkling bells. The waist-girdle of the god is slightly different from the ones worn by other figures of the divinity in lower West Bengal. In place of the *katisutra* of three strands the waistband in question is almost made of a single thick strap with the tied knot in the middle being highly projected.

The deity holds long stalks of full-blossomed lotus in each of the two hands that are brought to the level of the loins. One of the lotuses rests on the lower part of the stele near the middle of the right thigh while the other one is found on the left side of the stele beside the left arm. The right hand is bent at the elbow and placed on the upper part of the waist. The left hand is also bent at the elbow and placed on the waistband.

The most interesting feature of the specimen is that wings have been arranged beautifully and artistically on both the corner sides of the stele beside the upper parts of the arms.⁷ The association of wings with the image of Sûrya seems to have originated from the Rigvedic concept of the Sun-god. In some of the Rigvedic hymns he has been described as the beautiful winged celestial bird *Garutman*.⁸ Two conical-shaped objects in the form of cluster of plantains representing the row of bananas are displayed on either side of the lower part of the stele. One is depicted on the left side below the lotus-stalk while the other one is displayed on the right side of it just above the full-blown lotus. The plantain tree is traditionally connected with the sun-worship. In Bengal there is a solar vow known as *Maghamandala Sûrya-vrata* in which the banana tree is worshipped as the symbolic representation of the Sun god.⁹ A pitcher-like auspicious object is displayed near the elbow of the right side of the god on the pericarp of the petalled lotus. There is an ear of corn sprouting forth from it. The stele is artistically so designed that it makes it appear almost like a circular disc if an imaginary line is drawn through the region of the knees of the figure. This sort of stele depicting the figure of male other than the winged ones hardly occurs in the entire terracotta collections from this region.

The winged figure represents the Vedic Sun god at its nascent stage or iconic development.¹⁰ This is definitely a rare and very special type of iconic representation generally not found in the vast mass of terracotta figurines, which, more or less, follows a traditional pattern or mould with a certain degree of indigenous idiom punched in local variations.

Tamluk has yielded another terracotta plaque¹¹ depicting the bust of a male who is standing frontally in the Sunga style of art. The portion below the breast is missing. He wears a head-dress provided with fillets and chains of beads. He wears tubular ear-ornaments with beaded strings, a torque and a flowing necklace. Moreover he is provided with out-flung wing with floral designs attached to his right arm. The wing on the left is absent due to mutilation. Here the wing, for instance, symbolizes super-human character of the person concerned. In view of the concept of the Sun-bird of the Vedic Aryans,¹² this figure under examination may represent an image of the Sun-god.

It is well-known that Chandraketugarh at Berachampa in the district or 24- Parganas, 23 miles North-East of Calcutta, is rich in early historical materials. The antiquities recovered from there included a large number of Sunga terracotta of striking beauty. Among such terracotta, a unique figure of Sûrya (7.5" x 3") belonging to 1st century B.C. deserves mention.¹³ Here the deity is seated in European style on a beautifully fashioned chariot. The celestial car placed on a raised circular platform and drawn by four galloping horses, two of which are centrally placed and the rest of the two shown in profile.

The god has an oval-shaped face with sharp features. His lips are relaxed and the smile is divine. The eyes are very protruding and round with large double outline; the eye-brows are strongly accentuated and ridged. The nose is straight, though not prominent. The god is adorned with a pair of large round earrings that reach its shoulders. He also wears a round-shaped turbaned crown typical of the period and a garland with a pendant. The turban and jewelry of the figure as well as the sensitive and almost two dimensional modeling of the figures bear clear traces of the plastic art of the early Sunga period.

There is a sacred thread thrown across the right shoulder of the bare-bodied god. It consists of three strands and is very thick in shape unlike the ones comparatively of thinner sizes that is generally found in other terracotta from ancient *Vanga*. Two hands of the god

brought close to the lap are depicted in such a fashion as if the god is holding the reins of the horses. The right palm is placed on the lap with the anguish and the left palm is similarly positioned. It sufficiently indicates the obsession of the indigenous artists at moulding the icons with such iconographic attributes. Behind the head of the deity is found a circular nimbus elegantly rimmed with decorative lines of dotted motifs in two bands.

The god is flanked by two protrusive females ardently clinging to him by the neck. They stand for *Usa* and *Pratyusa*, the celebrated wives of *Sûrya*.¹⁴ *Usa* and *Pratyusa* are bedecked with circular ear-rings and have their coiffure arranged in a stylistic shape of a cape-like head-dress. Between the dangling legs of the god is depicted his charioteer *Aruna* only in upper bust in a diminutive scale. *Aruna* wears a small cape--like headdress. On the left corner of the platform mentioned above is found a funny torso of a monstrous demon (the symbol of darkness?) being trampled down under the rolling wheel of the car of Heaven.

The number of horses (.e. four) drawing the chariot of the Sun-god in the Chandraketugarh terracotta is quite interesting. Four horses are also found depicted in the *Sûrya* images on a Mauryan piece of pottery from Patna,¹⁵ from Saptasamudri well (D 46) now in the Mathurâ Museum,¹⁶ on the Bodhgayâ temple-railing (1st century B. C.),¹⁷ on the Buddhist cave of Bhaja near Pune, Western Ghats (1st or 2nd century B.C.),¹⁸ in the relief of Lala Bhagat (Kanpur, U.P.; 2nd century A. D.)¹⁹ and in the *Sûrya* relief of Anantagumpha Jaina cave of Khandagiri (Orissa, 1st century A. D.).²⁰ Four horses are also found depicted on the railing of *Bhârhut stupa* as drawing the chariot of *Raja Prasenjit* of Kosala on his visit to the *Punyasala* of Buddha.^{20a} It is a highly controversial point whether this particular number of the horses of *Sûrya*'s chariot was of purely indigenous tradition or derived from some foreign tradition. According to Cunningham,²¹ the four horses and the general execution in the early Sun images largely bear a resemblance to the representation of *Helios* - the Greek Sun god. J. N. Banerjea, on the other hand, attributed it to the Rigvedic description of *Sûrya* as drawn by one, three, four or seven horses.²² Significantly, the number of horses of the Sun's chariot in the *Rigveda*²³ is seven and no particular importance is given to number four. Further, iconographic literatures of India make specific mention of seven horses for *Sûrya*'s chariot. On the other hand, the *Avesta* refers to the Iranian Sun god *Mithra* as traversing the wide firmament in his four-horsed chariot.²⁴ The Greek Sun god *Apollo* or *Helios* is also depicted riding on a chariot

driven by four horses. Mithra is known to have been represented in human form for the first time in the Hellenistic courts in association with Helios. Therefore, it is suggested that the sun-images of the early period came to be evolved under the Hellenistic impact and in this tradition, the Mithraic tradition was already mixed up. However, the influence of the Hellenistic tradition was confined to the four horse-motifs only. The features of the Sun god along with attendants like Usa and Pratyusa and the chariot are very much Indian in character.

A part of the terracotta chariot with remnants of four horses with head plumes and ornamental harnesses discovered from Bhita of the same period²⁵ is a close parallel of the Chandraketugarh specimen. The symbolism and the design as expressed in this specimen also recall the contemporary similar motif of the cave-sanctuary of Bhaja in the Western Ghats of the 2nd century B.C.²⁶ However, the Bhaja Sûrya is a part of a unique relief and as such depicted in a spirit more characterized by the narrative instinct of the sculptor than any sort of a pronounced impulse of *bhakti*. The Chandraketugarh Sun-relief, on the other hand, demonstrates the deep-rooted element of the *bhakti* cult that was literally sweeping the country during the pre-Gupta period.

Chandraketugarh has yielded another terracotta plaque (fragmentary) belonging to 1st century B.C.,²⁷ which depicts the celestial chariot drawn by the fiery running steeds of the sun-god ready to traverse the heaven. This evinces an intimate appreciation of the artist that recalls the famed four-horsed car of the Sun-god at Bodhgayâ and a similar effect created by the same painted theme at Bamian in Afganistan.

Another 1st century B.C. terracotta plaque from Chandraketugarh shows a divine horse-rider and an emblem recognizable as a *chakradhvaja*.²⁸ The rider is donned with a *dhoti* secured at his waist by a knot in the otherwise bare-body. Another mutilated specimen from Tamluk depicts a winged and prancing caparisoned horse with a rider in princely ornaments.²⁹ The riders in both the specimens may represent the Sun-god. In the Sun-temple at Konarak (Orissa), a Sûrya figure known by the name of *Haridâsva* appears on a horse in the role of a *pârsvadevatâ* placed on the outside niche of one of the walls of the main shrine.³⁰

In view of the above discussion, a few words need to be said. It is well-known that the Sungas were Brâhmanas and greatly encouraged the Brahmanic religion and literature. Religion

exercised a powerful influence on the art of the period, which is reflected in the terracotta that have already been discussed. The terracotta under discussion is akin in style to those from Mathurâ and Kausâmbî and belongs to the time bound one, which generally served the religious purpose and here they depict the solar god Sûrya. The close link of the emergence of the time-bound terracotta with the early historic urbanization, the discovery of the terracotta in question from the port city of Chandraketugarh and Tamruk and their adornment with profuse ornaments indicate that these objects were meant for the private use of the local city-dwellers most probably for the religious purpose or even decorative purpose too. In the sort of civic sophistication and delicate tastefulness that are unmistakable in those terracotta, one can easily see the social ideology of the upper and middle class patrons and donors.

It is evident that the iconographic attributes of Sûrya in Bengal, in most cases, has followed the ones held by the deity elsewhere in the country. However, some of the attributes seems to have been drawn from the existing local belief, faiths, customs and practices of the land. The indigenously lay in the additional attributes like those of the *mangala-ghata* with sprouting leaves, plantain tree, etc. These additional attributes attest to the local socio-economic needs and practices of the society of ancient *Vanga*, which was primarily an agrarian one. Further, the transformation from the archaic representation into the higher plane of iconic representation as found in the Chandraketugarh sun-image points to the fact that an element of *bhakti* cult seems to have weighed very much with the artists of ancient *Vanga*.

Notes and References

1. Hegde, Rajaram, *Sunga Art: Cultural Reflections*, Delhi, 2002. p. xx.
 - a. Ray, Nihar Ranjan, *Maurya and Sunga Art*, Calcutta, 1965, pp. 51-72; Mathur, Vijay Kumar, *Art and Culture under the Āungas*, Delhi, 1996, pp. 41-46; Kramrisch, Stella, *Traditions of Indian Art*, p. 31; Havell, E.B., *Indian Sculpture and Painting*, London, 2nd edition, 1928, p. 96.
2. Kramrisch, Stella, *Indian Sculptures*, Calcutta, 1939. pp. 89-110.
3. Hegde, *op. cit.* p. xxv.

4. *Ibid.*
5. Ray, Nihar Ranjan, *Bângâlir Itihâas (Adiparva)*, Reprinted, Calcutta, 1359 B.S., p. 686.
6. Biswas, S.S., *Terracotta Art of Bengal*. Delhi, 1981, p. 79; Basu. Sakti Kali, *Development of Iconography in pre-Gupta Vanga*, Calcutta, 2004, p.74, Fig. 20.
7. The concept of wings for the Sun-god is familiar in Egyptian and Iranian art and religion of yore. In Assyrian art *Ashur*, the eagle-headed winged solar deity, appears with eminence. The tradition of the cult of the winged god of effulgence had achieved a rare sublimity and grandeur in the cult of the Persian god *Ahur Mazda* (see Donald A. Mackenzie, *Myths of Babylonia and Assyria*). Interestingly, two terracottas depicting winged *Apsaras* are reported from Chandraketugarh and a number of terracotta representing winged elephants, rams, horses, etc. hail from Tamruk and Bodhgayâ. The form of the winged creatures is said to have been borrowed from Assyrian source' (vide Grunwedel, *Buddhist art in India*. pp. 16--18).
8. *divyah sa suparna garutman ... Rigveda*, I.164.46.
9. Deb, Chittaranjan, *Vanglar Palligiti*, Calcutta, p. 181.
10. Quite a good number of the above types of winged figures are widely found in different parts of ancient *Vanga*. There are some similar winged figures in the collections of the Ashutosh Museum of Indian Art (Kolkata), which points out their significant relationship with this particular mould from Tamruk. Their Accession Numbers are T6236, T8264 and T8838.
11. Mandal, Prasanta Kumar. *Interpretation of Terracotta from Tamralipta*, Tamruk (Midnapore), 1988, pp. 24-25.
12. Dhavilkar, M.K., *Masterpieces of Indian Terracottas*, Bombay, 1977, p. 54, pl. 33.
13. Dasgupta, P.C., 'Terracottas from Chandraketugarh', *Lalitakala*, No.6, Oct. 1959, p. 46; *Indian Archaeology*, 1955-56, pl. LXXII-B.
14. They are also found along with the sun-image on an upright post of the Bodhgayâ temple of 1st cent. B.C. (vide Coomaraswami, A. K., *History of Indian and Indonesian*

Art, Boston, 1927, p. 32).

15. *Journal of Indian Society of Oriental Art*, Vol. III, No.2, p.125; Singh, Bindheswari Prasad, *Bharatiya Kala Ko Bihar Ki Den*, p. 82.
16. Coomaraswami, *op. cit.*, p. 67, fig. 103.
17. *Ibid*, p. 32.
18. *Ibid*. p. 25; Saraswati. S. K., *A Survey of Indian Sculptures*, Calcutta, 1957, p. 57.
19. Banerjea, J. N., *Development of Hindu Iconography*, 4th ed., New Delhi, 1985, p. 433. Pl. XXIX. fig. 1.
20. Banerjea, J. N., 'Sûrya, Adityas and the Navagrahas', *Journal of Indian Society of Oriental Art*, XVI, 1948. p. 54;
- 20 a. Mathur, Vijay Kumar, *Art and Culture under the Sunga*, Delhi, 1996, p. 49.
21. *Archaeological Survey of India, Annual Report*, III, p. 97.
22. Banerjea, J. N., 'Sûrya, Adityas and the Navagrahas', *Journal of Indian Society of Oriental Art*, XVI, 1948, p. 54.
23. I.115.3; X.37.3, 49.7; V.29.5, V.45.9; IV.13.3.
24. Quoted by Cumont. F., *The Mysteries of Mithra*, New York, 1956, p. 2.
25. Mukhopadhyay, Samir Kumar, 'Terracottas from Bhita', *Artibus Asiae*, Vol. 34, No.1-4, 1972, p. 75, pl. 5.
26. Dasgupta, P.C., 'Terracottas from Chandraketugarh', *Lalitakala*, No.6, Oct. 1959, p.46.
27. Biswas, S.S., *Terracotta Art of Bengal*, Delhi, 1981, p. 85, pl. XIb.
28. *Ibid*, p. 85, 159, Pl. XIc.
29. Mandal, *op. cit.*, pp. 24-25.
30. *Journal of Indian Society of Oriental Art*, Vol. XVI, p. 76.