

A Study of Ancient Sun Temples In Region of Holy Gaya: “Through Some Rare And Unrecorded Images”

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Abstract- The Article named A STUDY OF ANCIENT SUN TEMPLES IN REGION OF HOLY GAYA: “THROUGH SOME RARE AND UNRECORDED IMAGES” sets out on an excursion through chance to investigate the rich verifiable and cultural embroidery of Gaya, a huge religious place in India, throughout the history. This study dives into the religious monuments that graced this locale during this age, examining their architectural wonder, socio-religious significance, and commitment to the cultural heritage of the subcontinent. Through a thematic focal point, the Article looks to enlighten the unique transaction between confidence, craftsmanship, and history in molding the religious scene of Gaya. The verifiable city of Gaya, settled in the core of the Indian subcontinent, has for quite some time been loved as a focal point of profound significance and religious journey. Saturated with vestige, Gaya has seen the intermingling of different beliefs and cultural impacts, molding its job as a pot of religious dedication and architectural splendor.

This Article leaves on a convincing investigation of Gaya's many famous sun temples that has very long history diving into the architectural wonders that enhanced its scene during this extraordinary period.

As a genuine junction of beliefs and traditions, Gaya's sacrosanct regions turned into the material whereupon a multifaceted mosaic of religious monuments was painted, each bearing declaration to the dynamic embroidery of otherworldly practices and creative articulations that thrived inside its environs. Against this backdrop, the study's essential point is to direct a thematic study of the important religious Monuments that is sun temple that prospered in Gaya from a very early time.

Keywords: Gaya, Religious Monuments, Sun Temples, God Surya, Cultural History

INTRODUCTION

Magadha, the center of sun worshipers and religious sects, and especially Gaya, could not be disturbed. In fact, the history of the Saura sect existing in the region dates back to ancient times. The importance of Magadha in the history of sun worship is evident from the surprising number of sun temples and depictions in the area. We learn from the famous Sambopakhyaana of the Varaha Purana that king Samba, "son of Lord Krishna", had to send a Scythian priest named "Magai" to erect images of Surya and worship him, which shows the importance of Saka island. Evidence in the history of Surya worship in India. According to the facts of Sambalpur by Mr. Alberuni and Itan generally believed that the Sambal king placed this painting in Pakistan's modern-day Multan region. However, historians have overlooked the fact that almost all Brahmins of Iranian origin can be identified only in the Magadha region. This can be attributed to the departure of Magai. But in any case this must be the oldest and largest group of immigrants in Indian history. It is quite dangerous to think that the Magadha name of the region is related to the word Magai. The arrival of the Maquis or Shakvipiya Brahmins about two centuries before Christ turned out to be an important factor leading to the marked expansion of the Shaura sect.

We found many sun temples in the Magadha area, but most of them have disappeared. All the ancient temples (Temple of the Sun) are still maintained by the priests of the Shakdwipiya community. Worship of the Sun God is still widespread in the region. and Chhath festivals. As mentioned, the Chaitra and Kratika celebrations are huge and these festivals are unknown in other parts of the country. Most of the monuments and temples in the area were built during the Pala-Sena period between AD 730 and 1197. Under the patronage of the Pala and Sena rulers, the East Indian school of sculpture flourished in Bihar and Bengal, renowned for its aesthetic appeal and prestige. Undoubtedly, we see these features in all the sun paintings and temples in the region. Some important and important aspects of the tenth statue. a. D. Unrecorded history Pawa and Bargaon temple of Biharsharif and Hilsa temple of Anggori village. Apart from the famous Deo Sun Temple near Aurangabad, the city of Gaya is India's most archaeologically rich site with many Sun Temples and rare deities to be found.

In the city of Gaya we find three sun temples in the region of Vishnupada, Brahma and Pitambesvara, each representing a fine example of the East Indian School of Sculpture. In addition, there are nearly 100 sun images at Vishnupada campus, Bekua-ghat, Gayatri Ghat, Branmanighat, Pretsila, Ramsila, Patalganga, Boch-gaya, Dabthu and Kurkihar. Just two old photos. Other images from the Pala period are also available. All but two are represented. Each seat has a lotus. The city has always spread its fearless hands. Larger paintings also depict other deities. Next to the main god are Dandi, Pingala and his three wives, Usa, Pratyusa and Chhaya. Aruna, the charioteer of the sun god, is also in the sculpture group. Vidyadharis holds a Puspamalas above his head and adorns the sun god with wreaths. In the second group we see the image of the sun god with only two wives on either side. America and Platissa. In our picture set we see the sun god standing alone in the little things. Some of the images also include images of Sardula, elephants and nine anthropomorphic planets. All but two of the pictures mentioned above show the hands of the sun god.

The sculptural image of the sun god in the region of Gaya strictly conforms to the classical instructions set forth in the Matsya Purana. Brihat Samhita, Visvakarmasilpa and Sukranitisara. The sun god has a flower in each hand and has nowhere to go with his shoes. So his feet are showing. Only once he wore the Audichya Vesa, his graceful body is richly embellished. All chariots are represented by conventional wheels. 11 Among the rare depictions of the sun god in the Gaya region, we all know the relief of the sun god standing on a chariot, seen at Bodh Gaya. On a sandstone balustrade from the Sunga period. The first relief B, C of this 15 x 14 inch slab is similar to the Bhaja lithography relief of the same period and the second Kushana relief of the Lala Bhagat column near Kanpur in AD. the sun god is unknown.

The first is the picture of the Sun Brahmin Temple. Perhaps the largest surviving statue of Helios, dating from the eleventh period, is still well preserved. Carved from basalt rock, the statue is 7:8 inches high and 4 inches wide. He has two hands with flowers. Hair is very attractive. Hair is scattered over the shoulders. He wears a beautiful headdress in the Dravidian style. His clothes are of Audichya Vesa material. His body was adorned with various ornaments such as sashes, armlets, bracelets, necklaces, and sacred threads. Aruna drives a beautiful and beautiful chariot pulled by seven horses. The horse stands on its hind legs with a powerful movement. The sun god has a halo on it. He carried no weapon other than a sword in his left hand. A wheel is engraved on the base. The same basalt has other minor gods. Dandi, Pingala and two women (Samjna and Nikshubha) stand on either side of the main image holding bows. Between his legs stood his third American adviser. Indians like to fill every space with paper and almost no space is empty and this is very evident in this ENT statue because we also see some small Vidyadaris and Balisilias. However, the female figure wears boots. This image of the sun god is also known by Gayaditya and Viranchi Narayana. It is also called Madh-Surya aur Meriian Sun because its temple is located between two sun temples in the city known as Uttarakhand and Dakshinarka temples respectively.

A rare 8" X 6" sun image found in a Shiva temple, also at Brahmand Ghat. The sun god sits on a chariot and has four hands; one holding sound, the other holding food. Both hands are holding two flowers. He wasn't wearing shoes, but he was sitting cross-legged so that the bottom of his legs were not visible. In front of his chariot were unexpectedly represented by seven horse without wheels, with a halo on the head of the sun god, without a neck, but wearing a large wreath, bracelets, armbands, and long earrings carved from gabbro rock scales. It is the artifact of the 9th century AD.

A few years ago, during a private foundation project, the third extraordinary image of the city was found at Nawagarhi mohalla in Old Gaya. Now it's in Gaya's hands. Museum Total, A,1) attributed to the 10th century. This 26" long photocell is partially damaged. Cut from basalt blocks, the statue is unique in that it is the only sun god statue in India with a sword and sword on its left and right sides. Another meditation on the Surya guru was found cut from basalt in the village of Shivar in Gaya. 12th century. AD Immas measuring 25" X 13" has Dandi and Pingala and is with the city, Usa and Pratyusha. However, only six of the horses on the sun god's pedestal were breathing. In the middle of the pedestal is Aruna, who replaces the missing horse with a wheel.

Finally, one of the rare sculptural artifacts in the small group is the occult cult object atop Akahillock, de wanow isolated on southern Gaye Mountain. Carved from a polished block of basalt, on a 14" x 8" rectangular base surface, he describes the sun god's seven chariots, driven by Aruna, as a magnificent sculptural work of silhouette. However, the four-handed Sun Gede is sitting in a face mask, both hands raised up, holding a flower and both hands resting on his knee, one holding the face while the other hand is like that. left blank, finger stretched at the base. The importance of this discovery cannot be overstated. From an artistic point of view, it can be said to be a masterpiece of the plastic arts, and the movement of a galloping horse shows its movement. The engraving art of Aruna and the car is amazing. The haloed god is a calming figure with his eyes half-closed, examining the universe with a mysterious serenity. The sculpture is notable for the uniqueness of its subject matter, which has a lot to do with its age. First of all, the processing of the entire car is unique among Helios sculptures and gives people a sense of antiquity; some additional features strengthen our opinion. He has no other gods. Strangely enough, the sun god doesn't wear boots. Also, his feet and even the big toe on his left leg are quite prominent. Again, unprecedented in the statue of Helios, instead of a single wheel, two wheels (each with eight arms) are drawn.

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रवकाय :शुभम स रा पसम भः।

उद तवेशः वाकारः सवा भरणसंयुतः ॥

पतु हमहातेजाः कपनामसंवृतः ।

कत ा रचना या य या तपागे त सं हत ॥

(Vishnudharmottara)

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