



Indrasmriti

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remembering Indra

**Visualising the Dynasty
of Indra**
Project II

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Indrasmriti

Dedicated to the sacred memory
of my father

*Pita Swargah
Pita Dharman
Pitah hi Prarmtapah
Pita Pitram Apme
Priyante Sarvadevah*

I would like to thank all the people who helped me develop and evolve from this project. To the gurus who helped me out in every step I was stuck in.

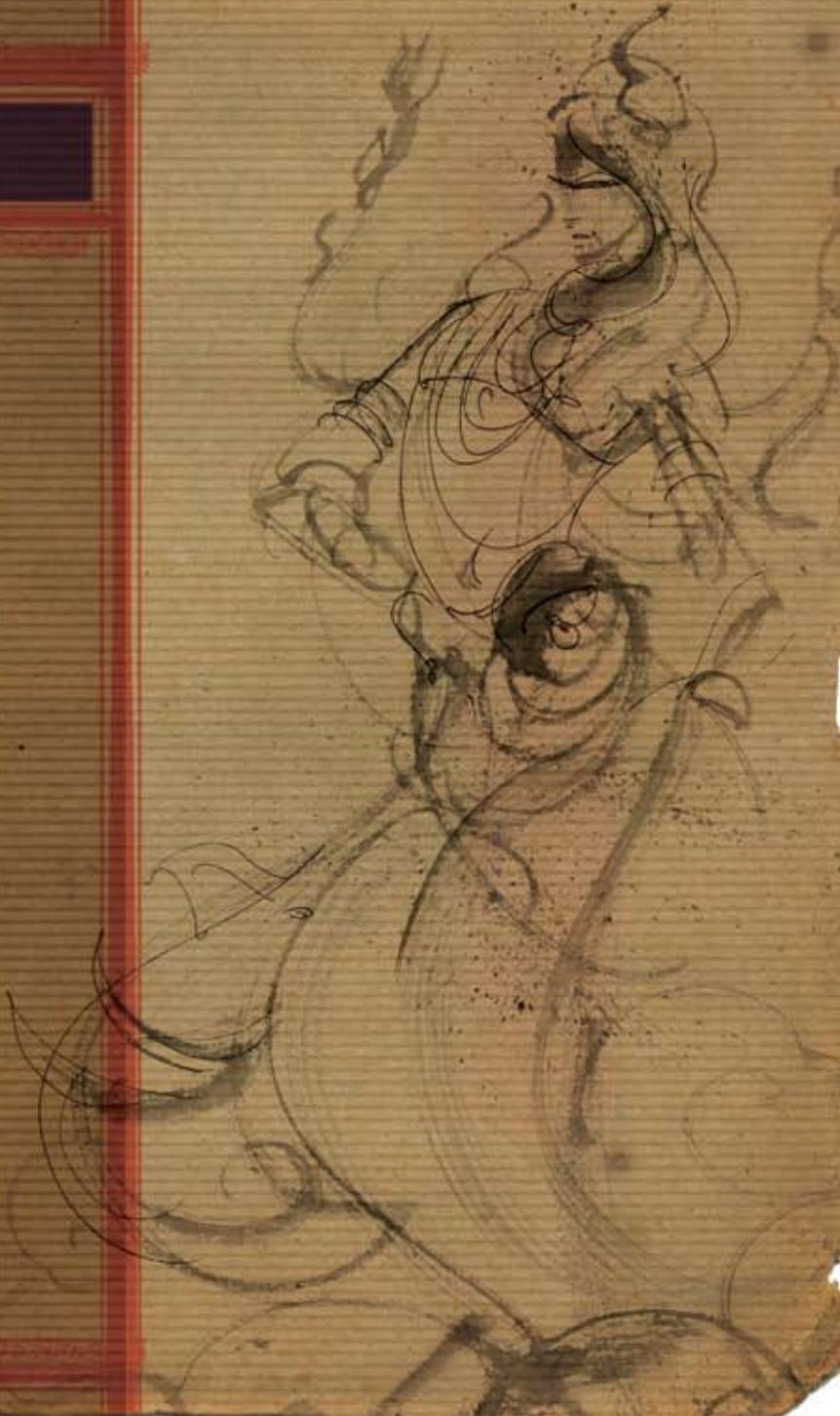
A special thanks to Ashutosh Joshi, who translated and explained me the idea of evolution of Indra.

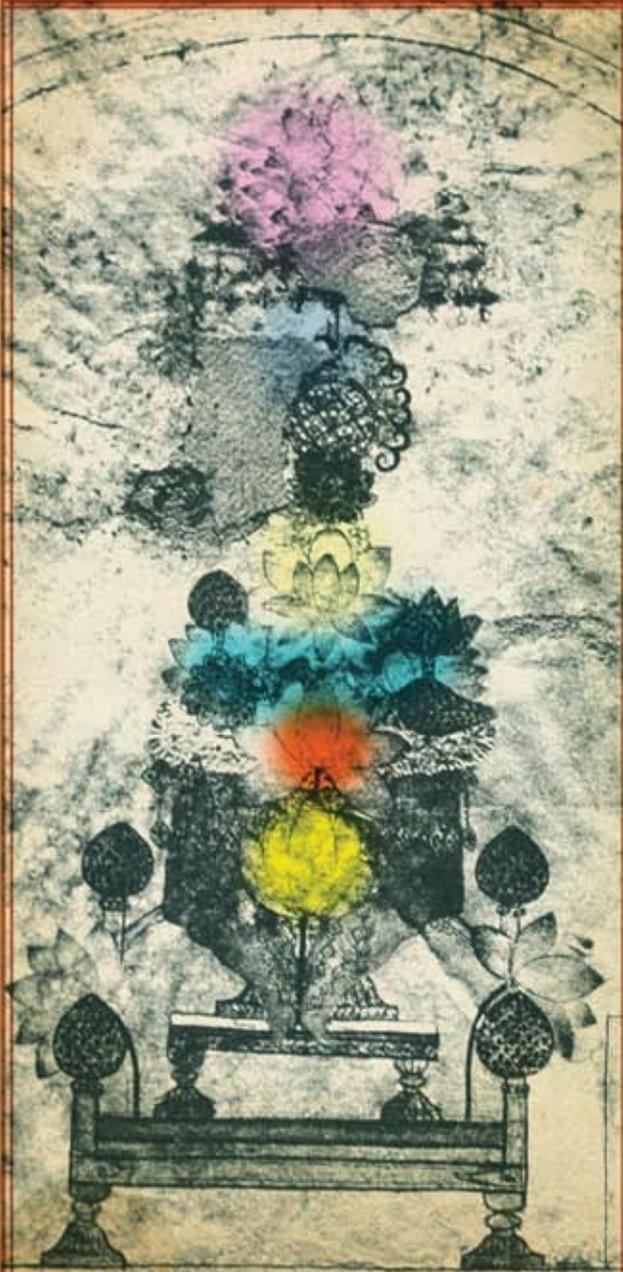
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Indrasmriti

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Preface

Indrasmriti is a small attempt towards remembering the most respected god from the Rigved, who is no longer worshipped as a god nor there exists a temple of him. The title speaks all about the project- remembering Indra, once again in today's era.

The idea originated as an opportunity for visualizing the dynasty of Indra. But as the time travelled more and more mysteries about the Vedic and the Hindu sanskriti were revealing. The thought of Indra was no longer an idea. It took a shape of its own. It started evolving and revealing itself. Of course, the method which I followed made it possible. This evolving and revealing process is never ending. As we can see numerous icons of Vishnu, Shiva, Ganesha, Ram, and just by looking at them we can state the icon. We tend to understand the character and recognize them. But Indra's character / icon is not so visible through Hindu iconography.

The book contains various explorations of Iconography of Indra from various periods namely Pre and the Hindu mythological era. Along with it, it contains some important elements related to Indra such as his most ferocious enemy Vritrasura (from vedas), his character explorations, Airavat, Swarga, Indrastambha, and not to be forgotten, the celestial beings, Apsaras and Gandharvas. The journey of explorations was an exciting journey of time travel through various civilizations.

I utilised most of the time to research about the actual facts and ideas behind the vedic mythology. I visited various libraries, met a few people who are masters in the archeology, Vedic masters, illustrators, historians to enlighten myself with the ideologies and took feedback over the icons I developed. The character I develop was supposed to convince the audience that "I am Indra". The task was challenging but very exciting.

I have travelled from the Vedas to the Hinduism a journey of 5000 years, which I must say was the most exciting experience of my entire career so far. For this I would like to thank my Gurus, IDC and all the people who believed in me and supported me.



Indra



यो ज्ञात एव प्रथमो मनस्यात्
 देवो देवान् ऋतुना कथंभूषत ।
 यस्य शुक्रमाद् रोदसी अम्यामेता
 कणास्य म्हा स उवास इन्द्रः ॥
 -ऋग्वेद १.१२.२

An introduction

Indra most commonly acknowledged as the king of gods. The power to become the king of gods states the capacity and power and the personality one must possess. Of all the gods of Hindu mythology, Indra has a different story to tell. His character has gone through various stages of delight and victory, achievements and failures. A colourful character. The ebb and tide of his career, the rise and fall of his power provides a very fascinating story to all, who are interested in the lives of Hindu gods and goddesses

The references of Indra are through out Rigved and other Vedas as he was the most respected and favourite god of Vedic Indians. This is very clear because almost 250 shloka from Rigved (RV) are describing Indra, his glory, his battles and slaying of demons and protecting the human race.

Though references of Indra occur in Hindu scriptures from Vedic times to the medieval age, there had been a gradual erosion in his importance. The Vedic Indra, wielder of the thunderbolt, was among the most important deities, but by the Puranic period, he became almost a vassal of the Trimurti – Brahma, Vishnu and Shiva. In the Puranas, the heaven over which Indra ruled, is referred to as Indraloka or Devloka, inhabited by the Devas, the secondary deities. His city is Amravati, his elephant the four-tusked Airavat, and his horse Uchchaishravas. Stories like the ones

included in this collection, which depict Indra as a benign and noble deity, are rare. Most of the stories in the Puranas depict Indra as a deity jealous of mortals who perform tapas (austerities) or yajnas (fire sacrifices). This was because the position of Indra could be attained (according to Puranic lore) by anyone who performed a hundred Ashwamedha yajnas. All the stories in this collection are based on the Mahabharata. The one relating to Shibi is similar to that narrated about his father Ushinara in the Mahabharata.

The central myth of Vedic religion is his heroic defeat of Vritra, liberating the rivers, or alternatively, his smashing of the Vala, a stone enclosed where the Panis had imprisoned the cows, and Ushas (dawn). He is the god of war, smashing the stone fortresses of the Dasyu, and invoked by combatants on both sides in the Battle of the Ten Kings.



Indra in Rig Veda

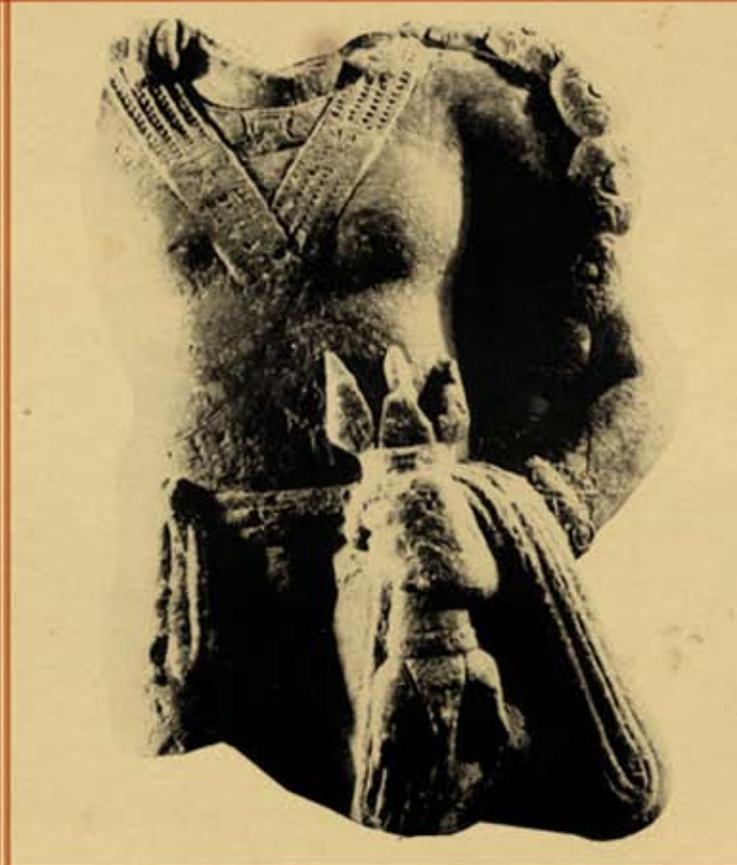
The Vedas represents the earliest and most important phase of the sacred language and literature of India. The earliest monument of Indian thought. The Vedas reflect the conceptions of life, the structure of living, the occupations of the Vedic Indians. But this description will be on a very superficial level. Vedas teach the existence of humanity. The 1000 shlokas are the way to live the life in respect. They were written down after a long tradition of reciting. The written origins are dated in the 3rd millennium BC and one of the shloka is

*The chief wise god
who as soon as born surpassed the gods
in power: protected them: before whose
vehemence the two worlds trembled by reason
of the greatness of his valour: he, O men, is
Indra.*

an idea of supreme protector

*Who made firm the quacking earth,
Who set at rest the agitated mountains
Who measured out the air more widely
Who supported heaven: he o men, is Indra*

Indra is referred as the thunder god, bearing a Vajra, his weapon (thunder). The symbolism says that he protected all the gods at the time of his birth. Thunders roared, it rained, due to the noise, people and animals and surroundings were shaken and scared. He brought down the rains peacefully on the earth. Protected human, his home, cattle, his land from droughts or crises. The clouds showered rains after thundering, after the rains, the sun was again visible in the sky, he rescued the sun from the darkness, restored him his position. Indra symbolizes the external life of struggle of the Vedic Indians.



Status and Function

Indra is an important god in many tales and epics. He leads the Devas (the gods who form and maintain Heaven and the elements, such as Agni (Fire), Varuna (Water) and Surya (Sun)), and constantly wages war against the demonic Asuras of the nether worlds, or Patala, who oppose morality and dharma. He thus fights in the timeless battle between good and evil. In addition, he is one of the Guardians of the directions, representing the east.

Vaishnavites and most modern Hindus, see Indra as minor deity and contemporary Hindus generally worship a personal supreme God in the form of Shiva, Vishnu, Devi or Surya. A puranic story illustrating the subjugation of Indra's pride is illustrated in the story of Govardhan hill where Krishna, avatar or incarnation of Vishnu carried the hill and protected his devotees when Indra, angered by non-worship of him, launched rains over the village.



Why Indra?

In the post-Vedic period and during the age of Puranas Indra falls from the front rank status and is given the lower grade in all respects. Though still the king of other smaller gods, Indra is much inferior to the holy triad of Brahma, Vishnu and Shiva. Indra is still regarded as the controller of atmosphere, but only under the supervision of the Almighty. Indra in later ages is the ruler of only Swarga.

He is now shown having great weakness and big faults. He is shown even to have a lascivious character; indulging in sexual wrongs. This tells about the change of his character from the Vedic myths till the Hindu myths. a very distinctive and remarkable change of his characteristics through the millennia is unique compared to other gods. It just doesn't make him different but a symbolism political decisions of two different clans, the Vedic and the Hindus. It could be a political move between the two sons of our culture. As Hinduism is a descendant of Vedic tradition.

Indras origin is beyond the timeline. The theory Indra may be reconstructed for Proto-Indo-Iranian, but not for Proto-Indo-European. the ideologies behind the creation of an iconic representation of a supreme power – the soul, so that you can worship it. The early Vedic people were worshipers of soul. The Aryans. They came from northern part of world. They were the worshipers of Atma, the soul. As they migrated, they settled down near today's Iran – Iraq. The plateau is mentioned as the sapta sindhu region, the region where the seven rivers existed. The region was prosperous for vegetation, and that's how the agriculture evolved and developed in that area. Before this the tribes ate animal meat raw- baked- burnt in fire. So the element that provided roasted food which digested better than raw meat was worshiped. They knew fire, so the Agni can be claimed as the first god worshiped. That's how these Atmapujaks started worshiping external forms of forces in nature. Slowly the elements in nature were worshiped. The sun, which provides with light, heat, on which the nature is dependent, was worshiped. Water used for drinking, agriculture, and household activities, the rains on which the agriculture was dependent, like this, elements came under worshiping. All these elements kept them alive and healthy. It was all magical and mystical for them. these people, after several millennia of observations of human behaviors like nature, the role of a protector, a supreme human being, preparation of soma, etc., are included in the versus of RV which describe the highly intellectual standards of understanding and perspective of life in that period.

All these stories, ideologies and factors were responsible for me to think of portraying our glorious past in a possible form. Indra as a character or a god

is no more worshiped but a very few iconic evidences are available with us. but he is so beautifully described in the RV that one cant stop thinking of the aura he must be carrying. The timeline factor gave me opportunities to visualize him and his magnificence. I drew a timeline on these observations and the elements around him like his weapon Vajra, which has also gone through a process of development from Vedic to Buddhist and the Hindu Mythology. In the later part of his story, he owns Swarga, the heaven, an Airavat, he owns Apsaras and Gandharvas, he is also the protector of East direction. he has 1000 eyes too. I feel he is the most colorful characters of our mythology.

I conducted a small research within people of different age groups and asked them of what they knew about Indra. Most of them just related Indra with celestial damsels and others talked about king of Gods, and he as a womanizer. but only a handful of people knew his existence since RV. It thus clearly shows the filter of our traditional literature through the generations. So taking this as an opportunity, I decided on Visualizing the Dynasty of Indra and contributing a small feather towards the great crown designed by our ancestors. The idea of Indra has a strong potential of communication today. Communication in the sense of Media and communication, namely the films, animation, comics and as the necessity of retelling of mythology is important due to the filter of knowledge since centuries. Technology gives u opportunities to create anything and everything and the work in this book contains the production design of Indra and his dynasty. the artwork can be used as a starting point for some graphic novel or game design, films, etc. The artwork is done on the basis of Indian philosophy of ideation, the meditation way.

The forgotten hero is back in this book. Thus the book says remembering Indra. Indrasmriti is an outcome of research and an expression of art. It covers a selective elements related to Indra and his dynasty. towards the creators of the great mythologies, my gratitude of respect and love.



Stage I Initial ideation Iconography

Talaman

Indian iconography is a very ancient science and art. There are clear references to images in the in the Rgveda and to temples in the Atharvaveda.

Subsequent ancient works contain innumerable references to the same.

The icons can be in three postures: sthanaka (standing), asana (sitting) and sayana (lying down). Only images of Visnu are to be seen in the sayana posture.

The particular aspect of the deities represented by the images can be recognised by seeing the mudra (position of the hands and fingers), asana (posture of legs and feet), cinha (symbol), vasana (dress) and abharana (ornaments).

Among the mudras and asanas, (granting boons), padmasana (lotus posture) and yogasana (meditation posture) are most common. Saiva and Sakta images have damaru (drum), trisula (trident), pasa (noose), ankusa (goad), bana (arrow), khadga (sword) and so on, as their symbols. Cakra (discus), sankha (conch), gada (mace), and padma (lotus) are more common for Vaisnava images. As regards dress and ornaments, they are too numerous to mention. There are elaborate rules guiding the sculpturing of images.



The height or length, width, girth as also the proportions of the various limbs—each one of these is fixed according to the tala mana system. A 'tala' is the measurement of the palm of hand (from the tip of the middle finger to the wrist) and is equal to the length of the face. The navatala system wherein the total length or height of the image is nine times (nava=nine) the length of the face, is recommended for the images of gods.



In spite of all these rules and regulations the sculptor had freedom to show his skill. A beautiful face with the expression of the appropriate rasa (emotion or sentiment) was commended and recommended.

In the initial stage I tried to understand the Talaman, the iconography sutras. these are some of the initial explorations according to the system I followed.



Stage II Iconography

From the knowledge of Art arises
divine knowledge,
And such knowledge leads to
enlightenment.

This liberation is truly the
essence of the knowledge of Art,
He who realises this, attains
freedom.

- Vastu Sutra Upanishad.

The process which I practiced
during the designing was this.

The project for me was not
just representation of the Idea
of Indra but internalizing the
ideologies of Indian tradition,
knowing and understanding them
and practicing the tradition.

The higher level understanding
the vision

The lower level understanding
the intellectual
understanding

This approach of designing
was followed by our ancestors
since ages. This was the reason
behind the creation of all the
architectural masterpieces, the
ancient temples, the sculptures,
the Vedas, the great mythologies,
various puranas and sutras and
suktas.



Stage III The Pre Vedic Indra 4000BC



Indra existed before the Rig-veda was written. The character description is so elaborate that you tend to believe that he existed.

The great civilizations evolved from small tribes. Indra must be a leader of one of such tribes and his glory is recited over the ages and ages. The words were finally written down in form of Rigveda where his function is a supreme protector.



The Characteristics

A tribal leader.

A strong body, that develops in the regions with extreme climatic conditions of the world.

The ornaments will be more, like those found on the seals of Indus Valley Civilization.

The ornaments will be made out of bones and wood.

An attitude which assures him being a leader and him being Indra.

Skin could be painted.

Cloth or the drape is of animal skin.

The warrior like nature makes his anatomy bold.

The hair is golden - tawny - blond as explained in Rig-veda.

is weapon will too be crude like his ornaments.

These were the ideation concepts based on the observations



art



Further Development

The research showed me a direction to take the project ahead.

I traveled a period of more than 5000 years in this project through research and visualizing the actual sights of Sapta Sindhu region where the Vedas were written.

There is no visual reference of any pre Vedic civilizations found.

The closest visual reference possible are those found at Indus Valley Civilization sights.

They cant be the actual reference points but can be considered as auxiliari. Also there is a major time span between the pre Vedic era and the Indus Civilization era. Keeping all these factors in mind, I visualized his character which may look like this, with a very strong physical structure and the other attributes I explained previously.

Ornaments made out of bones and the accossiries of protection, the astra, made out of strongest wood and strongest bones.



ART



Stage III
The Vedic Indra
2500BC



Indra



The Characteristics

A few features will be similar to the Vedic Indra, like his physical attributes.

His anatomical characters are explained in RV but as he is a warrior and a protector, he has a physique like a wrestler, but the muscles were not so well defined, they were there but blunt and bold.

His hair, beard, his skin, all is explained in RV

The ornaments will be more decorated

The cloth will be more and might have patterns

The weapon will be developed and is based on the hymns from RV.

The drapery will be evolved a little from pre-vedic times.

The Indus valley icons can relate to this period as the time period is similar.

His weapon is a Vajra, a thunderbolt, which is a symbol of fear. The sound it generates and the light it throws is a fear factor till today.

The most powerful of humanbeings, non of the gods or humans can be compared with him. There wont be a element as strong as him.



Indus Valley Inspiration

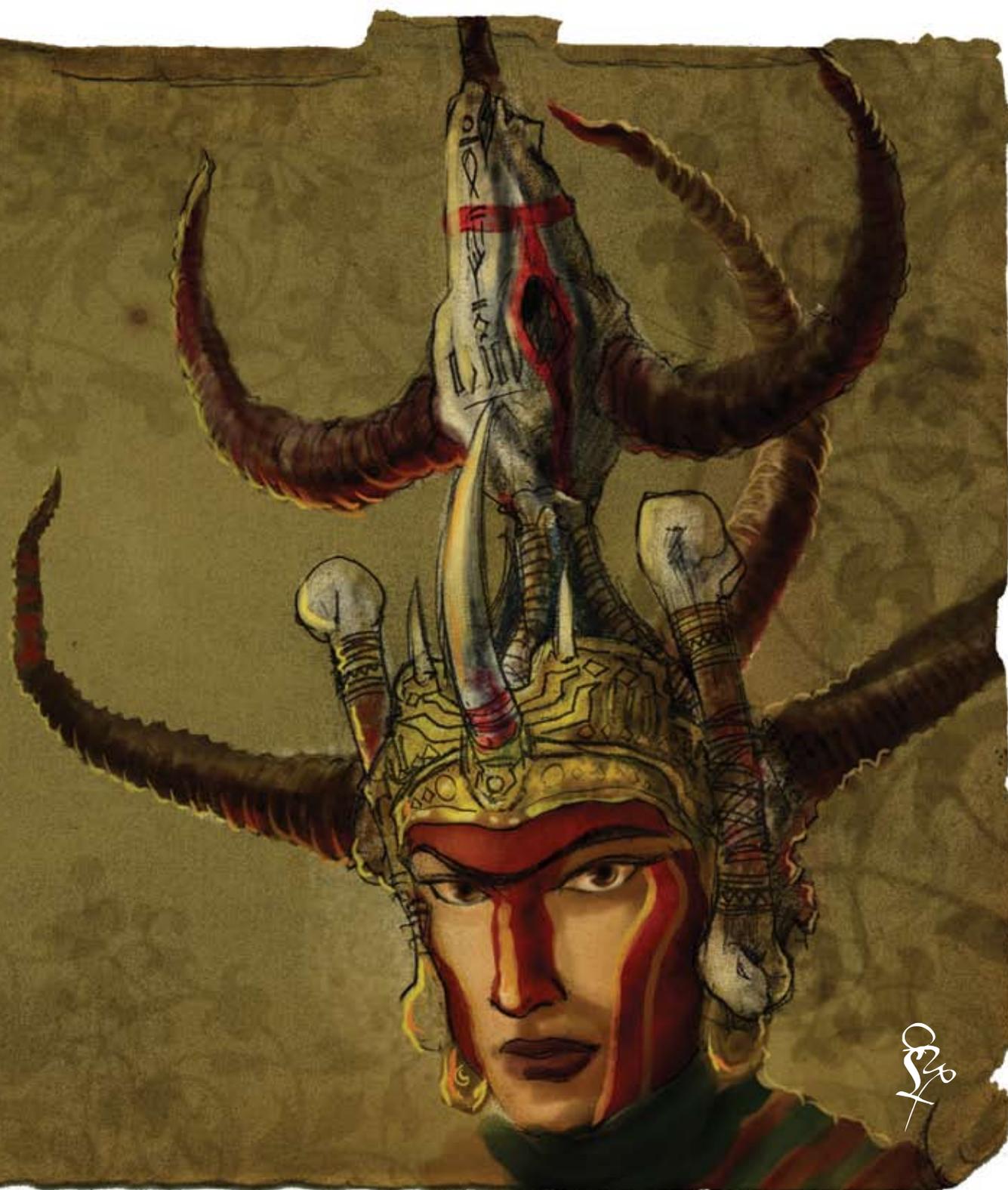


Above is a seal found at Indus Valley excavations. It dates around 3000 - 1500 BC which is a parallel date of Vedas. These seal is of Pashupati, the god which was being worshiped then. Indra, who is worshiped in RV due to his warrior and protector relation, can be visualized in the same pattern.

The evolution of a headgear, or a Mukut must have started from this era. The graphical representation on the seals suggests a yogic pose of Pashupati, and a extraordinary mukut. A skull like structure of a bull above the head.

I used a deers skull as the Vedic Indians came from the northern parts of the India in the Sapta Sindhu region. the headgear is a collage of horns of deers, bones and gold, animal skin, colored stones. These were the elements of decoration in the Indus civilizations.

Headgear symbolises the authority one carries. It alone is a symbol of power. Neither God nor man can defeat him



SP
17



Stage IV The Hindu Indra post Vedic era

There is a drastic change of Indras role from Vedas to the Hinduism.

His downfall as a god and in the later period and just remains a guardian of East direction.

Now he has a Vahan, Airavat, an mythical elephant with four tusks. Swarga, which is the place where he lives, at the mount Meru.

He is talked as a person with a dark complexion two eyes and two armed, very handsome, adorned with Kirit Mukita, Kundalas, hara, Keyura and other ornaments. He is draped in red coloured garment. His right hand has sakti and ankush in the left. Neck is very thick and the belly is big – the connection of consumption of lakes of somarasa. He is the wielder of vajra, the most important of his weapons since the Vedic era.



Indra and Apsaras



Apsaras are the part of Indras property. His owns Heavens, Airavat, Apsaras and Gandharvas, the celestial entertainers. Their main function is to entertain the visitors or attainers of heaven. He has used apsaras to retain his seat of King of Gods.



Accessory Mapping and detailing

- Symmetry
- Dynamic & poetic figures
- posture



To design the Indra from Hindu mythology, I needed to study the jewelry and ornamentations, their names, their positions and places, etc. The different styles of mukutas, their functions. Ancient Indian sculptures are known for their delightfulness and a strong visual appeal due to the expressions on the faces and the body language of the icon. There are different styles of evolution of sculptures. These are mainly based on the empire and are named after the empires only like the Mauryan style, Gupta style, etc. The sculptures are very delicate and utmost care of detailing has been taken care right from the early Mauryan period till the late Hoysala rulers.



Ornaments

Jata Mukuta

Kaustubh Mani

Kundala

Grieva

Hara

Harasutra

Keyura

Chanavira

Katisutra

Urudam

Hastawalaya





Indra Asan





The mystical clouds which get rains and rainbows on the earth. The clouds carry messages from Indra to the earth.

Clouds are seen everywhere, so relates to the universal presence of Indra.

His asan (throne / seat) too is made of such clouds.



Jewelry and drapery explorations in various media, basically exploring the attitude and attributes of the character. the detail work of jewelry, the patterns of drapery, adding a modern touch to the character. As a part of explorations, they gave me an idea of what not to do!



Indra the Dikhpala

Indra in the later Hindu myths has become a Dikhpala, the guardian of east. As he is the atmospheric god, he has an eye on the various changes in the atmosphere, controls the climate cycle. A view from interior of his palace looking towards the mighty earth.

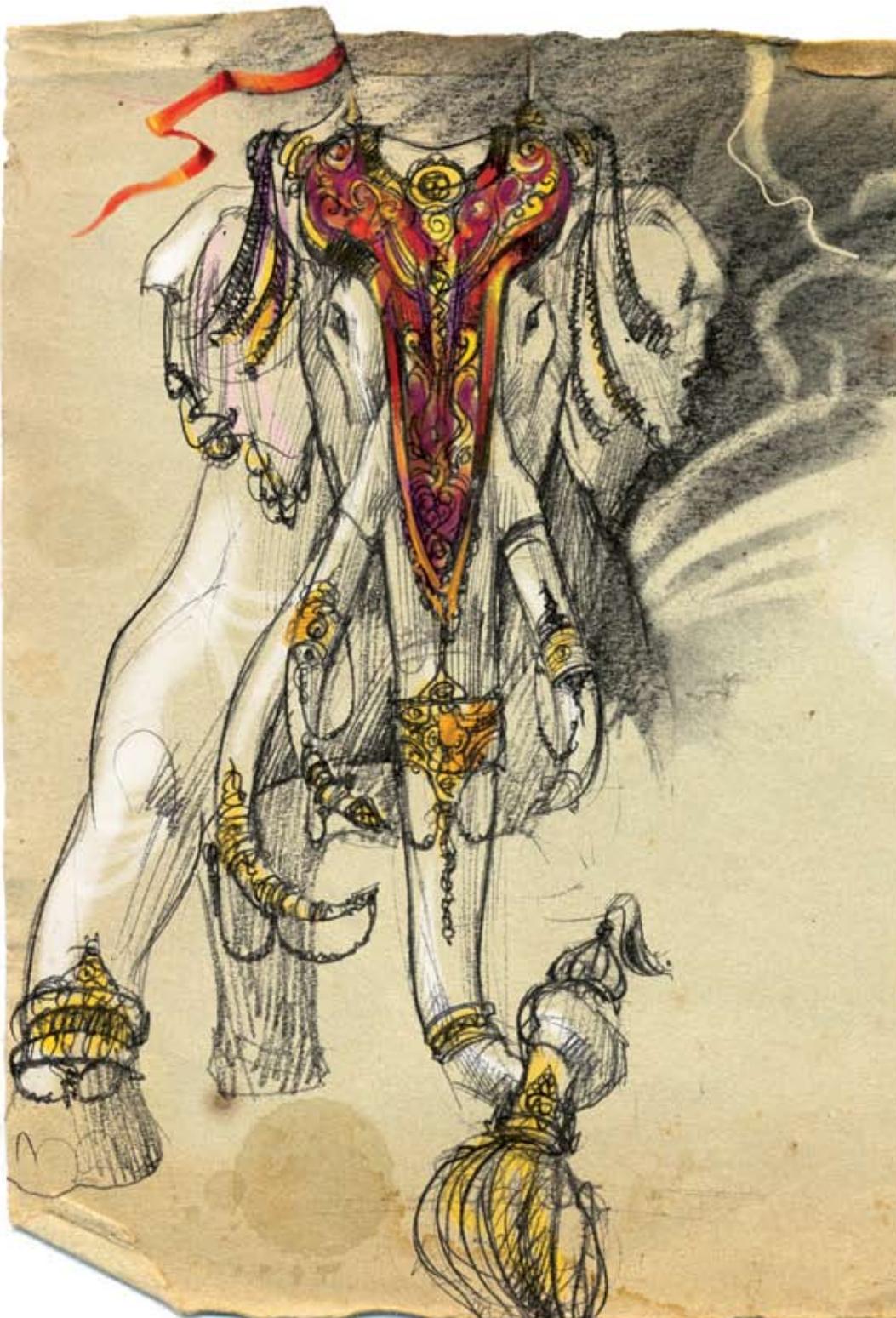
The sunrise resembles the his function of a guardian





Stage V
The Airavat





Airavat



Airavat, the king - god of elephants is the mount of Indra. The white albino breed elephant emerged out of waters when gods churned the oceans. That is why his name is Iravat, signifying one produced from water. Elephant is the mount of each one of the guardian deities who preside over the eight points of compass and Indra presides over the east, who heads the guardian deities.

Airavat has four tusks, white and spotless. Pruthu, the king, made him the king of all elephants.

As per the legend, Brahma held in his hand two halves of an eggshell over which he read seven sacred hymns. from the right half portion emerged eight elephants, Airavat one of them. Indra when seated on Airavat, sends rains on the earth



Airavat is Indras vahan. He carries Indra to places, and acts as his companion in the wars too.

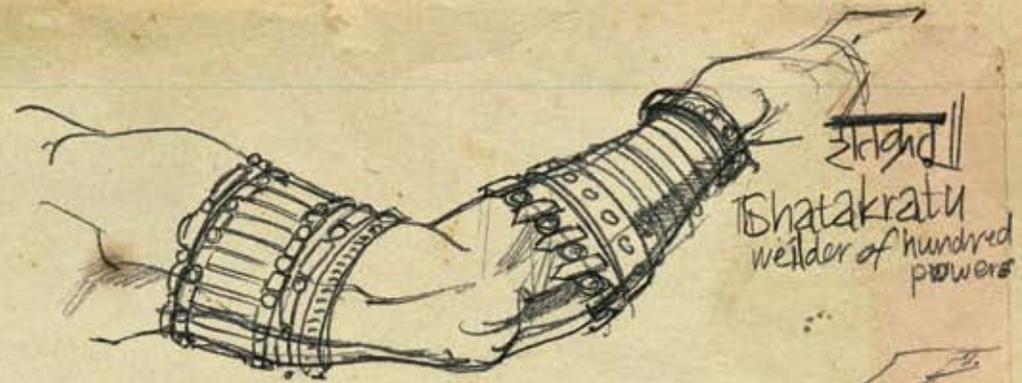
The seat on which Indra will be seated has to be royal and very functional. It not just carries him to places but acts like his throne too. After seating inside the small place, Indra must feel proud to ride his mighty Airavat and defines the authority of his power.

You get a feeling of flying when you sit on an elephant. the form of this asan is given like a bird implanting the idea of fly. The most royal of the birds is a peacock, thus he stands behind the asan and holds an umbrella functioning as a shelter during the elephant rides.



Shatakratu

Means a wielder of a hundred powers. This adjective is often used in the Vedas, describing the number of powers Indra had control over.



Shasrachakshu

Indra in the later Hinduism is shown of having greater weaknesses and big faults. He is portrayed to even have a lascivious character including in sexual wrongs. He tried to seduce the pious wife of Gautam rishi, named Ahilya. This enraged the rishi who cursed him to have 1000 wounds resembling female organ on his whole body. When he repented and prayed, these wound marks were changed into 1000 eyes; hence Indra is called Sahasra Chakshu



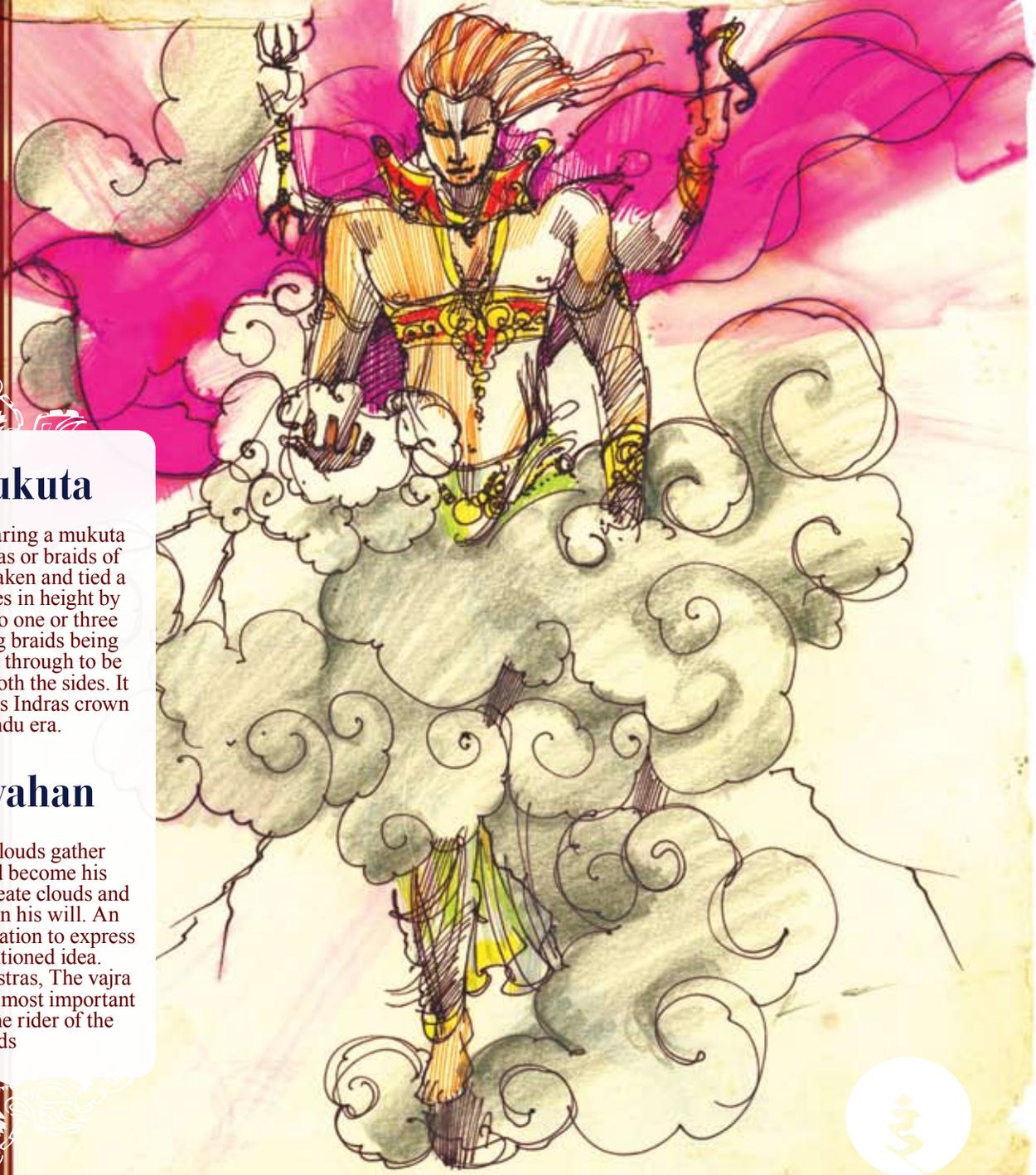


Jatamukuta

It's a style of wearing a mukuta in which five jatas or braids of matted hair are taken and tied a knot, three inches in height by coiling them into one or three loops, remaining braids being bound and taken through to be left hanging on both the sides. It is one of the styles Indras crown in the Hindu era.

Meghavahan

As he walks, clouds gather themselves and become his carpet. He can create clouds and thunderstorms on his will. An exploratory illustration to express the above mentioned idea. He bears all the astras, The vajra and the Ankusha, most important of them. He is the rider of the clouds





These illustrations are not mere expressions but are the symbols of research and meditation. The idea of Indra is far beyond a normal understanding and the character explorations is a never ending process.

The whole experience of understanding Indian philosophy through a system which was unknown to me has made a unique impression on my work and my thinking as well. A small effort to bring back the forgotten days. The forgotten glory of Indra.



There wont be a god
nor a man who will be
born so supreme like
Indra, says Rigveda.

Indra, atypical of Gods
presides on his throne
of respect. The kingship
of god thus remains
in his hands. He
doesn't allow anyone
to challenge him to
descend the kingship.

A hundred Ashwamedh
yajnyas have to be
performed to descend
the kingship. He
doesn't make anyone
finish the Shata Yajnya
karma and retains the
kingship.

He under whose
supreme control are
horses, all chariots, and
the villages, and cattle;
He who gave being to
the Sun and Morning,
who leads the waters,
He, O men, is
Indra.





Stage VI The Vajra

I will declare the manly deeds of
Indra, the first that he achieved, the
Thunder-wielder`

He slew the Dragon, then disclosed
the waters, and cleft the channels
of the mountain torrents.

Then Heaven himself, the mighty,
at that Dragon's roar reeled back in
terror when, Indra, thy thunderbolt
In the wild joy of Soma had struck
off with might the head of Vritra,
tyrant of the earth and heaven

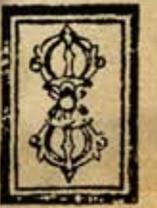
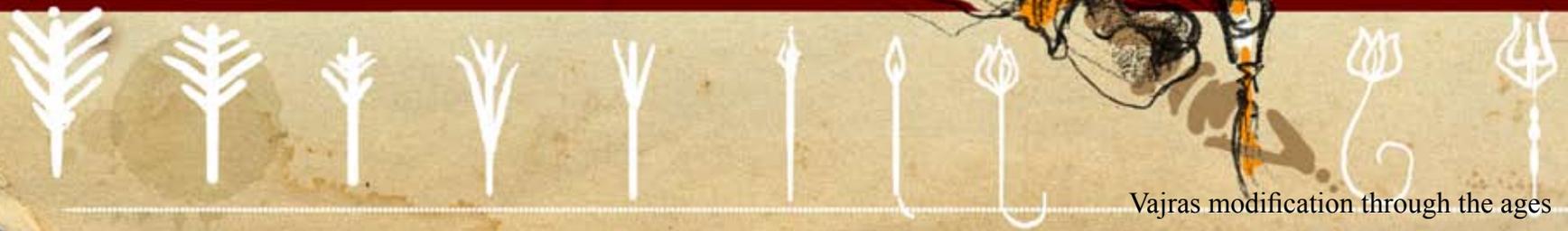
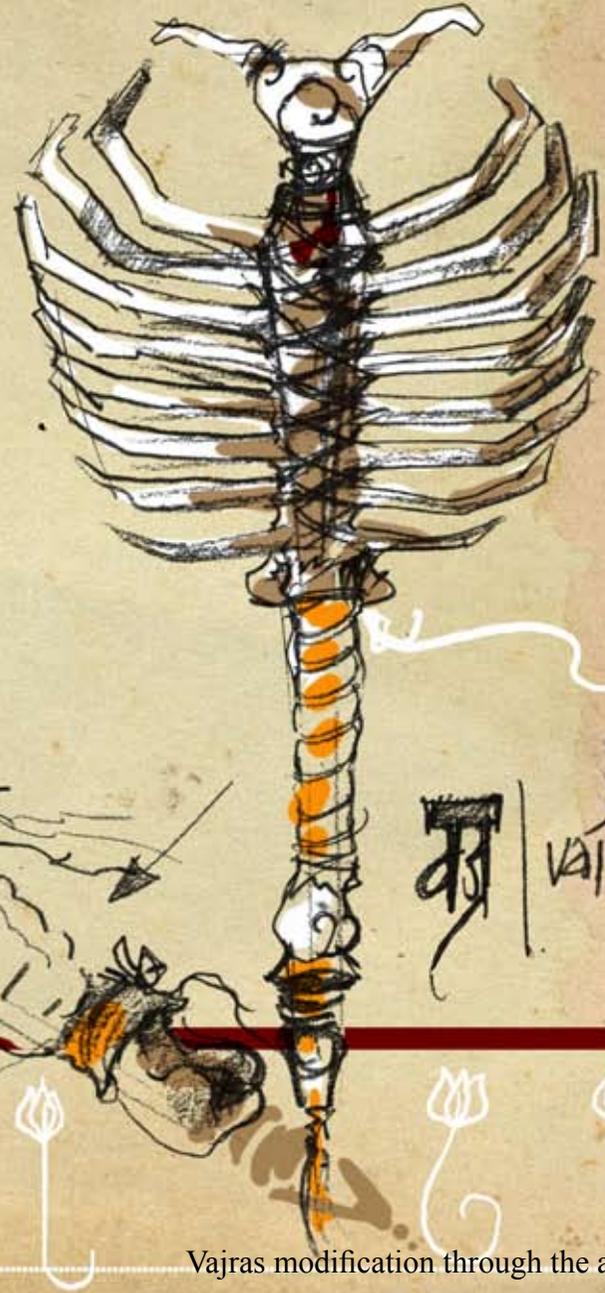
A legend says, Indra's thunderbolt
was fashioned from the bones of
the great Rishi Dadhichi, who was
decapitated by Indra in sacrifice.
Dadhichi's 'indestructible' bones
gave Indra the most powerful of
weapons. By its energy he slew
innumerable of his enemy demons.

In mythological descriptions,
Indra's vajra is shaped from the
strongest bones of our Dadhichi's
body, the thigh bone. The mention
of any particular bones in the
creation of vajra. Not sticking to
the legend and ideas arose in my
mind which I have depicted.



Countless passages in the RigVeda have reference to Vajras awesome power.

With its aid Indra subdued the dragon:
Thou, Maghavan, rearest with thy bolt the Dragon who lay against the water floods of heaven. Loud roared the mighty Hero's bolt of thunder, when he, the Friend of man, burnt up the monster.



Vajras modification through the ages

Stage VII The Ratha



Let thy Bay Steeds bring thee, the Strong,
hither to drink the Soma draught
Those, Indra, who are bright as suns.
Here are the grains bedewed with oil: hither
let the Bay Coursers bring
Indra upon his easiest car.
Indra at early morn we call, Indra in course
of sacrifice,
Indra to drink the Soma juice.

Come hither, with thy long-maned Steeds,
O Indra, to he draught we pour
We call thee when the juice is shed.
Those charioteers of thine, best skilled to
draw the rein, the rapid sunbeams, Indra,
lead thee not astray.

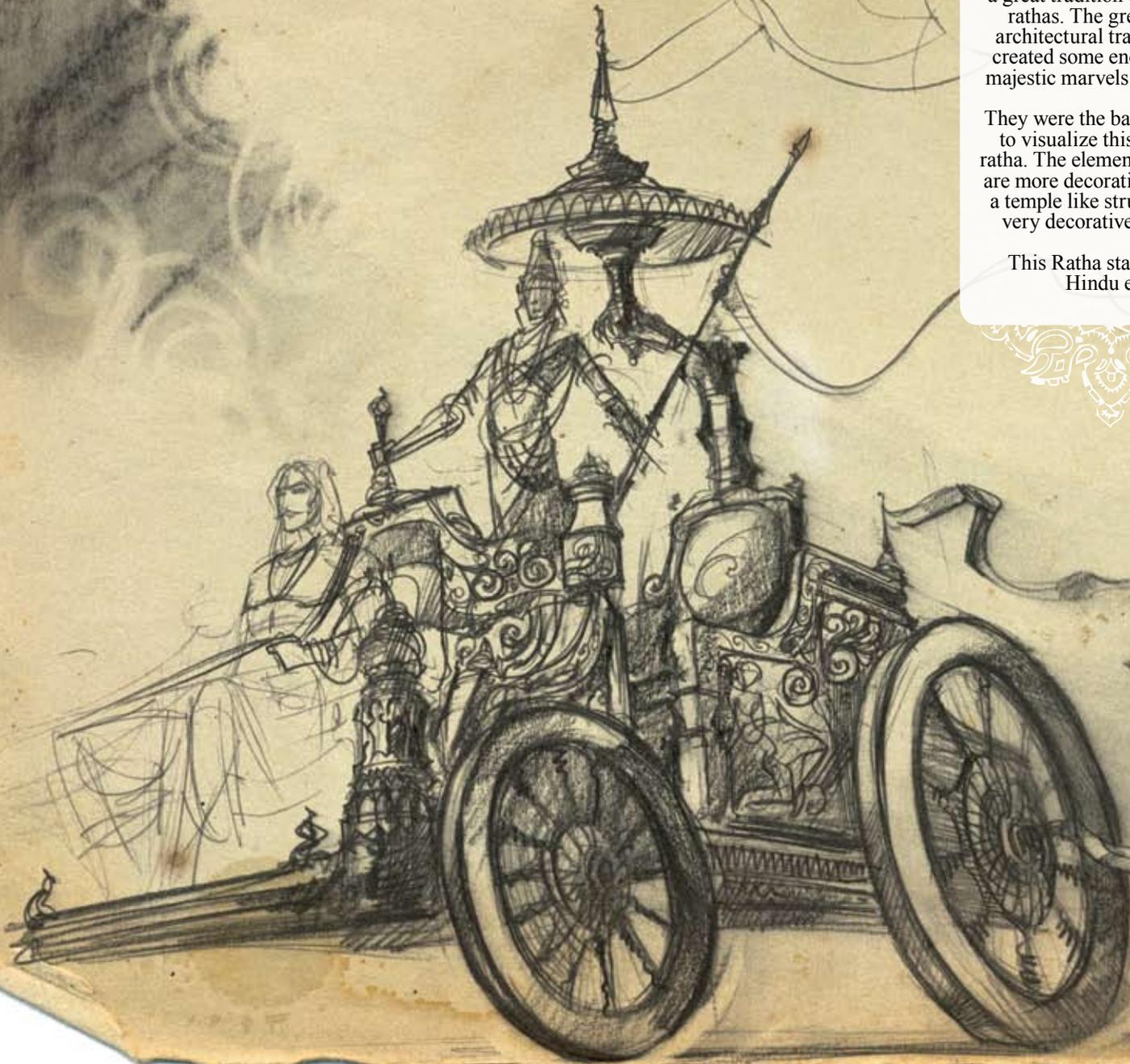
The Ratha which Indra rides is drawn by two tawny horses. One of the horses is Pawan the wind himself. The Ratha flies at the speed of light. This ratha from Vedic mythology has come down to the Hindu era just like his Vajra. The above representations of a chariot falls in the Hindu era. The development of the form according to its function is what you can see here. The chariot is often compared with the speed and flying experience. The form developed here is of a bird and decorative wings and motifs. A peacock for the royal richness and a back like a swan for the swiftness and intelligence, rater performance and functions. The Umbrella shelters like a cloud, so the steam has a cloud shaped pattern.



Further development of the chariot is according to the architectural origin. India has a great tradition of designing rathas. The great temple architectural tradition have created some enormous and majestic marvels on our land.

They were the basic reference to visualize this particular ratha. The elements and motifs are more decorative and it has a temple like structure and a very decorative umbrella.

This Ratha stands in the Hindu era.



Indrastambha

In the context of Hindu mythology, stambha, also spelt as Skambha, is believed to be a cosmic column. It is believed that the stambha functions as a bond, which joins the heaven (Svarga) and the earth (prithvi). A number of Hindu scriptures, including the Atharva Veda, have references to stambha. In the Atharva Veda, a celestial stambha has been mentioned, and that has been described as a scaffold, which supports the cosmos and material creation.

In Indian architecture, different types of Stambhas have been mentioned and they serve different purposes, including the following:

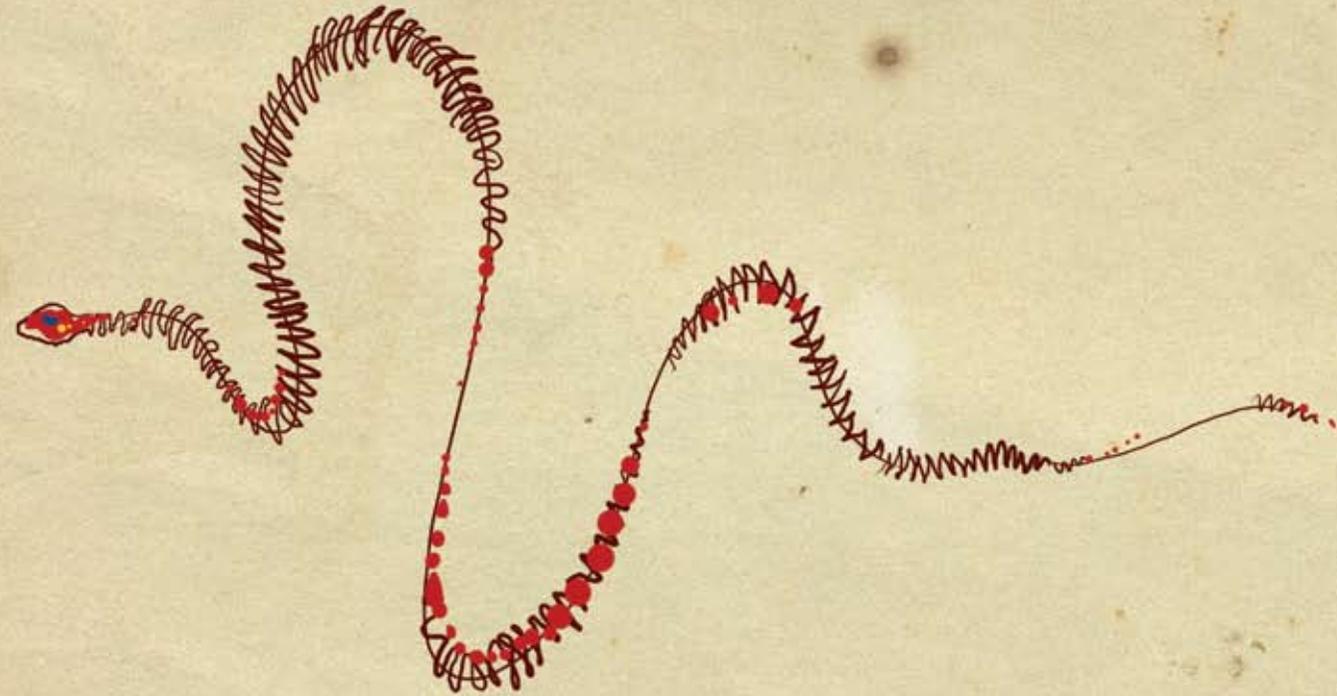
Flagstaffs, called dhvaja stambhas, are placed opposite the main shrine, on an axis with the main deity.

Kirtistambhas, erected to commemorate victories

According to Vishnu-Puran, the people of Gokul commemorated a festival in honour of Lord Indra and worshipped him after the end of monsoon season every year. In his young years Lord Krishna once prohibited the people from offering prayers to Lord Indra. Angered Lord Indra sent a torrent to sink Gokul. Lord Krishna lifted the mountain and held it as an umbrella for the people and saved them. It was then when Indra stambhas were erected and after the pooja, they were offered in the water.

Now the worship no more exists. This stambha is visualised for the same reason, remembering the deeds of Indra





Stage VII The Vritrasura

His important enemy in Rigveda is Vritrasura. Vritra, an asura, stole all the water in the world and Indra drank enough Soma to prepare himself for the battle with the huge serpent. He passed through Vritra's ninety-nine fortresses, slew the monster and brought water back to Earth.





