

CHAPTER - VIII

THE TANTRIC YOGINĪ PĪTHAS IN ORISSA

(1) ORIGIN OF YOGINĪS :

Exactly when the cult of the Yoginīs emerged in its full-fledged form, is difficult to determine. Although stray references to Yoginīs may be found in earlier works, both archaeology and textual evidence point to the emergence of the Yoginī cult around the ninth century. The cult of the mother goddesses (Mātrikās) and Tantric modes of worship with which the Yoginīs are closely associated, were known from much earlier times. A broken stone panel in the Mathurā museum, belonging to the 2nd century A.D., depicts a set of five mother goddesses with such heads, each has a child on her knee indicating that they are mother goddesses. (1)

This Tantric worship of the mother goddesses is vividly explained in the following verse of the Gangdhar inscription dated to A.D. 423. Interestingly, Gandhar lies within the belt of existing Yoginī temples.

Fascinating information about the multiplicity of mother goddesses and their derivation is contained in the Mahābhārata, compiled sometime between the 4th century B.C. on the other hand the 4th Century A.D. .

The Salya Parva relates the story of skanda being joined in his exploits by a group of mothers (mātr̥gaṇa) of whom nearly two hundred are named. (2) We are told that the mother goddesses are originated from the Gods Yama, Rudra, Soma (candra), Kubera, Varuna, Indra, Agni, Vāyu, Kumāra (Skanda) and Brahmā. In form they are told to be like the Apsarās, those beautiful celestial maidens, in speed like Vaya, god of wind; in their lustre like Agni, god of fire, in strength like Indra.

They are described as having melodious voices and as speaking different languages, indicating their varied tribal origin and pointing to the possible derivation of groupings of mother goddesses such as the Yoginīs from a variety of tribal and village deities. The cult was prevalent prior to the 10th century A.D.. References to Mahayoginis in the Somadeva's Yasatilaka (3) composed in 959 A.D. support the prevalence of this cult prior to the 10th century A.D..

Reference to early temples of the mother Goddesses are contained also in the Rājatarāṅgini. Kalhana records that Isānadevī, wife of king Jalauka, built Mātr̥cakras, circles of mothers, at a number of places in his empire. (4) Jalauka was believed to be a grandson of emperor Aśokamaurya, and this would seem to indicate that as early as the 3rd century B.C., circular temples of the Mātrikās were in existence.

Unfortunately, however, we cannot treat this as a historical fact since Kalhana, writing in the 11th century A.D. based much of his early History on legend and here say in the absence of clear historical documentation. At any rate, Kalhana believed that temples of the mothers had been in existence far a thousand years. We don't know the exact date of the Mahābhārata passage, but considering the antiquity of the mother goddesses cult in India, there would be nothing extraordinary about the existence of Māṛcakas in the 3rd century B.C. .

The great dramatist Bhāsa, writing his Cārudatta in the 2nd or 3rd century A.D. refers to ritual offerings of food that were made to the Mātrikās at the crossroads (5). The another dramatist Sudraka, whose Mṛcchakatikam is based on Bhasa's Carudatta, repeats the observance of this custom (6) implying that shrines of the mother Goddesses were frequently built at the crossroads as one of the places where the mother dwell, and interesting in this context are the names it gives to two of these Matrikas Catuspatha - niketana (she who dwells at the crossroads) and catuspatha - rate (she who is enamoured by the crossroads (7)). A large number of Tantric text Kaulavali Nirnaya refers to the continuing association of the crossroads with the cult of the goddess in stating that one should recognize as crossroads that site where there is an image of Caṇḍikā (8) (Catuspatham Vijāniyat yatraste caṇḍikāsile).

In the seventh (7th) century Bānabhatta, the court poet of king Harṣavardhana (606 -647) tells us of an old temple of the mothers where king Puṣpabhuṭi was to meet the saint Bhairavāchārya,⁽⁹⁾ and other early literary works contain several casual references to Mātrikās and temples built for them their worship.

This is a evident, for instance from the Harivamsa (4th Century A.D.) which associates the worship of the goddess Vindhayavāsini with barbarian tribes such as the Pulindas and savaras.⁽¹⁰⁾ Varāhamihira in his Brhatsamhitā (6th century) specifically mentions that only those versed in Maṇḍalakrama (Circle worship mode) may worship the mother Goddesses who are mentioned in the plural as Mātrgana.⁽¹¹⁾

It would appear, therefore, that just as there were special groups of Brahmins such as the magas who worshipped Surya and the Pāsupatas who worshipped Śiva. So also the mothers and their own priests. A later text refers to astastaka krama (mode of worship of 64)⁽¹²⁾ in connection with the circle of Yoginis (Yoginīvrnda) and clearly indicates that there was as specialised manner of worship as also a select group of priests who conducted the ceremonies of the Yoginī cult.

Epigraphic evidence of the cult of Yoginīs are not found in Orissa; But such evidences are found in other

parts of India. For instance an inscription from Ankalgi in the Jath taluk of the south satara District of Mahārāstra dated 1174 A.D. refers to the village Ankulage as the abode of Mahāyogeśvarī Ugrachāmūṇḍā, the presiding deity of the sixty four yoga pīṭhas. (13) Mahāsāmanta Chamundarasa a subordinate of the western chalukya king vikramāditya - VI is explained as 'one who had obtained the gracious boon of the sixty four yoginīs.

In an epigraph from Halagoṇḍī (14) in the Hadajalli taluk of the Bellary District, now in the Āndhra state which is assignable to 1093 A.D. The expression "sixty four Yoga pithas" is of frequent occurrence in the Prasasti of the great mercantile corporation Ayyavale five hundred figuring in the inscriptions of Karnataka. (15) The earliest known orthodox text that contains lists of the sixty four Yoginis is the Agni purāna which was compiled in its present form some time in 9th century. (16)

Its 52nd chapter which names the 64 Yoginīs and briefly describes them, consists of a total of sixteen lines and is entitled Devipratimalakṣaṇa or "Attributes of images of the mother goddesses," Thus indicating that images of the Yoginis were already being made. For this admittedly heterodox cult to have found acceptance in a Purana by the 9th century must testify to the powerful hold it exerted over its increasing fold of followers.

One would imagine that the cult was fairly well known for some time before that date and hence it is likely that whatever its precise antiquity, some time between A.D. 600 and 580, the cult of Yoginīs had been accepted in the mainstream of Hinduism. That this seems to be the general period for the emergence of the cult seems to be corroborated by the Tantric tradition as well, there exists a fragmentary manuscript of the Kubjikāmata in what has been described as "late Gupta characters".⁽¹⁷⁾

The kubjikāmata as we know it today from late copies in Nepal, refers to the Yoginīmata or doctrine of the Yoginīs and one of its chapters is devoted to the Yoginīs.⁽¹⁸⁾

The Kubjikāmata itself comprises the fourth section of a collection known as the Kulalikamnya,⁽¹⁹⁾ of which the first section is the sri Matottara Tantra which we have seen to be vitally connected with Yoginīs. The term "Late Gupta" suggests to us a date around the 7th century, but in the context of another manuscript, the term has been interpreted as the 8th century.⁽²⁰⁾

This piece of indirect evidence suggests that the Yoginī cult may have emerged as early as the 7th century and certainly in the 8th century, although we have to keep in

mind the fact that we are Judging the contents of an early text from later versions which probably have undergone many additions and interpolations.

According to Dr. Narendranāth Bhaṭṭāchārya the Goddesses Saptamātrikās or Aṣṭamātrikās had been increased by and by namely. After this augmentation the worship of Yoginīs are continued in the soil. Accordingly him " Originally the Yoginīs were probably human beings, women of flesh and blood, priestesses who were supposed to be possessed by the goddess, and later they were raised to the status of divinities.

By the usual process of multiplication their number increased from eight to sixteen and then to sixtyfour or more. In sanskrit literature the Yoginīs have been represented as the attendants or various manifestations of Durgā engaged in fighting with sumbha and Nisumbha and the principal Yoginīs are identified with the Mātrikās."

The description of Tantrasastra every eight kind of Yoginīs were increased from main eight mother Goddesses, whose are namely Ugrachandā, Bhadrakālī, Durgā, Ugratārā, Kousiki, Kālī, Sivaduti and Mahamāyā. These following slokas are indicating the creations of 64 yoginīs which have been given below :-

- (1) From the Eighteen armed Ugrachanda, was developed -
Kausikī Sivadutī ca Umā Haimabatisvarī /
Sākambarī ca, Durgā ca Aṣṭamī ca Mahodarī //
- (2) From the Sixteen armed Bhadrakali, was developed -
Jayantīm Maṅgalām Kālīm Bhadrakālī Kapālinīm /
Durgām Sivām Kṣhamam Dhātrīm dalesvastesu pūjayet //
- (3) From the two armed or the ten armed Durgā, was
developed-
Jayā ca Vijayā caiva Mataṅgī Lalitā Tathā /
Nārāyan yatha Sāvitrī Śvāhā Svadhā Tathaṣṭamī //
- (4) From Ugratara, (Who is four armed) was developed -
Mahākallyāth Rudrānī Ugrāvīmā Tathaivaca /
Ghorā ca Vrāmarī caiva Mahārātri ca Saptamī //
- (5) From Eight armed goddess kausiki, was developed -
Brāhmanī prathamā proktā tato Māhesvarī matā. /
Kaumārī caiva Bārāhī Vaiṣṇavī panchamīmatā //
Nārasimhī tatheivendrī sivadutī tathaṣṭamī //
Etāhā pūjyāhā mahāvāgā Yoginyaha kāmādāyini //
- (6) From four armed Kali, was developed -
Tripurā Viṣaṇā Chaṇḍī, kartrī, Hantri, Vidhāyini, /
Karālā sulini ceti Asteetāhā parikirttitāha //
- (7) From four armed Sivaduti, was developed -
Kṣhemīkarī ca sātā ca Vedamātā Mahodarī /
Karālā kāmādā Devī Bhagashyā Bhagamālinī //
Vagodarī Vagārohā Vagajivhā Vaga tathā /
Etāhā Dvādasa Yoginyaha pūjane parikirttitāhā //

(21)

(8) From ten armed mahamaya, was developed -

Ugracaṇḍā pṛcaṇḍā ca Caṇḍougrā Caṇḍanāyikā /
Caṇḍa Caṇḍavatī Caiva Cāmuṇḍā Caṇḍikā tathā //

(2) WORSHIP OF YOGINĪS :

A detail description of sixty four yoginī's sādhanā or worship is found in Bṛihat Bhutadāmara Tantra . This Tantra is explained these sixty four Yoginīs are prominent from these Saptakoṭi Yoginīs. According to Tantra sāstra mainly these eight Yoginīs should be worshipped in Aṣṭadala Padma (Eight petalled lotus) likely sixtyfour Yoginīs. On the other hand Mahāvairava Śiva should be worshipped in Padma Kesara. (rip and dried seeds of lotus). Then Sadanganyasah should be done with Hrīm Bīja Mantra (seeds) after doing prānapraṭiṣṭhā. At last the sādhanā should pray to these mother Goddesses with Dyānamantra. This is the process of worship of Yoginīs. Some Dyānamantras are given below : -

Purnnacandra nivāṃ Devīm vicitrābaradhārinīm, /

Pinnottuṅga kuchām Bāmām Sarvanjnamavaya pradām //

According to Bhutadāmara Tantra Dhyāna mantra of yoginī's is given below :-

Kurṅganetrām Saradindubaktrām Bimbādhārām

Candagandhaliptām /

Cīnāmsukām pīnakucām Manojnām shyāmam sadākāma hrudām

(22)

Bicitrām . //

This sādhanā of Yoginīs is finished within 1 month. (one month) The great sādhanaka can be accepted to yoginīs like, mother, sister, and wife for worship. But it should remember this sādhanā will fruitful by the advice of Guru. Bhutadāmara says that the great sidhasādhanaka of Yoginīs will like Yakṣha or Dhanādhipa. This following verse (23) runs thus.

Athātaḥ samprabakṣhyāmi Yoginī sādhanottamaḥ /

Sarbāthasādhanam Dehinām Sarvasidhidam //

Atiguhya Mahāvidyā Devānāmapidurllavām /

Yāsāmbhyarcanam Krutvā Yakṣhesaḥ Abhut Dhanādhipaḥ //

For the first time the great Maṭsyendranāḥ described in his Kaulajnāna Nirnnaya about kaula arādhanā (kaula worship) and its philosophy. He was the incarnation of Vairava Śiva it is his own description. Maṭsyendra had worshipped Gupta Yoginī kaulavidyā with womens. For the first time Maṭsyendra had declared this Kaulaprathā. So that after he is called Maṭsyendra Kaula.

According him, every womens of kāmārupa were the form of Yoginīs and they were also fit for Kaulasādhanā. Saubhāgya Bhāskara states that siva is Akula, and Sakti is kula. In addition of kula and Akula that is called Kaula Mārḡa. This following line runs thus "Śiva, the Akula is represented in the Yoginī temple of Orissa and Madhya pradesh in supreme poise and beautitude with uplifted male organ symbolising the complete cessation of the triple

stirrings of consciousness, beaath and semen. The image echoes the reconciliation of the impassiveness of yoga with the lyricism of sex. The mystic and esoteric Kaula rites that the prevailed in India were systematised by Maṭsyendranāth, the author of Kaulajñānanirnaya who preached the doctrine of Yoginī Kaula.

The tradition of kaulasādhana had been famouced in India during the time of 6th / 7th century A.D. A large number of Granthas are indicated it. The Yājñanavalikyasmṛiti, Gāthāsaptasati, Buddhist Granth Lalitabīstara, kādambarī of Bānabhaṭṭa, Mālatimādhava of Bhavabhūti, Brahmaṇḍa Purāna, Bāyupurāna and Maṭsyapurāna are indicating kāpālikas and kaulasādhanaś. The inscription of Sravanavelagolā said the Gaṅga king manasing (iii) is also same with Śiva, because he was a great Kāpālika.

The another inscription Tiramkudal which is situated Mahesura district and an inscription of the Chalukya Nāgabardhana also states the same type of description about kāpālikas.

Orissa was also a great kāpālika centre in ancient time, because here two prominent Yoginī temples and Tantric deities were worshipped. These kāpālikas were also connected with this Tantric worship in this soil. The Vaitāla temple at Bhubaneswar is known as a kapāli temple and the goddess of this temple is four armed Cāmuṇḍā. The kāpālikas were

fully associated with this temple, it is a great evidence of Dr. K.C. Panigrahi.

He says :-"It is most likely, as we have already pointed out that the sacrifice of human beings and other animals were resorted to in the temple of Kāpālinī (the vaital) at Bhubaneswar and that the lower portion of the stone pilllar that we have still find in front of its door, is the remant of a yupa.

Unlike the cellas of other temples, where light and shade intermingle to create a serene atmosphere, the sanctum of the Vaital is intersely dark. Darkness is no doubt an outcome of an altogether different ground plan that has been followed in this temple. The seriousness of the awful esoteric rites that were once preformed here, must have been heightened by the darkness of the Cella and by the presence of some images in their most terrific figures carved on the inner walls, occurs a Bhairava depicted in the most hideous and terrific form that human imagination can ever conceive.

This image might have been another deity of the worship for the kāpālikas take Bhairava to be the creator, protector and destroyer of the world and believe that all other gods are subservient to him. The above discussion will show that the Vaitāl was a shrine of the kāpālikas. "

(3) EVOLUTION OF YOGINĪS IN ORISSA AT VARIOUS TIMES

Upto A.D. 1000, the region of Orissa never found itself under the rule of one single dynasty and the political scene in the 9th and early 10th centuries was still confused. As many as six different ruling families controlling small independent kingdoms with it.

A defeated dynasty often lay dormant as petty chieftains for as much as a century, and took advantage of a decline in power to declare themselves monarchs again. In view of the complex political scene and in the absence of inscriptional evidence, it is not easy to clearly associate the construction of either of Orissa's two Yoginī temples with any particular line of monarchs.

We have no clear information regarding the dynasty ruling coastal Orissa around A.D. 900 when the Yoginī temple at Hirāpur near Bhubaneswar was constructed. The early Bhaumakarakings had ceased reign by the year 840, while the Somavamsis took over the area only around 1000. Possibly, during this intervening period, the Bhanja rulers of the Baudh group, apparently dormant chieftains at this time, temporarily extended their rule into the coastal area. These Bhanja rulers are known to have been worshippers of the Goddess. They frequently styled themselves as "favoured by the Goddess" in their inscriptions. Probably, they may have been responsible for the construction of the Hirāpur

shrine. The temple of the Yoginīs at Rānipur Jhariāl in interior Orissa seems to have been built in territory under the control of the early Somavamsis, a ruling family who moved into Orissa from central India around 900. (24) They ruled this area known as interior Toṣala from the town of Binka on the Mahānadi river, and gradually extended their power into the coastal region of Orissa.

A Mattamayura ascetic named Gaganaśiva, a coming from central India, built a Śiva temple at the foot of the hill at Rānipur Jhariāl and left an inscription there; however, he does not appear to have had any connection with the Yogini temple crowning the hill. There is no direct evidence to associate the Somavamsi rulers with the Yoginī temple at Rānipur Jhariāl. In view of the importance of Yogini worship for royalty, one may suggest perhaps that the Somavamsi monarchs who had recently migrated into Orissa, built a temple dedicated to the Yoginis, hoping to win their favour and there by consolidate their dynastic position.

The centuries between 850 - 1200, the period of the Yoginī temples, witnesses a plurality of political power, with a continuous struggle for supremacy between a number of independent kingdoms. In an atmosphere of political flux and changing loyalties, one can visualize the royal devotee assigning importance to the cult of the Yoginīs who promised him success in military campaigns. We

have seen that while the Yoginī temples at Bheraghat, shahdol, Rānipur - Jharial and Hirāpur seem to have been built by different patrons, most other extant Yoginī temples some eight in number, were constructed in territories under candella rule. Candella patronage may well have been a factor of significance in encouraging and supporting the cult of the Yoginīs, and in giving an added impetus to its spread and popularity .

The description of Major General Campbell who visited this area during the year 1864, answers the description of Rānipur Jharial, where there is a circular Yoginī temple and not less than fifty temples in various stages of dilapidation .

More over there is a small village named Suruda near the site, on the basis of which we may conclude that there were only two Yoginī pithas in Orissa, one at Hirāpur and other at Rānipur Jharial (Suruda).

There was no other Yoginī pīṭha at surdā in the Gañjam district and Mr. Karambelkar might have confused surada near Rānipur Jharial with a place of the same name in Gañjam. The Yoginī pithas in Orissa were probably established when Brahminical Tantric religion, became popular in the country and began to vie , with the Vajrayana cult of the Buddhists, which originated in Uddiyānā in the 6th/7th century A.D.

(4) YOGINĪ PĪṬHA OF HIRĀPUR

The sixtyfour Yoginīs of the Hirapur temple were still being worshipped in the 15th century A.D., The great Sārāla Das seems unaware of it. Among the Vāhanas listed in his text are the Swan, Garuḍa, Sampāti, (Garudas brother), the Owl, Bear, Tiger and the Leopard, none of which are to be seen at Hirāpur. Like wise, some of the more striking mounts sculpted below the Yoginis at Hirāpur are not mentioned in Saralādas's list.

These include the fish, Parrot, Turtle, Frog (occurs twice), Snake, decapitated male head, an archer and a rat (occurs more than once). If Sārālādāsa had been familiar with Hirāpur, it is inconceivable that his list of Vāhanas would not agree more closely with those carved at that shrine. Two Yoginīs at Hirāpur whose identity seems clear, fail to find mention in the Candīpurāna.

The first is the elephant headed yoginī (No. -38) standing on a donkey, who could be a version of Ganesani or Vainayaki, although in the absence of the typical attributes of Ganesa, it seems safer to call her Gajānana (Elephant headed) . The second Yoginī seems to be Agni's Śakti Agneyi, since she is depicted with a backdrop of flames and has a ram as her mount. The attempt to identify

Yoginīs from the Candīpurāna among the Hirāpur images is not successful either.

Hirāpur's four - armed Yoginī No. 40. Standing on a scorpion, could be Abhaya or virajā, to both of whom the text assigns a scorpion vāhana. We must assume that Sarala Dasa obtained his information on the Yoginīs, not from the temples that existed around him, but from earlier lost texts in the orthodox tradition. It would be possible, of course, to use alternate sources and postulate for instance that Hirāpur's Yoginī NO. 16. who stands on a fish is Hunkarī, mentioned by Hemadrī and others as part of Mātrika exclusive Yoginī tradition (See appendix II) Yoginī cult and temples A Tantric tradition. But unless we know that a particular tradition was prevalent in a given area, it would be presumptions to use such texts indiscriminately to identify the Yoginīs.

It is a very interest to mention that sixteen of Sāralā Dasa's Yoginīs are still worshipped in separate temples as independent goddesses and his Yoginī Vāselī is a deity enshrined in almost every Oriya village. These would have been village deities concerned only with day to day matters like love and hate, fertility and child birth, snake bites and disease.

Tantrism took these simple Gramadevatas and transformed them into potent groups of sixty four Yoginīs

whose worship leads to the acquisition of a variety of magical powers. Each yoginī temple reflects then a different and localised tradition of Yoginis and it would be fruitless to seek the specific names and rituals associated with each temple. Chaṣaṭhī Yoginī temple of Hirāpur situated at a short distance from Bhubaneswar. This unique temple remained unknown for long till it was discovered by Mr. Kedārnātha Mohapatra in 1952.

Mr. Mahapatra also later published an article on the shrine in the Orissa Historical Research Journal with the photographic reproductions of the Yoginīs. The Hirāpur temple is built of coarse sand stone blocks with laterite in its foundation, while its Yoginīs are carved from fine grained grey chlorite.

The inner walls of this circular temple have sixty niches with all sixty Yoginīs still in position. The small central pavilion, clumsily reconstructed in recent years, has eight niches, four with images of the remaining four of the sixty four Yoginis, and four housing images of four Bhairavas. In the centre of this shrine pavilion stood an image of Śiva which, regrettably was stolen soon after the discovery of the temple.

The Yoginī images are about two feet in height and the chlorite slabs from which they have been carved are tightly wedged into the niches prepared for them. Each

Yoginī niche has been treated as a miniature shrine, with base moulding below and a roof treatment above, containing a relief carving of an arch such as is seen on all Orissan temples. The Hirāpur Yoginīs are extraordinarily beautiful figures with exquisite features and sensuously formed bodies. They are standing figures.

They wear elaborate ornaments of various types. A gentle maiden adjusting an anklet, exudes femininity and sensuality with her softly curved stomach, wide hips and high rounded breasts. Her slim, flexible figure is admirably portrayed, while her eyes, eyebrows and lips have delicate lines. There is little to indicate her divinity and indeed, the same may be said of the Diana - like huntress maiden, wielding bow and arrow, and endowed by the sculptor with infinite grace.

An attempt to locate the Matrikas at the Hirāpur temple proves unsuccessful. For instance, it is tempting to identify the sole Yoginī with an elephant as Indraṇī since that animal is her mount. But instead of the Vajra (Thunder bolt) this graceful figure (No. 3) holds a skull cup to her lips.

She could be the Yoginī Surapriya drinking wine, or Rudhirapayinī drinking blood, or Kāpālinī (She of the skull -cup bowl) ; but she is not Indrāyaṇī and we are forced to conclude that Hirapur has no Indraṇī, Brahmāyaṇī

and Nārāyaṇī are absent, and Vārāhī's familiar sow face and her accompanying Vahara of boar or Buffalo is not to be seen among the group. Sarala Dasa, incidentally, assigns varāhi a black dog as mount, Cāmuṇḍā with her easily discernible iconography is not present either .

The only camunda like skeletal figure with sunken stomach and pendulous breasts is yoginī No. 56 standing on an ass wearing a garland of skulls she holds a severed head and a dagger in two of her hands, while her other two hands hold aloft a lion carcass. Thus, with only one deity missing, we can say with confidence that the Yoginī temple of Hirāpur excluded the Mātrikas.

In absence of inscriptional material and of specific textual reference to Hirāpur, the best way to establish the date of this temple is by comparison with the wealth of sculptures at the nearby centre of Bhubaneswar. Because of the nearness of the site, it is not far fetched to assume that the same workshops that produced the temples at Bhubaneswar were also responsible for the Hirāpur temple. The Hirāpur sculptures display the closest affinity with the beautiful carvings adorning the Muktesvar temple at Bhubaneswar.

This shrine is generally assigned to the end of the 9th century or to the beginning of the 10th. The sculptures at both Hirapur and Muktesvar exhibit a

similarly soft and sensitive modelling of the female form, characterised by a sense of restrained animation and quiet elegance.

The details of Jewellery and ornamentation form a striking contrast to the smooth, rounded planes of the almost bare body. The carvings in the Hirapur and Muktesvar temple are more refined and rich than those in the Parasuramesvar and the Vaitāla temples. On the other hand, exaggerated image proportions of a later date are not yet evident. We are thus inclined to suggest that Hirapur Yoginī temple was completed by 900 A.D. .

Further support for such a date comes from the treatment of base mouldings under each Yoginī niche. These mouldings, through, here simplified, are akin to type III mouldings such as are seen on the Muktesvar temple, and these, as we have shown elsewhere, ⁽²⁵⁾ can not be dated much later than 900 A.D. Hirapur, therefore, must belong to what we have described as the culmination phase of the early Orissan temple, a phase which dates between 850-930. ⁽²⁶⁾ Hirapur is the only Yoginī temple to have sculptures on its outer walls, where we see nine niches each containing a sandstone female figure.

The great Kedarnath Mohapatra who brought the temple to light, calls them Katyayanīs, ⁽²⁷⁾ but he provides no evidence for such an identification .

It seems more probable that they represent the Nine Durgās of the Caṇḍa or fierce variety and that their function here is that of guardian Goddesses. Another unusual feature of this temple is a projecting entrance way flanked by doorkeepers. The entire mood is suggestive of sava sādhanā rites. As mentioned earlier, Hirāpur also has four Bhairava images against the walls of its central shrine.

One is a standing Goddess of Ekapāda Bhairava and the other three are ten-armed seated images, each placed on a lotus seat with a recumbent male below and a small dancing female brandishing a knife in one hand and holding a skull-cup in the other. In all other Yoginī temples we find only the essential elements of the circle of Yoginīs around a central shrine for Śiva as Bhairava.

(5) YOGINĪ PĪTHA OF RĀNĪPUR JHARIAL

Rānīpur - Jharial is situated in the Titlagarh Sub-division of the Balangir District. According to the local tradition the place had originally one hundred and twenty temples but when Mr. Beglar visited it in 1874-1875 there were fiftyseven temples in various state of preservation. (Cunningham's Archaeological survey of India Reports.

Vol. XIII. PP. 1.8.1.2) Rāñīpur - Jhariāl may aptly be described as the Bhubaneswar of the patna - Sambalpur region. The Somesvar the largest stone temple of the place, contains an inscription of Ganganśivāchārya which has already been referred to in chapter XVII under Section Saivism. Mr. K.N. Mohapatra has thrown considerable light on the origin of this shrine (The Orissa Historical research Journal vol. III No. 2, pp.65.75).⁽²⁸⁾

An Inscription in a temple on the embankment tells us that by bathing in the waters of this tank, known as Somatirtha, all one's sins will be washed away. The Ranipur Mother Goddesses yoginī temple has a diameter of approximately fifty feet, making it more than twice the size of the Hirāpur temple. The figures are larger and all the Yoginīs are shown dancing, each striking an identical pose (Kāraṇa). The positioning of the legs is basic to all Indian classical dance and is a stance assumed at the start of each set of movements, thus the Yoginīs are poised as if ready to commence their dance.

There are sixty - four niches in this temple, and at its centre, still relatively intact, is the original small roofed pavilion containing an deity of dancing siva. The textual concept of siva at the centre of a circle of Yoginīs is thus followed here exactly. However, the fact that śiva and the yoginīs are dancing appears to be a novel iconographic arrangement.

Śiva has three faces and eight arms and is shown with Urddhavlinga; Ganesa and the bull Nandi are also carved along the base of the figure. As at Hirāpur, here too the Mātrikas are not in evidence. Māhesvarī would normally be depicted holding a trident in one hand, but no less than fifteen yoginīs at Rāṅpur - Jhariāl hold the trident. Brahmī's attributes are a rosary and Kamaṇḍalu (water vessel) and she is further distinguished by three faces.

No single Yoginī in this temple holds both the rosary and the Kamaṇḍalu, while the two yoginīs depicted with three faces (Nos. 1 and 12) hold a trident. There is no sign of skeletal Cāmuṇḍā or sow - faced Vārāhī, nor of Vaiṣṇavī, Aindrī or Kaumarī. It seems that at Rāṅpur - Jhariāl as at Hirāpur, we see a tradition that differentiated between the Matrikas and Yoginīs, while it would be possible to argue that the Mātrikas may be accounted for among the fifteen missing images, this argument is not entirely convincing.

It is unfortunate that the Vāhanas of these Yoginīs, once carved in shallow relief against their pedestals, are completely defaced except in the case of four of the images. Ranipur - Jhariāls reveals a larger proportion of animal headed Yoginīs than Hirapur with fourteen such heads being clearly distinguishable.

Among the missing Yoginīs is one who would have been unique as she had the attributes associated with surga. Cunningham described her, more than a century ago, as holding a lotus in each of her two hands and as having seven horses depicted against her pedestal. (29) Another intriguing but sadly damaged image is intact only from the knees down today, and shows us a Yoginī dancing upon a recumbent male figure. Cunningham's description is of a six or eight armed image with one pair of hands pulling wide open her mouth, and her other hand holding a sword, a skull cup and a kettle - drum.

The gesture of her hands suggests her possible identification with such Yoginīs as Attahasa (She who laughs loudly) or Haharava (She who utters loud sounds). The mother Goddesses Yoginīs of Rānīpur - Jhariāl are all carved from the same coarse - grained inferior sandstone that was used to construct the walls of the temple.

The stone is badly weathered and this has greatly affected the quality of the sculptures. Only in a few instances can one discern the lost, finesse and original charm of the figures. Close - up photographs of some of the Yoginīs give an indication of the once finely delineated features of their hands and faces, while expressive in its carving are the grotesque Yoginī such as No. 38, with her sunken eyes and her flaming hair crowned by a tiara of skulls.

Admittedly Rāṇīpur - Jhariāl lacks the impact of Hirāpur, but it appears that the region lies more in the unfortunate choice of the material than in uninspired workmanship ⁽³⁰⁾. It is not easy to arrive at a specific date for Ranipur - Jhariāl's Yoginī temple.

The Somesvara shrine at the foot of the hill alongside the tank appears, on the basis of plan, decoration and inscriptional evidence, to have been constructed prior to A.D. 900, ⁽³¹⁾ while some of the other temples at the site could well date a hundred years latter. As far as Rāṇīpur - Jhariāl's Yoginīs are concerned, it is difficult to make any judgements on the basis of sculptural style. Quite apart from the badly worn condition of the stone which precludes the validity of such comparisons, there is little sculptural material in interior Orissa for such a study.

Comparison with the work of sculptors in the distant centre of Bhubaneswar would scarcely be correct. The simple carving of the Yogini slabs, devoid of the subsidiary attendant figures that we shall encounter later of Bheraghat, shahdol and other sites, as well as the absence of haloes, leads us to suggest that Rāṇīpur - Jhariāl's Yoginī temple may have been constructed soon after 900. A.D.

(6) LISTS OF SIXTY FOUR YOGINIS :

(A) Sixty four Yoginis in Kalikapurana

- | | |
|------------------|----------------------|
| 1. Brahmanī | 33. Parnā |
| 2. Caṇḍikā | 34. Mahodarī |
| 3. Raudrī | 35. Ghorarupā |
| 4. Gaurī | 36. Mahākālī |
| 5. Indrānī | 37. Bhadrakālī |
| 6. Kaumarī | 38. Bhayaṅkarī |
| 7. Vaiṣṇavī | 39. Kṣemakarī |
| 8. Durgā | 40. Ugracaṇḍā |
| 9. Narasimhī | 41. Caṇḍogrā |
| 10. Kālikā | 42. Caṇḍanāyikā |
| 11. Cāmuṇḍā | 43. Caṇḍā |
| 12. Śivaduti | 44. Caṇḍavatī |
| 13. Vārāhī | 45. Caṇḍī |
| 14. Kausikī | 46. Mahāmohā |
| 15. Māhesvarī | 47. Priyaṅkarī |
| 16. Sankarī | 48. Balavikarīnī |
| 17. Jayantī | 49. Balapramathanī |
| 18. Sarvamāṅgalā | 50. Madanomaathanī |
| 19. Kālī | 51. Sarvabhutadamanī |
| 20. Kapālinī | 52. Umā |
| 21. Medhā | 53. Tārā |
| 22. Śivā | 54. Mahānidrā |
| 23. Sākambarī | 55. Vijayā |
| 24. Bhīmā | 56. Jayā |
| 25. Sāntā | 57. Sailaputrī |

- | | |
|--------------|-----------------|
| 26. Bhrāmārī | 58. Caṇḍaghanṭā |
| 27. Rudrāṅī | 59. Skandamātā |
| 28. Ambikā | 60. Kālarātrī |
| 29. Kṣamā | 61. Caṇḍikā |
| 30. Dhātrī | 62. Kusmaṇḍī |
| 31. Svāhā | 63. Kātyāyanī |
| 32. Svadhā | 64. Mahagaurī |

(B) MAHĀKĀLASAMHITĀ

Sixty four Yoginīs in Mahākāla Samhitā

- | | |
|------------------|----------------------|
| 1. Brahmanī | 33. Mahodarī |
| 2. Caṇḍikā | 34. Ghorarupā |
| 3. Raudrī | 35. Mahākālī |
| 4. Gaurī | 36. Vidyutejhivā |
| 5. Indrāṅī | 37. Kapālinī |
| 6. Kaumarī | 38. Kṣemakarī |
| 7. Bhai ravī | 39. Mahāmāyā |
| 8. Durgā | 40. Meghamālā |
| 9. Narasimhī | 41. Balakinī |
| 10. Kālikā | 42. Suskodarī |
| 11. Camuṇḍā | 43. Caṇḍaghanṭā |
| 12. Sivaduti | 44. Mahapretā |
| 13. Vārāhī | 45. Priyaṅkarī |
| 14. Kausikī | 46. Kharatuṇḍī |
| 15. Māhesvarī | 47. Rkṣakarnī |
| 16. Sankarī | 48. Balapramathanī |
| 17. Jayantī | 49. Manonmathanī |
| 18. Sarvamaṅgalā | 50. Sarvabhutadamarī |

- | | |
|-----------------|---------------------|
| 19. Karālinī | 51. Umā |
| 20. Muktakeśī | 52. Tārā |
| 21. Śivā | 53. Mahānidrā |
| 22. Sākambarī | 54. Vijayā |
| 23. Bhimā | 55. jayā |
| 24. Sāntā | 56. Sailaputrī |
| 25. Bhrāmarī | 57. Mahālokā |
| 26. Rudrānī | 58. Trisulī |
| 27. Caṇḍarupinī | 59. Añjanaprabhā |
| 28. Kṣama | 60. Kusmaṇḍā |
| 29. Dhātrī | 61. Visavasant rasā |
| 30. Svadhā | 62. Katyāyanī |
| 31. Svahā | 63. Kālarātrī |
| 32. Aparanā | 64. Mahāgaurī |

"SIXTY FOUR YOGINIS IN CAKRA OF SIXTY FOUR SQUARES"

Kali 8	Kalaratri 7	Pretabhaksini 59	Dhurjati 60	Vikati 61	il 62	Mahayogi 2	Divyayogi 1
Yogini 16	Il 15	Dustabhaksini 51	Raksasi 52	Kumari 53	Yantravahini 54	Hrinkari 10	Nisacari 9
Mohini 41	Chakri 42	Rakta 22	Kalahapriya 21	Dhumraksi 20	Viravadra 19	Laksmi 47	Janmaduti 48
Krodha 33	Durmukhi 34	Mundadhārini 30	Varahi 29	Canda 28	Kumarika 27	Mantrayogini 39	Kamala 40
Bhayankari 25	Vira 26	Malani 38	Dirgha Lambosti 37	Kataki 36	Pretavahini 35	Bharavi 31	Virabhadra 32
Narabhojin i 17	Phetkari 18	Trataki 46	Krubala 45	Bhuvanesvari 44	Kankali 43	Ghorarakta 23	il 24
Ka ... 56	Nivarini 55	Siddhavetali 11	Klinkari 12	Bhutadayani 13	Urdhvakesi 14	il 50	Karali 49
Visalanga 64	Kapila 63	Siddhayogi 3	Yogesvari 4	Bhutapreta Pisaca Mardini 5	Mahesvari 6	Cakrani 58	Vyaghri 57

(il = illegible)

REFERENCES

1. Mathura museum panel No. 33.2331.4 See B.N. Sharma (1979) plate 2. vide Yoginī cult and temples A Tantric Tradition.
2. Damodar Satvalekar (1973) Ch. 45, vs. 1-40, pp. 351-356.
3. K.K. Handigui, "Yasastilaka and India culture", Jivaraja Jain Granthamala, 1949 pp. 204 and 396.
4. Raghunath Singh (1969) B.K. I.V. 122.
5. C. Tripathi (n.d), Act, I.P. 46 Gaccha catus pathe Balimupahara matrbyah.
6. M.R. Kale (1962) . Act 1.9.24 : Gaccha Tvamap. catuspathe matrbyo balimupahara.
7. D. Satvalekar (1973), ch, 45, Vs. 25,27, see also Kosambi (1962) ch. III.
8. Gautam (1973) P. 221.
9. Lorenzen (1972) p. 20.
10. N.N. Bhattāchārya (1977) p. 128.
11. Avadhavihari Tripathi (1968). Vol. II. ch. 59.V. 19 and ch. 57. v. 56.
12. The Guhyasiddhikrama in Buddhisagar sharman (1964) vol. iv. p. 109. See note 76 to ch. I.
13. Bombay - Karnatak collection No. 93 of 1940 - 41.
14. South Indian Inscriptions, vol. ix part - I No., 163.
15. South Indian Inscriptions, vol. ixpt. I No. 139 vol. xi. pt. II, No. 148 etc.
16. Hazra (1975) P. 138.
17. Hara prasad Shastri (1939) p.1.
18. Buddhisagar Sharman (1964) vol. iv. I, pp. 58 ff.
19. Gopinath Kaviraj (1972) p. 136.
20. Bagchi (1939) p. 93.

21. Odisāra Tantra Samskruti pp. 204.205.

22. Ibid pp. 206. Thus type of many kinds Dhyanamanttras are given below :-

(i) Pracaṇḍa badanām Gaurīm Pakva bimbādharām priyām /
Raktāambaradharām Bāmām sarvakāmpradām subhām //

(ii) Dhyanamanttra of Kāmeśvarī Yoginī
Kāmeśvarīm sansankāṣyām calatkhāñjanalocanām /
Sadā lolagatim kāntām kusumāstra silimukhīm //

(iii) Dhyanamanttra of Ratisundarī Yoginī
Subarnnabarnnām Gourāṅgīm sarvālankāra Bhusitām /
Nupurāṅgada harādhyām ramyām ca puṣkarekṣanām //

(iv) Dhyanamanttra of Padminī Yoginī :
Padmāsanam shyāmavarannām pinnotuṅga payodharām /
Komalaṅgīm Smeramukhīm Raktotpaladalekhanām //

(v) Dhyanamanttra of Natini Yoginī :
Trailokya Mohinīm Gaurīm Bicitrāambaradhārinīm /
Bicitrālamkrutām Ramyām Nartakī Vesadhārinīm //

(vi) Dhyanamanttra of Maithuna - priyā Yoginī :
Suddhasphaṭikasamkāsām nānaratna Bi bhusitām /
Mañjarī Hārakeyura Ratna kuṇḍala maṇḍitām //

23. Athātaḥ Samprabakṣyāmī Yoginī sādhanottamam /
Sarvātha sādhanam nāma dehinām sarvasidhidam //
Atiguḥya Mahāvidyā Debanāmapidurllavām //
Yasamabhyarcanam krutvā Yakṣhesa abhut Danādhipah //

"Bhutadāmara Tantra"

24. For summary of early Orissan political scene see Dehejia (1979). ch. 1
25. Dehejia (1979) pp. 48 ff.
26. Ibid. p. 1987.
27. Kedarnath Mohapatra (1953) pp. 23-40
28. History of Orissa by K.C. Panigrahi pp. 44.
29. Cunningham (18740 - 75 and 1875 - 76), pp. 128 - 137.
30. Fabri (1974) . pp. 100 ff. describes the Rāñīpur Jharial Sculptor as a hackworker, but this Judgement seems unnecessarily harsh.
31. Dehejia (1979), p. 138. Inscription : Idam tirtham Snathva sarva Papa Vimocana, p. 171.