

CHAPTER-II

CHARACTERISTICS FEATURES OF ORISSAN TEMPLES

CHARACTERISTICS FEATURES OF ORISSN TEMPLES

Orissa is a land of temples and it is also believed to be the Epic centre of *pancopāsana* of Hinduism. All through the ages, Orissa has retained a cultural identity much more prominent than her geographical situations and political establishments. The political stability by periodic order and economic vitality through a larger part of history were responsible for the growth of culture. The enormous wealth of the country led to the development of art and architecture. The importance given to image worship in India and belief in personal god led to the erection of temples. Temple is a abode of Hindu gods and goddesses. Etymologically, the word temple is derived from the Latin word *Templum*, which means an open or consecrated space or a building inaugurated by an augur. It is generally conceived that a building used for the worship of Hindu gods and goddesses. In its primitive sense, this word corresponds to a place marked off as sacred to a god, in which the house of god may be erected. In its usage, it is rather employed in a restricted sense to denote various religious affiliations except Christianity and Islam.¹

The temple according to the Brāhminical concept is not merely a place of devotion, but also an object of devotion like an image and the invisible spirit. Hence the temple is visualized as the human body. Accordingly, various parts of the temple are termed after the names of various limbs of human body with architectural connotations.² It is true that temples in some form must have originated as soon as the image worship came into vogue. When god was universally conceived in human form, such an anthropomorphic form required a *habitation*; a shelter and this probably resulted in a structural shrine.³

1. Types of Temples in India:-

The Indian *Śilpaśāstras* recognize three main types of temples known as the *Nāgara*, the *Drāviḍa* and the *Veśara*.⁴ All the available texts are agreed on the point that the *Nāgara Style* was prevalent in the region between the Himālayas

and the Viṇḍhya. The *Drāviḍa* country is well known and the texts rightly confine the *Draviḍa Style* to that part of the country lying between the river Kṛṣṇā and the cape of Kanyākumārī. The *Nāgara* and the *Drāviḍa Styles* can thus be explained with reference to Northern India and the *Drāviḍa* country respectively, and the characteristic form and features of each easily determined. The term *Veśara*, however, is not free from vagueness. Some of the texts ascribe the *Veśara Style* to the country between the Viṇḍhyas and the river Kṛṣṇā. This separate *style* of temple architecture may be recognized a *Style* known to the archaeologists as the “Cālukyān Style”. The *Veśara* or *Cālukyān Style*, however, is a hybrid one, borrowing elements and features both from the *Nāgara* and the *Drāviḍa*. The *Nāgara Style* developed in North India and the *Drāviḍa Style* in South India. But the indigenous scholars have classified the entire temple architecture of India into four types such as the *Nāgara*, the *Drāviḍa*, the *Veśara* and the *Kaṭiṅga*. Some eminent scholars like R.D.Banerjee, R.P.Das and K.C.Panigrahi have accepted the temples of Orissa as a subclass in the category of *Indo-Aryān Nāgara Style* temples of Central and North India.⁵ In the *Drāviḍa Style* the *śikhara* (spire) of the temple is marked by a succession of gradually receding storeys. The *Nāgara Style* of temple architecture is characterized by curvilinear *śikharas*. The *Kaṭiṅga Style* temple architecture of Orissa appears to have been a product of the *Nāgara Style* temple architecture of North India. But it has also some distinctive characteristics of its own. This *Kaṭiṅga Style* architecture shows that even in the pre-Muslim period, the pre-dominant temple *style* of Orissa came to be recognized as a distinct one.

The *Kaṭiṅga* country, in its stages of art and cultural growth assiduously preserved to transcribe its own artistic environment, which we find reflected in the entire gamut of its temple creations, which in the sequel, have become the cynosure of attracts and examination of the world of scholars, artists, artisans and the intellectual élite.⁶ The treatment of the temple art of *Kaṭiṅga* is in order to revivify its manifold graces of the past, its changing affiliations in religious cults and trends, its underlying fidelity to a co-ordinated life *Style*, depicting dance, music, devotion, sensualism, esoterics and all that humankind envisions in its persistent quest after the meaning of life.

2. Temple Style of Orissa:-

With the growth and development of Brāhminical religions in Orissa, the structural shrines grew throughout the land. Though differing in dimensions and details, they possess common features and thus we may agree with Fergusson that Orissan temples form "one of the most compact and homogeneous architectural groups in India."⁷ Orissa has a rich and unique heritage of art tradition beginning from the sophisticated ornate temple architecture and sculpture to folk art in different forms. The study of architectural tradition in Orissa is a fascinating subject in view of the fact that the monuments associated with it have survived to a greater extent through the ravages of time. The temples of Orissa survived near about one thousand and four hundred years through the vicissitudes of time affording a varied and interesting study to the students of History and Temple Art in particular.

A survey of the extant temples of Orissa reveals that there was brisk architectural activity from about the 6th, 7th centuries AD. By the 11th century AD, the Orissan temple style became complete and established its distinct features, which were to shape the pattern for later temple building activities. The Style reached its climax about the middle of the thirteenth century AD. It is also difficult to trace its origin whether the temples that were erected in Orissa followed an independent pattern from the very beginning or were related to the Gupta type of temples. Though we cannot be certain about the origin of Orissan temple architecture, in course of its evolution, it developed certain individual features of its own. Because of these distinctive features, Orissan temples form a class by themselves and the many manifestations of this school of temple architecture in Orissa can conveniently be labelled as *Kaṭiṅga Style* after the territory where the temples are found. An inscription on the capital of a pillar in the *Mukha maṇḍapa* of the Amṛteśvara temple at Holāḷa (Bellary district of Karnataka State) mentions the *Kaṭiṅga type* (along with the *Nāgara*, *Drāviḍa* and *Veśara*) as one of the four categories of temples in India.⁸ Most of the scholars have accepted the temples of Orissa as a sub-class in the category of *Indo-Āryān Nāgara Style* of temples. According to *Mānasāra* "the Northern or *Indo-Āryān Style* of architecture covers the whole area occupied by the Āryāns usually designated as "Hindustāna", the north of Tāpti and Mahānadi rivers".⁹ R.C.Majumdar has also referred that the

region from the Orissan coast on the east to Kāśmir on the west, the whole of North India was studded with temples of *Indo-Āryān Style*.¹⁰ Most of the Orissan temples were built from the 6th century AD to the 16th century AD when Orissa was successively ruled by five principal dynasties; they are viz Śaīlodbhavas of *Kangoda maṇḍaḷa*, Bhaumakaras of *Tosāli/Utkala*, Somavarṁsi, Gaṅgas and *Gajapatis*. Thus, Orissan temples one of the most distinct variations of the *Nāgara Style* of temple construction, is particularly rewarding in those sense that there exists a continuous series of monuments spanning nearly a thousand years of architectural activity.

There are several terms used for the temple in Orissa. Among the popular words used are viz; *devayātana*, *mandira*, *prāsāda*, *devālaya*, *bhavanam*, *devagrha*, *vāsa*, *devakuḷa*, *dhāma* etc.¹¹ On the basis of *Vāstuśāstra*, it is found that *prāsāda* is the most common word used to indicate a temple in North Indian context. But in Orissa, the nomenclature *mandira*, which is widely prevalent now-a-days, was altogether absent during the ancient period.¹² The builders of temples in Orissa, however, had several canonical texts to guide them in the planning and execution of a temple. Some of these texts, which have come to limelight are viz, *Bhubanapradipa*, *Bhubanapraveśa*, *Śilpapothi*, *Śilpaśāstra*, *Mayāmata*, *Aparājita prcchā*, *Upanisada*, *Śilpa Ratnakosa*, *Śilpa Sārini*, *Bayā Cakadā*, *Śilpa Prakāśa*, *Padma Keśara*, *Abhilasitartha Cintamani*, *Samarāṅgaṇa Sutradhara*, *Deuḷa Māpaṅgaṇāgāra*, *Vāstuvidyā* etc. indicating the standard achieved by the ancestors of builders in the field of temple architecture of Orissa.¹³

The practice of building houses for gods and goddesses is very old in Orissa. According to *Hātigumphā Inscription*, Mahāmegha Vāhāna Khāraveḷa repaired *Savadevāyātanas* i.e. all *devāyātanas* or "house of god".¹⁴ This postulates the existence of several Brāhminical shrines long before Khāraveḷa's accession to the throne in the 1st century BC. Those shrines decayed and thus required renovation, which was promptly attended to by Khāraveḷa, a ruler of very liberal outlook. In very early period, such a shrine might have been made of wood, thatch and bamboo, but in later phase it soon became a sanctum of stone. It is most unfortunate that all the earlier temples are perishable by nature. Being the products of the tentative efforts of the craftsmen, those temples did not possess the inherent strength to resist the fury of nature. This experience must have led the

craftsmen to invent the technique of imparting stability to the temples under all circumstances in later period. It was a practice in the past to reconstruct the ruined and dilapidated monuments of religious importance. Evidences show that some of the important temples were constructed on the sites of the older shrines. According to a tradition, Yayāti Keśari reconstructed the temple of Lord Jagannātha of Puri by pulling down the old and dilapidated one. The temple built by Yayāti also decayed and its construction work was initiated by Ananta Varman Choḍagaṅga Deva, the founder of Gaṅga rule in Utkala territory. He undertook the construction work of the present great temple, which was neglected by earlier kings.¹⁵ The earlier temples were probably flat roofed square structure. At this stage nothing can be said about their decorative programmes.

In the North India *Indo-Aryan Style* of temples, the superstructure of the frontal hall (*maṇḍapa*) prepare and defer the climax of the spire surmounting the sanctum (main temple) but in Orissan temples the frontal hall (*jagamohana*) is subordinate to the main temple.

3. Types and Architectural Features of Orissan Temples:

According to *Bhubana Pradipa*, a treatise on temple architecture, the temples of Orissa have been classified into three orders viz *rekhā*, *pidhā* and *khākharā*.¹⁶ The temples thus evolved in Orissa consists of the sanctum and the porch or frontal hall – the two forming component parts of one architectural scheme. The sanctum (called *vimāna*) can be divided into three types viz *rekhā*, *pidhā* and *khākharā* orders.¹⁷ Similarly the frontal hall or *mukhaśālā* is either a flat roofed or rectangular hall with the roof arranged in *pidhās*, i.e. tiers. So the latter is called *pidhā deūḷas*. N.K.Bose refers to another *Style* of temple, which he calls as *Gauriya type*.¹⁸ But this style of architecture did not become popular for which this pattern of building was abandoned subsequently.

Majority of the sanctums of Orissan temples are of '*rekhā* type and whereas the *khākharā* type is limited to a few Śākta temples. The *mukhaśālās* of the earlier temple are flat roofed rectangular halls but in latter temples they are *pidhā deūḷas*. Externally, the *jagamohana* or *mukhaśālā* is subordinate to the *vimāna* (main temple) in height. There is a traditional belief among the craftsmen of Orissa that the main temple is the bridegroom and the *jagamohana* is the bride.

In course of time, to meet the growing needs of the rituals two more structures viz, the *nātamaṇḍapa* and the *bhogamaṇḍapa*, were added. Both these structures are completely separate but integrated to form an effective and harmonious architectural organization. Standing in a row in the same axial alignment, with rising and falling peaks, they give the impression of a mountain range and take the eye to the *śikhara* of the sanctum, which is the highest of all.¹⁹ The temple complex is often enclosed by walls, but there is no *gopuram* as in the case of South Indian temples. The Orissan temple is remarkable in its plan and elevation. The interior ground plan of the temple is square as a rule.²⁰ But externally, because of projections; the temple appears to show a cruciform plan. The Orissan temples are distinguished by vertical projections called *rathas* or *pagas*. Depending on the number of *pagas* the temples are classified into *tri-ratha*, *panca-ratha*, *sapta ratha* and *nava-ratha*. The earlier temples are characterized by a *tri-ratha* plan, but in course of evolution the *tri ratha* gave place to the *panca ratha*, *sapta ratha* and *nava ratha*. In later temples the projections are well developed and produce a charming effect.

In elevation the Orissan temples show interesting features. The *vimāna* (main *deula*) is characterized by a curvilinear superstructure and the *jagamohana* by a pyramidal superstructure. Both the structures can be divided into four parts along with the vertical plane. The four divisions are such as *piṣṭa*, *bāḍa*, *gaṇḍi* and *mastaka*. The Orissan craftsmen have considered the temple as the body of the cosmic Being. Therefore, the different parts of the temple are considered as its limbs and named accordingly.²¹ Just as the different parts of a human body are organically related to each other, so the different divisions of the temple bear vital relationship with each other and are integrated into an artistic composition. Both the *rekḥā* and *pidhā deulas* are the dominant types of Orissan temple architecture.

The sanctum where the presiding deity enshrined is generally conceived as the womb and thus it is called *garbhagrha*. Like the womb it is intensely dark. The dim light of the earthen lamp along with the fragrance of the flowers, incense, which creates an atmosphere of solemnity where a devotee can fix his/ her mind in meditating to god. The image of god was sanctified by certain rites and only then the divinity was considered in some explicable manner to have taken up residence in it.²² The sanctum is a small room, often square with completely plain walls and with a single narrow doorway in the front.

a. Rekhā Temple or Deula :-

The main temple or the *vimāna* (also called *deula*) is of the *rekha* order and has a curvilinear superstructure. The *sikhara* or the tower is characteristic features of the *rekha deula*. Originally the sanctum was a flat roofed square structure pierced by an elaborate doorway on one of its sides. At a later stage it was thought expedient to raise a tower on the roof in order to emphasise the height of the sanctum. The tower was formed by corbelling the blocks of stones i.e. by inclining the stone courses into the centre as they proceed in height. Thus the constructional technique is based on the corbelling. In the beginning Iron bars were not used in the roof. The use of iron bars is noticed for the first time in the Sirkhānātha temple.²³ In later temples the use of such bars or beams became a regular features. In the *Śilpa* Texts such roof has been mentioned as the *garbha muda*. It is so called because it covers the cella, which is called *garbha*. In Oriya language *muda* (ceiling) means cover. The increase of the height of the *Śikhara* necessitated another similar *muda* in the hollow chamber above the *garbha-muda*. This is called the *ratnamuda*. These two *mudas* are not seen from the outside. It is done by tying the stone courses of opposite directions and is meant to ensure the stability of the walls of the sanctum and the *sikhara*. The device of *mudas* in the internal construction of the temple is a typical feature of the Orissan temples. Another significant feature about the construction is the astylar plan of the sanctum; the *garbha muda* or the bottom ceiling rested over iron beams and no pillars have been built to provide additional support.

Most of the *vimāna* of the temple is a *rekha deula* and it can be divided into four parts along with the vertical plane (Fig.No-1). These are viz *piṣṭa*, *bāḍa*, *gaṇḍi* and *mastaka*.

Piṣṭa:

The *piṣṭa* or platform is not a regular feature on the Orissan temple architecture. It is not found in the earlier temples but is generally noticed in temples erected from the Gaṅga period onwards.

Bāḍa:

The *bāḍa* is the perpendicular wall of the *vimāna*. The constituent elements of the *bāḍa* are *pābhāga*, *jāṅgha* and *baraṇḍa*. This type of *bāḍa* is called *triāṅga* because it has three parts. It is found in temples belonging to the earlier

phase. In later temples, the *bāḍa* is composed of five elements such as *pābhāga*, *taḷa jāṅgha*, *bandhana*, upper *jāṅgha* and *baraṇḍa*. The *bāḍa* is thus of the *pancāṅga* type, the *jāṅgha* being divided into two registers known as lower *jāṅgha* and upper *jāṅgha* by a set of mouldings called *bandhana*.

The *pābhāga* denotes the bottom part of the wall and is composed of the conventional mouldings viz *khurā*, *kumbha*, *pattā*, *kāni* and *basanta*. These mouldings run all through the *bāḍa* including its projections and recesses. The adjustment of the *pārśvadevatā* niches and the mouldings has been perfectly done. The niches have their own set of mouldings and they do not encroach upon the *pābhāga* mouldings.

The portion above the *pābhāga* is called *jāṅgha* or sin. It is the vertical portion of the wall of *vimāna*. The *jāṅgha* in its projections contain niches, the niches on the central projections on the three sides being bigger. These central niches house the images of *pārśvadevatās*. The niches in the subsidiary projections contain different divine figures. An elaborate doorway dominates the front side of the *bāḍa*. The doorway occupies the position of the front central projection.

The height of the *bāḍa* increased with the increase of the height of the *vimāna*. The increase of height warranted modification in the treatment of *jāṅgha*. Instead of proportionately elongating the niches, which would definitely look odd, an attempt was made to add more items into the increased space. In the new arrangement the niches and figures are placed in two levels on the *jāṅgha*, but the three central *pārśvadevatā* niches occupy the middle position extending to both the levels. The *bandhana* separates both the lower and upper *jāṅghas*. The uppermost portion of the *bāḍa* is called *baraṇḍa*. It consists of a series of seven or ten horizontal mouldings, which separates *gaṇḍi* from the *bāḍa*. The *bāḍa* is decorated with vertical projections called *rathas*. Depending upon the number of projections the design of *bāḍa* becomes *triratha*, *pancaratha*, *sapta ratha* and *navaratha*. In the *triratha* design, there is a central projection and two corner ones and whereas in the *panca ratha* design, in between central and corner projections, there are two intermediary projections. In this manner the *saptaratha* designs are formed. The central projection is always wider than the rest, which are of equal size. It is said earlier that the central projections contain the bigger niches to house the images of *pārśvadevatā*. With the increase of the number of projections, the *bāḍa* or wall becomes more round in appearance inspite of the square ground plan.

In the *triratha* design, the *rathas* are generally flat but in other designs we notice a tendency towards roundness.

Gaṇḍi or Śikhara:-

The upper portion of the *baraṇḍa* is called *gaṇḍi* or *śikhara*. The *bāḍa* of the *rekḥā deuḷa* is surmounted by the curvilinear superstructure. Like the *Nāgara Style* temples of North India, the Orissan temples have curvilinear superstructure. It rises straight up to a certain height and then begins to curve inwards. The curve is more pronounced in latter temples. Like *bāḍa*, *gaṇḍi* or *śikhara* has offset projections called *pagas* (also *rathas*). These *pagas* create the optical impression of vertical lines or *rekḥās* on the *gaṇḍi*. It is because of the prominence of the *rekḥās*, the temples having *śikharas* became known as *rekḥā deuḷas* or *rekḥā type* temples. Being integral part of the *gaṇḍi* the projection curves inwards after rising straight upto a certain height.²⁴ The number of *pagas* on the *gaṇḍi* determine the order of the temple. One central *paga* or *rāhā paga* and two corner *pagas* or *kanika pagas* make the temple a *triratha* one. In the *panca ratha* temple the *rāhāpaga* is flanked by two intermediary *pagas* called *anuratha pagas* besides the *kānika paga*. In a *sapta-ratha* temple, the *pagas* are seven in number. The *pagas* on the either side of the *rāhā* are called *anurāhā paga*. In the *nava-ratha* temple, the *pagas* are nine in number. The *pagas* on between the *kanika* and *anuratha* are called *pariratha pagas*. The *kanika paga* is divided into several *bhūmis* (storeys) by miniature *amalās* called *bhūmi amalās* (ribbed discs). Each *bhūmi* (story) is further subdivided into a number of horizontal mouldings called *bhūmi barāṇḍis*. The earlier temples have five *bhūmi* divisions. With the increase of the height of the *vimāna*, the number increased to ten.²⁵ The variation in the number of *bhūmi-barāṇḍis* in different temples does not follow a regular sequence.

The *rāhā paga* on the *gaṇḍi* of the *rekḥā deuḷa* is always aligned with that of the *bāḍa*. During the Somavaṃsi period the *pagas* of the *gaṇḍi* and the *rathas* of *bāḍa* became aligned.²⁶ They extend vertically from the base of the *bāḍa* to the top of the *gaṇḍi*. The *pagas* terminate at the *bisama* (the topmost course of the *gaṇḍi* below *bekī*). The *bisama* seals the top of the *śikhara*. It is only in later temples that the *bisama* partakes of the *paga* divisions of the *gaṇḍi*.

The *gaṇḍi* of the temples built during the period of Somavaṃsi rule are found decorated with *aṅga-śikharas* (miniature *rekḥā deuḷas*). The *aṅga-śikharas* is an important feature of the Cāndellā temples of Central India. T.E. Donaldson has

referred that it was applied to the temples of Orissa by the Somavaṃsi rulers who hailed from that region.²⁷ On the other hand, K.C.Panigrahi contends that the practice of decorating the *gaṇḍi* of the *rekḥā deuḷa* with the *aṅga-śikharas* is not exotic and its origin can be traced to the pre-Somavaṃsi period.²⁸ In the temples as early as the Paraśurāmeśvara the central pilasters of *bāḍa* containing *pārśvadevatā* niches are designed as miniature *rekḥā deuḷas*. In the Vaitaḷa temple the four corners of the rectangular *mukhaśālā* are adorned with the miniature *rekḥā deuḷas*. Thus the *aṅga-śikharas* are the outcome of the process of evolution and not borrowed from any extraneous source. Most probably, the designs of miniature *rekḥā deuḷas* or *aṅga-śikharas* are the regional art products of Orissa. Most of the Śiva temples of Puri town as well as Bhubaneswara are also decorated with *aṅga-śikharas*.

In the North Indian temples, the main *śikharas* is supported by a number of miniature *śikharas*, whereas in Orissan temples the main *śikhara*, which rises in a vertical manner, rests on its own strength. In North Indian temples the *aṅgaśikharas* support, dominate and adorn the main *śikharas*. But in case of Orissan temples, the miniature *śikharas* or *aṅgaśikharas*, which form parts of the wall of the temple decoration but do not dominate the main *śikharas*.

On the Central Indian temples the *aṅgaśikharas* have been used apparently to provide additional support to the tower of the main temple.²⁹ In the subsequent temples of the Gaṅga and Gajapati periods, the *aṅgaśikharas* were profusely used as the decorative elements of the *gaṇḍi*. The *aṅgaśikharas* emphasise the soaring height of the *gaṇḍi* without breaking of its contour. Thus by the eleventh century AD onwards the *aṅgaśikharas* became an important element of the decoration of the *gaṇḍi* of Orissan temples.

On the four *rāhā pagas* above the *bho* motifs in later temples are projected with the figures of either a rampant lion or a crouching lion upon a prostrate elephant. i.e. *gaja-krānta* motif. These projected lion figures do not serve any purpose so far as the architecture of the temple is concerned. Nor they add substantially to the over all decoration of the wall surface. Perhaps, these lions symbolically represent the majesty of the temple.

Mastaka (Head):-

The portion above the *gaṇḍi* is called *mastaka* or head. The *mastaka* of the *rekḥā deula* consists of *beki*, *amaḷaka śilā*, *khapurī*, *kaḷasa*³⁰ and *āyudha*. The recessed cylindrical portion just above the *bisama* is termed as *beki* or neck. It serves the purpose of the stand for positioning the huge *amaḷaka śilā*. The *amaḷaka*, a flattened spheroid ribbed at sides, is a huge piece of stone and when placed on the top it exerts downward pressure by which the blocks of stone are kept in position. In later temples, the *amaḷaka śilā* is supported by *dopichhā* lions at the corners and figures of *vimānapālas* placed on the cardinal directions of the *beki* above *rāhās*. Above the *amaḷaka śilā* is capped by a slightly curved stone slab called *khapurī*. It is surmounted by a *kaḷasa* or water jar.³¹ The auspicious *kaḷasa* sometimes made of gold. Besides *kaḷasa*, the other element, which surmounts *khapurī*, is *āyudha* or weapon. From the *āyudha* it can be ascertained to which divinity the temple is dedicated. The *dhvaja* or banner is placed at the pinnacle of the temple.³² All the *rekḥā deulas* of Orissa are used as the main sanctum of the temple.

b . Pidhā Deula :-

The second type of temple is *pidhā deula*, which is characterized by a pyramidal superstructure. This type of temple is also called *bhadra deula*. The ground plan of the *pidhā deula* is square. The interior is slightly lighted because of the exposure of its doorway to outside and the windows, either latticed or balustraded. The interior of the *pidhā deula* is completely plain except a few temples decorated with sculptures. In some places, the *pidhā deulas* are used as the sanctum of the temple. Basically, the *jagamohana* or *mukhaśālā* of the latter temples are constructed in *pidhā deula* designs. In the full developed temples, both the *nāṭamaṇḍapa* and *bhogamaṇḍapa* are also built in *pidhā* order structure.

Externally, the *pidhā deula* possesses divisions similar to that of *rekḥā deula* i.e. *piṣṭa*, *bāḍa*, *gaṇḍi* and *mastaka* (Fig.No-2). The *piṣṭa* is not a regular feature. Both *vimāna* or sanctum and the *mukhaśālā* or *jagamohana* stand on the same level. The *bāḍa* is exactly the same as that of the *rekḥā deula*. The treatment of the *bāḍa* of the *pidhā deula* is almost similar to the *bāḍa* of *rekḥā deula*. Of course certain minor variations are discernible in some temples.

Gaṇḍi:

There is no difference between the *rekḥā deula* and the *pidhā deula* in the treatment of the *bāḍa*, but in the respect of *gaṇḍi* they differ from each other. The *gaṇḍi* of the *rekḥā deula* is a curvilinear superstructure, whereas the *gaṇḍi* of *pidhā deula* has pyramidal superstructure. In the *pidhā deula*, the *gaṇḍi* consists of a number of *pidhās* diminishing in a pyramidal shape till the topmost *pidhā*, which is reduced to about half of the lowest one. It is because of the succession of the *pidhās* that the temple or *deula* is called *pidhā deula*. In the latter temples, the *pidhās* are arranged in groups called *potālas* are separated from one another by recessed *kānthīs*.

Mastaka:-

The *pidhā deula* also differs from the *rekḥā deula* in respect of the *mastaka*. The *mastaka* of a full-fledged *pidhā deula* consists of *beki*, *ghaṇṭā* (a massive bell shaped member) above which there is another *beki*, *amaḷakaśilā*, *khapurī*, *kaḷasa*, *āyudha* and *dhvaja*. Here the *ghaṇṭā* is an additional member and for the perfect placing of the *ghaṇṭā* one *beki* is raised just above the topmost *pidhā*. The *ghaṇṭā* has also the supporting animal and human figures just below it. The *jagamohana* or *mukhaśālā* of Orissan temple are mostly built in *pidhā* order structures.

Both the *vimāna* and *mukhaśālā* stand close to each other on the same axis and are linked internally. The *mukhaśālā* standing just before the *vimāna* also emphasize the height of the latter. The *vimāna* was constructed first and then the *mukhaśālā* against the front wall of the former. The joining is so imperfect that a portion of the carvings on the front wall of the *vimāna* are completely hidden behind the back wall of the *mukhaśālā* for which the visitors are not able to see them. This imperfect joining has led some scholars to think that the *mukhaśālā* is a latter addition. In the subsequent period a successful attempt was made to join the two in a more perfect manner.

c. Khākharā Deula :-

The third type of temple in Orissa is called *khākharā deula*. This type of temple is exclusively meant for the *Śakti* worship.³³ The temple is so called because, as supposed by some scholars of its resemblance with *Voita-Kakhāru*, local name of pumpkin-gourd.³⁴ While the ground plans of the *rekḥā deula* and *jagamohana* (*pidhā deula*) are square, the plan of the *khākharā* temple is oblong.

The *khākharā deuḷa* is distinguished by a semi-cylindrical vaulted roof, which seems to have been derived from the *caitya* halls of the Buddhists (Fig.No-3). The treatment of the earliest of this type is a structural representation of the rock-cut architecture. A few scholar has traced its origin to the rock-cut *rathas* of Mahāvalipuram.³⁵ But in all other respects the temple confirms to the Orissan Style.

The ground plan of the temples of the *khākharā* type is generally oblong instead of square as that of the *rekhā type*. The inner walls of the *khākharā deuḷa* generally remain dark, but in the Vaitala temple the inner walls are relieved with the images of the *Saptamātṛkas*, Ganeśa and Bhairava. The presiding deity Cāmuṇḍā occupies the central position of the backwall. This is the only example in Orissa where the inner walls of the sanctum are relieved with images.

Externally, the *khākharā deuḷa* can be divided into the usual vertical divisions such as *piṣṭa*, *bāḍa*, *gaṇḍi* and *mastaka*. The Gauri temple at Bhubaneswar and the Varāhi temple at Caurāsī stand on *piṣṭa* or platforms. The treatment of all the divisions except *mastaka* is same as that of the *rekhā deuḷa*. But the *bāḍa* of the Vaitāla has, above its *pābhāga* mouldings, elegantly carved with shallow pilasters in the place of *ratha* projections. The *gaṇḍi* has two *bhūmi* divisions. In the Gauri temple the *bhūmi amaḷās* are not represented. Both the *kanika* and *anuratha pagas* are decorated with two superimposed miniature *khākharā* temples with a *kaḷasa* on the top.

The most distinguishing feature of the *khākharā deuḷa* is its semi-cylindrical vaulted roof, which is separated from the *gaṇḍi*, either by a recessed panel as in the case of Vaitāla temple or by a bold mouldings as noticed in the Gauri temple. The roof is constructed in two levels with a recess in between.³⁶ Except the Vaitāla, the roof partakes of the *paga* divisions of *gaṇḍi*. Its bold appearance in the Vaitāla temple develops into an ornate one in the Varāhī temple. In Gauri and Varāhī temples a *kaḷasa* crowns the top whereas in the Vaitāla the arrangement is defferent. In this temple the roof is crowned by three *āmaḷakaśilās*, each with the usual finials.

Miniature temples of the *khākharā* order, locally called *khākharā muṇḍis*, are used as decorative architectural motifs in both *rekhā* and *pīdhā deuḷas*. However the *khākharā* temples are not so common in Orissa as the other two types. At Bhubaneswar temples of the *khākharā* order are the Vaitāla temple,

the Gauri temple, the Gopālini and Sāvitrī shrines inside the Liṅgarāj temple Compound. The other notable *khākharā* temples of Orissa are the Varāhī temple at Caurāsī (Puri district), the Gaṅgeśvari temple at Bayālisibāṭi (near Gop in Puri district), the Durgā temple at Bauḷapur (near Tapanga, Puri district), the Durgā temple at Rāmeśvara (Cuttack district) etc. These temples were constructed in different periods, reveal the distinctive character and architectural peculiarities of the style and help us to trace the course of its evolution. The Vaitāḷa temple of Bhubaneswar is the best preserved among the earliest specimens of the *khākharā* order *deuḷa*. K.C.Panigrahi suggests that "the Vaitāḷa temple was a place of worship of the *Kāpālikas* who used to invoke the aid of the *Vetāḷas* (spirits) for their *siddhis*, and from the word *Vetāḷa*, the name Vaitāḷa has been derived".³⁷ Kṛṣṇa Deva has referred that the wagon vault roof of Vaitāḷa temple resembles the 'Teli-kā Mandira' at Gwalior.³⁸ The Varāhī temple of Caurāsī represents an advancement over the Vaitāḷa temple in the description of the *bāḍa*. The Gaṅgeśvari temple at Bayālisibāṭi is the most developed among the *khākharā* order temples of Orissa. On the stylistic grounds, K.S.Behera has referred that the temple may be assigned to the 13th century AD.³⁹ This temple may be remarkable for the graceful *torāṇas* adorning the entrance and the two other *pagas* of the *jagamohana*.⁴⁰

d. *Gauriya Type*:-

A fourth, a late type, *Gauriya*, an exotic form of temple from Bengal of which we find a very few examples in Orissa did not strike root and falls beyond the pale of the Orissan Style.

The other temples dedicated to the worship of Sixty-four Yoginis at Hirāpur and Rāṇipur Jhariāl were constructed in circular form. They contain niches within the inner portion of the circular wall for the *Yoginis* and a *maṇḍapa* at the centre for the presiding deity. They have only one door entrance in the eastern direction. They have been conceived in the pattern of a *Śaktipitha* and have no firm base in Orissan Style of architecture.

As regards orientation, there is no fixed rule. Generally, most of the temples of Orissa face to east but some temples also facing west, north and south are not unusual in Orissa.

4. Methods & Techniques of Temple Construction in Orissa:-

Generally the temples were constructed in the places, which were considered more sacred from the religious point of view or at the sites where stood earlier shrines. After selection, the site was consecrated and the foundation stone of the temple was laid on an auspicious day. The building of a temple requires the co-operation of several classes of craftsmen (*śilpinis*). Among the craftsmen responsible for the construction of a temple, the most important is the architect-priest (*Stāpaka*). The architect-priest prepares the plan of the temple and his directions or suggestions were carried out by four classes of *śilpinis* (craftsmen) viz:- *Sthāpati* (designing architect), *Sutragrahini* (Surveyor), *Takṣaka* (sculptor) and *Vardhakin* (builder-plasterer-painter).⁴¹ It was expected of the architect-priest (*Stāpaka*) that he should be a *Brāhmaṇa* of high born family and well versed in sacred texts and rituals i.e. *Vedas* and *Agamās*. There is a reference to *Sutradhara* or *Sutragrahini* in the copper plate of early Gaṅga rulers.⁴² The construction work also involves several processes like quarrying of stones, collection of other building materials, building it according to the plan, lifting of huge blocks of stones to the top of temple, embellishing the exterior walls with fine carvings etc.

The Orissan temples are mostly built in stones. From the early phase of temple building activities, stone is used to ensure the permanence of the structures. The stones used in the temples, can be broadly divided into three rock-types, laterite (*Māṇkaḍā patharas*), Khondalite (sand stones) and ultra basic (chlorite). Laterite is employed for laying down the foundation of temples and mostly for building the enclosure walls. The limited use of this stone is because it does not admit of any fine carving. The ultra-basic rocks, commonly known as chlorite (*Muguni patharas*), have been used for making the *śimhāsana*, cult-icons and occasionally the doorframes of the temples. The chlorite rocks combine hardness with easy workability and admit of very fine workmanship. The principal building stones are the Khondalites, which locally called *Kandā patharas*.

Besides the stone temples, brick temples are also built in different parts of Orissa. A number of brick temples are noticed in the lower Prāchi valley.⁴³ When the temple was built of stones; these were quarried in the places of their availability and carried to the temple site. In the case of long distance, the huge block of stones was transported on land route by wheeled cart dragged by animals. Besides the land routes the stones were also carried along the rivers. Perhaps the

carts were constructed by several logs and fitted with wheels. Elephants and bullocks were employed to drag the loaded cart. Among the sculptures of Koṇārka, it is interesting to find a bullock-cart and the objects it carries appear to be blocks of stones. From this it may be inferred that small pieces of stones were transported through bullock carts. There is one detached sculpture at Koṇārka, which gives an interesting glimpse into the whole of operation. It represents the dragging of a huge stone block by several persons.

The exact manners in which the construction of the temple proceeded and the heavy stone blocks were raised to great heights are not yet to be established with certainty. It is believed that the temple was buried with either sand or earth during the process of construction. After the completion of the temple the sand was removed from the interior. In course of the construction of a temple, on one side an inclined plane was made of earth or sand, through which the stones were dragged to the required height.⁴⁴ This supposition of a slope for lifting of heavy stones, is of course, not without its disadvantages. M.M. Ganguly aptly points out; "even if we admit the possibility of an inclined plane, the question may still be asked as to how they could manipulate such huge blocks at all. There is another difficulty in the assumption of the inclined plane as the structure increases in height the line of the slope changes and hence this contrivance of the inclined plane is to be adjusted at every step of progress by changing the base and height of the plane, and the difficulty is all the more aggravated if the plane be made up of heaps of sand".⁴⁵ A sculptured panel inserted into the wall of the Siddha Mahāvīr temple at Puri, throws interesting light on the subject. The sculpture depicts a temple under the process of construction, where two masons are still working on the top of the unfinished *gaṇḍī* while four other workers are carrying up a rectangular block of stone over an inclined plane. The presence of three pillars to support the inclined plane, whose one end rests on the ground and the other end on the top of the temple, suggests that the slope was made of wooden planks and not of earth or sand.⁴⁶ It indicates a few temples constructed on the support of wooden planks.

Stones were quarried from the nearby hills. After being cut into blocks, some of being huge enough to make *amalaka*, *ghaṇṭā* etc, were dragged easily on the inclined plane. K.C. Panigrahi has referred that the inclined plane for the

Liṅgarāja temple extended as far as Khandagiri hill covering a distance of near about 4 miles.⁴⁷

The above proposition is theoretically sound but in practice it is not easy task. This inclined plane system was not problem for miniature temples or temples of small height. But it was definitely a problem for temples of moderate and extreme heights. In these cases, as said earlier, the temples were gradually buried under earth as they progressed in height. Small blocks of stones were lifted manually. The temple was buried in such a manner that a winding patha is created around the temple. The path was spacious enough to allow the cart to pass. It is easier to drag the cart on the path than on a straight inclined ramp as suggested by some scholars.

The walls of the temple rise straight upto a particular point, the stone slabs have been placed one upon the other. After placing the stones in position outlines of the carvings were drawn. On some of the temples where carvings have not been completed the outlines, they are still discernible. Secondly, sometimes a particular sculpture covers different blocks and it is due to the carvings on the body of the structure itself. After the completion of the *vimāna*, the *mukhaśālā* (*pidhā deuḷa*) was constructed in the same manner.⁴⁸ The bottom ceiling or *garbha muda* of the *jagamohana* internally has four square sized pillars, which support its huge pyramidal superstructure.

The constructional method of the architects was simple. The masonry is of in the dry order; mortar has not been used in the joints. The stones are "held together mainly by a system of counterpoise, the weight of one acting against the pressure of another, much of the stability being a matter of balance and equilibrium."⁴⁹ The stones have been properly cut and their faces have been so finely dressed that when placed one upon the other, the joints are hardly noticed. At places iron dowels have been used to keep the stone slabs in proper position. In later temples as at Koṇārka, the Orissan architects made use of iron beams. The iron beams have been used as supports under the false-roof and under the architraves, which are placed above the doorways. They vary in length to suit the purpose for which they were intended. The iron of these beams is pure wrought iron. The manufacture of the heavy iron beams reveals the smelting and forging abilities of the iron workers of those days.

It is unfortunate that the architects responsible for the construction of the temples did not care to leave their names on record. Even the prominent temples like Jagannātha, Koṇārka and Liṅgarāja remain anonymous. Vidya Dehejia finds its answer in the ancient Indian concept of art as a craft. Art was considered as a hereditary vocation. It was learned and perused like any other profession. The architects and sculptors of an area formed a guild and the service of the guild were requisitioned for the construction of the temples.⁵⁰ Therefore, the members of the guild were collectively responsible for the construction, which did not warrant any name or names to be placed on record.

The Orissan temple style did not represent a fixed type. In the course of its evolution, as the building tradition was handed down from one generation to another, some changes are obvious. But inspite of the stylistic change that distinguishes one phase from another, we find a remarkable continuity in the development of the style till it reaches the climax. We can divide the course of evolution of temple architecture into five phases corresponding to the five principal dynasties that ruled Orissa from the sixth century AD to the sixteenth century AD. The Orissan temples were executed by the *Kaṭiṅga School* of architects.

Most of the art historians have taken help of architectural features and decorative motifs of the Orissan temples to arrive at a tentative chronology and dating. The literary works like *Ekāmra Purāṇa*, *Svarṇādri Mohadaya*, *Ekāmra Candrikā*, *Kapīla Saṁhitā* and the *Mādaḷāpānjī* are not very dependable sources to workout the chronology of the Orissan temples.⁵¹

5. Types and Sculptural Features of Orissan Temples:

The history of sculpture in Orissa in the early medieval period is linked with the development of temple architecture and shares the same evolutionary process as in architecture.⁵² The interior walls of the temple are generally plain but the exterior is fully decorated. The profusion of sculptures on the body of the Orissan temples has evoked admiration of the critics of Indian art. According to Stella Kramrisch, "the coherence of its monumental shape is enriched by its carvings; no where else in India are the walls of the temple as intimately connected with their sculptures. The temple here is a work of monumental sculpture of which the single carvings form the intricate surface".⁵³ The Orissan temples are remarkable for the abundance of sculptures. There are so much of sculpture that

very aptly Stella Kramrisch has remarked "Architecture in Orissa is but sculpture on a gigantic scale".⁵⁴ The artistic activity found expression in images of the divinities, decorative motifs and figure sculptures. The temple sculptures constitute the predominating class among Orissa's artistic achievements.

The interior walls of the *vimāna* as well as *mukhaśālā* are completely undecorated. The *Śilpa* texts are silent as to why the interiors are to be left plain. The interior of the *deula* or sanctum is conceived as the *garbha* or womb of the cosmic being.⁵⁵ In conformity with the idea of *garbha* the walls have been left plain. The plainness of the walls also emphasizes the serene and solemn atmosphere, which is required for the performance of the rituals of the presiding deity. The interior walls of the *mukhaśālās* of the earlier temples were also left plain. The interior of the *mukhaśālā* of a few temples belonging to the later period are found decorated with sculptures. But this practice could not become popular and therefore was not insisted upon. So the interiors of both the *mukhaśālā* and *vimāna* have been kept plain as far as possible but the exteriors have been fully decorated. The plain interior when constructed with the ornamented exterior of the temple, it appears to have a symbolic significance. As Coomaraswamy observes "Love and desire are part of life. Life is a veil behind or within which is god. The outside of the temple is an image of this life, *saṁsāra* and the carvings on it represent everything that belongs to *saṁsāra* and perpetuate illusion, every bond and each desire of loveliness that binds men to the wheel of life and death. Within, in an empty chamber the image of god is alone, lit up by tiny lamps seen from very far away by the approaching worshipper. This symbolism of phenomenal life as an embroidered veil beyond, which the devotee must pass to find his god has perhaps always and everywhere been present, whether consciously or not, in the mind of Indian Cathedral Builders".⁵⁶

A perfect harmony between the architecture and sculpture has been achieved on the Orissan temples. After a period of tentative efforts, the Orissan craftsmen succeeded in achieving an orderly arrangement of the sculptural motifs and cult icons on the body of the temple. They also succeeded in securing the balance between grandeur and beauty; between height and elegance. The sculptures on the Orissan temples have not been treated in isolation from the architecture. The most unique about the Orissan temples is the perfect balance between the architecture and sculptures. The arrangement and distribution of the

sculptures on the temple is so masterfully done that the whole structure bears a graceful appearance. The sculptural repertory consists of human figures including *kanyās* and erotic figures, cult icons, animal figures including mythological and composite features; *kirtimukhas*, *nāgas* and *nāgini*; *caitya* window motifs, decorative designs like scroll works, architectural motifs viz *rekhā*, *pidhā* and *khākharā muṇḍis*. The abundance of sculpture, however, in no way overshadows the architectural greatness and beauty. The sculptures have a vital relationship with the temple surface. When they get detached from the temple, they lose much of their grace and animation. The above mentioned sculptures on the Orissan temples can be divided into two broad categories such as one is non-iconic figures sculptures and decorative motifs and another is cult-images. They are categorically mentioned as follows:-

a. Non-Iconic Figure- sculptures and Decorative Motifs:-

The non-iconic sculptures on temples can be divided into several groups such as female figures, erotic figures (scenes), secular scenes and figures, animal figures, *caitya* window medallions (motifs), *kirtimukhas*, scroll works, hallos, door frames decoration, architectural designs etc. Most of the temples of Orissa, particularly the medieval period, were decorated with these motifs and with them they stood as the epitomes of beauty, breathing a religious favour and serenity around them.

Decorative Female Figures:

Among the decorative motifs of the Orissan temples, the female figures are the most beautiful products of the Orissan sculptors. The grace of woman has always been a favourite theme in Indian literature and art and on the temple walls of Orissa. The female figures occur in a variety of graceful poses and postures. The decorative female figures depicted in the mood of lassitude are known as *aḷasa kanyās* in Orissa. They are shown in various roles such as fondling a child, looking into the mirror, taking out anklets, playing on musical instruments etc. The variety of graceful attitudes, gestures and expressions usual with these figures gave the artist ample opportunity to exhibit the feminine grace to the fullest extent. The specimens from Rājaraṇī, Liṅgarāja, Jagannātha and Koṇārka temples are like love poems written on stone in which the Indian conception of female beauty finds its supreme expression. The best specimens from Koṇārka are so sensitively modelled with remarkable artistic feeling and loving care that Coomaraswamy believes that

“sculptures of women are frankly the work of lovers”.⁵⁷ The *aḷasa kanyās* mentioned above are also popularly known as *nāyikās*. These figures are remarkable for their beauty and elegance and belong to the realm of sophisticated art. They are found in the recesses formed by the pilaster or in the intermediary *rathas* (*pagas*). In most cases they stand on pedestals formed by full-blown lotus; with their well-built breast, gentle hip, narrow waist and ineffable smile on the lips, these figures possess a powerful sensuous appeal. The sculptors had put their best to make these *nāyikā* figures most attractive and charming of all the figures on the temple walls.

The “woman and the tree motifs” or the *śālabhanjikā* (the woman breaking the *śāla* bough) is quite popular in Orissan art, several excellent representations of this charming motif are found from all-important temples of Orissa. The poetic idea that evens an Asoka tree blossoms at the magic touch of the foot of a woman, is a conventional tender expression, which is to be found in several Sanskrit works like the *Meghadutam*, *Mālavikāgnimitram* etc. and this conventional poetical idea has been executed in stone by the ancient artists of Orissa.

Erotic Figures (scenes)

A discussion on Orissan sculpture will remain incomplete without a reference to the erotic figures (scenes), which form an important aspect in the decorative programme of the Orissan temple sculpture. These sculptures can be divided into two broad categories namely amorous couples (*mithunas*) and male and female figures engaged in sexual acts. The first type is sober one. It does not look vulgar in spite of its sex appeal. In this type the couple stands close to each other with a feeling to love. In some examples they place their hands on each other's shoulder and in other hand the male is found directly engaged in various sexual acts. The preservation has gone to such an extent that in one example from Śisireśvara temple the sexual intercourse between a man and an animal has been depicted. In the early temples the *mithuna* figures occur on the walls and recessed *kānṭhī* and sometimes on the doorjambs. They are prominently displayed on the temples and because of their profusion at Koṇārka, that temple is considered to be “the most obscene building in the world by some”.⁵⁸ The second type of sculptures are rarely found on the temples prior to the Vitāḷa Śisireśvara. But from these

temples onwards they are found in increasing number.⁵⁹ From the 10th century AD onwards these sculptures appear on the upper *jāṅgha* of the *bāḍa* of temples.

The occurrence of such erotic sculptures on the body of the religious shrines goes against the sense of morality. Even though sex forms an important aspect of Tantricism, a cult of *Brahmanism* and *Vajrayāna* cult of Buddhism, its public display is revolting to the minds of general Indian people.⁶⁰ The '*Śilpa* texts, discovered so far, are not specific about the purpose of their carvings on the temples. Therefore, it is a wonder how such carvings were allowed and given prominence on the walls of the temples.

K.C. Panigrahi traces the origin of the erotic sculptures to the Tāntricism and the form of *Mahāyāna* Buddhism, which prevailed during the rule of the early Bhaumakaras.⁶¹ In these cults, sex is considered as the means to attain the spiritual merit. He writes, "Having once been allowed to exist in the temples of a particular period they acquired the force of a convention."⁶² According to Jitendranatha Banerjee and Vidya Dehija the sexual scenes on the walls the Varāhī temple at Caurāsī are the visual representation of some aspects of *Kaula-kāpālīka* cult.⁶³

If Tantricism was responsible for the appearance of such sculptures on the temple walls, they would have been limited to the *Śākta* temples only. But they are found carved on the temples of other cults such as Śaiva, Vaiṣṇava and Saura. The temples belonging to the Gaṅga period are gracefully depicted with these sculptures in greater number. On the celebrated Sun Temple at Koṅārka, they have been lavishly displayed. Percy Brown tried to interpret the erotic sculptures of Koṅārka in terms of the *mithuna* movement which, he believed, led to the decline of Orissa. From the historical point of view such a theory cannot be accepted, for the Gaṅga rule was followed by yet another brilliant epoch under the Suryavaṁsi kings of Orissa. It is generally believed that erotic figures are inspired by Tāntric practices, but this may not be always true. In this regard, Karuna Sagara Behera has referred to the fact that far from corrupting people the obscene figures "were in all probability meant to test the self-restraint of a visitor before he was entitled to reap the merits of his visit to the god".⁶⁴ K.C. Panigrahi has advocated such a view in his book, which is reasserted by Behera.

The practice of depicting *mithuna* figures on the doors is very ancient in India. The *mithuna* figures were considered as auspicious symbol and therefore

placed at the entrance to the house.⁶⁵ Perhaps, it was for the same purpose that the *mithuna* figures were carved on the walls of the temples. In India sex occupied an important position in the scheme of life as decided by ancient sages. In this connection A.L. Basham refers, "of all legitimate pleasures, sexual pleasure was thought to be the best."⁶⁶ Therefore, sex has been glorified in the ancient literatures, both secular and religious. Even treatises on the sexual life of man were composed of which *Kāmasutra* by sage Vātsyāyana is noteworthy. Some of the religious sects, of which mention has been made earlier, adopted sex as the means to achieve spiritual merit.

The depiction of erotic motifs has become a part of the Indian artistic tradition and *Śāstric* sanction for it cannot be ignored. The *Bṛhata Saṁhitā* of Varāha Mihira (6th century AD) mentions that doorjambs of the temples should be decorated with several auspicious objects including amorous couples. In the *Agni Purāṇa* we find that doorways should be decorated with *mithunas*. The *Samarāṅgaṇasutradhara* enjoins that women should be represented as engaged in sexual activity. The *Skanda Purāṇa* recommends the depiction of erotic sculptures as device to avert horror and protect the temple from thunderbolt. By carving these auspicious motifs the early artist was not only beautifying the temple but was also ensuring the security of the structure. In course of time, profusion was by product of further celebration and development.

It seems that sex constituted an important aspect of man's activities all through the ages. It was not considered as an outlet of animal possession but what Basham says, "as a positive religious duty".⁶⁷ Therefore; it was natural that the sexual pre occupations of men found manifestation in the temple sculptures. It is wrong to say that the erotic sculptures are noticed on the temples spread all over India, the most notable being the Hindu and Jaina temples of Khājūrāho in Central India. K.S. Behera has suggested in this perspective that their deliberate purpose was not to overwhelm people by vulgarism but to awaken a feeling of aversion for the worldly life for which they stand and lead the devotee into the holy abode of the god.⁶⁸ The *Śirpur stone inscription* of the time of Mahā-Śiva Gupta records: "Oh king; do not turn your mind to this, seeing what has been clearly described of this wonderful world (*saṁhāra*) under the guise of the temple". Deliberate or Purposeless, symbolitcal or mere convention, such sculptures in any case, lend charm and validity to the temple and at once impress a visitor. The presence of

obscene (erotic) figures not only on the Jagannatha temple of Puri, but also in other temples in Orissa has engaged in attention of many scholars to trace its significance. Such obscene figures were intended to protect the structures against lightening, cyclone or other visitations of nature.⁶⁹

Devanganā Desāi concludes by saying that our study of sexual representation in Indian culture convinces us that there is no philosophical or rational motivation behind it. Its presence in religious art is a pointer to the continuity and persistence of primitive and popular cultural elements in a civilized society. Far from being an anomaly in Hindu culture, erotic motifs were in harmony with the religious environment to which they belonged with the majestic, courtly and artistic temples. They are depicted as *aṭṭhāṅkārās* of temples.⁷⁰ Refuting the views of Devangana Desai, another eminent scholar like J.P. Singh Deo has stated that some of the erotic sculptures are based on the poses described in the *Kāmasutra* and are not the works of the imagination of the artists; though some poses of "Sex-yogic" possess.⁷¹ K.C. Panigrahi has described that occurrence of erotic scenes on the Orissan temples is due to the *Tāntric* influence.⁷²

The presence of erotic couples on the temple-walls is by no means peculiar to Orissa, though they are represented more prominently and profusely here in some of temples. From the archaeological evidence available, it appears, it was a part of the Indian temple architecture. In short, they occur on the temples of different cults situated all over India and covering a wide-range of time. It can be said that the erotic sculptures in all its forms found their places on the temples as a result of man's preoccupation in sexual activities, which was then an important aspect of social life. *Tāntricism* or for that matter any other cult, cannot be considered as responsible for their carving on the temples. This much we can say that these cults might have helped their proliferation.

Secular Scenes and Figures -

The temples being primarily the houses of Hindu gods & goddesses, the secular figures are comparatively rare. But mostly executed by secular craftsmen, sculptors portray many aspects of their every day life. As Rabindranath Tagore observes, "The great and little deeds of man, the good and evil occurrences of his daily life, his work and play, his war and peace, his home and the world, cover up the whole temple through series of wonderful pictures." On the walls of Orissan temples can be seen the king with all his majesty, soldiers, *śikṣādāna*

scenes, dancers, hunters and even common labourers carrying loads or dragging stone, indeed the whole gamut of life depicted on the hard surface of stone.

In the Parśurāmeśvara temple we find grills depicted with dancers and musicians. The dynamic sweep and rhythmic movement of the limbs of the dancers endow them with vitality rare in the dance sculptures of India. A similar grill representing dancers hails from the Kapileśvara temple complex. On the walls of the Mukteśvara, Brahmeśvara, Liṅgarāja and Koṇārka temples the depiction of female dancers is fairly common particularly *nāṭamandira* of Koṇārka, with its numerous dance sculptures, is a veritable lexicon of *Oḍiśi nr̥tya*.

In the early temples the percentage of secular figures and scenes is very low. They are completely lost in the vast multitude of divine figures. As it is said earlier, with the evolution of temple architecture more and more secular figures were included into the scheme of decoration and on the temples belonging to the latter period they constitute a considerable number. The royal persons and ascetics are conspicuous by their absence in the early temples. The royal persons appear on the temples like the Brahmeśvara and the Liṅgarāja of Bhubaneswar. In the Varāhī temple at Caurāsī figures of nobility are carved on the bands, which form the lowest level of slopping roofs of the *mukhaśālā*. On the Brahmeśvara temple a panel depicts a scene of what K.C. Panigrahi mentions, a king with his courtiers.⁷³ The *vimāna* and the *mukhaśālā* of Liṅgarāja temple contains more than one panel depicting royal figures. One of them, i.e. on the southern facade of the *vimāna*, depicts a royal figure with a sword in the right hand and what supposed to be a copper plate in the left. The royalty of these figures are indicated by the parasols held over their heads. It seems, the practice of carving figures of kings and the members of the royal family started with the advent of the Somavaṃsis and this practice was followed by the Gaṅgas. Royal figures also appear on the walls of the Sun temple at Koṇārka. We find a number of panels depicting king Narasimha-I in various roles. He sits with folded hands laying down his royal sword at the feet of the Sun god; he demonstrates his skill as an archer, and discusses with learned men. A panel shows the king on a swing in the company of female attendants, while there other panels depict him as worshipping *Śiva-liṅga*, Durgā and Jagannātha, a scene, which not only captures the essence of his liberal policy but also represents the religious harmony that prevailed in medieval Orissa.

The figures of ascetics (*rsis*) were introduced for the first time in the Mukteśvara temple and followed in the other notable temples thereafter. The ascetics are generally depicted in the act of teaching. Sometimes they are shown in emaciated bodies. In the Brahmeśvara and the Liṅgarāja temples the ascetics are found seated against the pillows. Teaching scenes are also noticed on the Jagannātha temple at Puri and the Sun temple at Koṅārka. An inscribed chlorite sculpture from Koṅārka, now preserved in the Indian Museum Calcutta, depicts teaching scenes under a pillared pavilion. Another specimen in Victoria and Albert Museum, which can be claimed with any certainty to be of Koṅārka origin, depicts a seated *guru* and his royal pupil.

Among the secular scenes, the scene of elephant capture is very common and occurs mostly in earlier temples. Hunting scenes occur in the temples like Lakṣmaṇeśvara, Vaitāḷa, Mukteśvara temple etc. In the northern facade of the Parśurameśvara temple there occurs scenes, which has been described by M.M. Ganguly as 'Lion-hunt'.⁷⁴ In this scene the lion, unlike the elephants found in the scene of elephant-capture in the same temple, has not been realistically treated. K.C. Panigrahi opines that it is a fabulous animal.⁷⁵ The military scenes are fairly abundant in temple sculptures. There are many admirable scenes depicting the marching of the army, which consists of foot soldiers, cavalry and elephants. There are several panels in the *piḍhās* of Liṅgarāja temple and in the *upāna* of Koṅārka Sun temple, which depict the marching of soldiers with their usual weapons.

An interesting panel from the *upāna* of Koṅārka temple shows a cooking scene, which is typical of everyday life. The mode of catching elephants, and hunting of animals are also represented, of which there are several examples at Koṅārka. The maritime pride of ancient Kaṭiṅga inspired artists to depict boats in sculptures. An interesting sculpture, now preserved in Orissa state museum, shows two boats with elephants on them. The boat is also depicted on the *bāḍa* of the *bhogamaṇḍapa* of Jagannātha temple of Puri, and below the feet of Bhairava images of Koṅārka Sun temple.

Animal Figures:

The animals represented on the temples include elephant, horse, camel, boar, monkey, bull, lion etc. The representation of a giraffe at Koṅārka is interesting, this being the solidary representation of that African animal in Indian temple art. From early times Kaṭiṅga was famous for its elephants and there is no

wonder that elephants form a very large part in the decoration. Elephants appear in a number of situations; they move in military processions, carry their masters and are driven into the *khedā*. The horses are generally depicted in the context of military scenes.

The animal sculptures are met with both in early and late temples, but their representations at Koṇārka are the most impressive. The free standing elephants in the northern court-yard of Koṇārka are distinguished by dignified bearing and largeness of volume. Leaving apart the broken fragments of seven horses that once dragged the mighty chariot of the Sun god, the two war-horses that are still extant, are indeed among the finest representations of animal form. Commenting on one of these, Havel observes "Had it by chance been labelled 'Roman' or 'Greek', this magnificent work of art would now be the pride of some great metropolitan museum in Europe and America".⁷⁶ Here Indian sculptors have shown that they can express with such fire and passion as the greatest European art, the pride of victory and the glory of triumphant warfare.

In Orissa sculpture lions are generally represented in their stylized forms. Lion sculptures are not peculiar to Orissa alone but "the Orissan artists have added and developed many new features and elements particularly in the treatment of the eyes, the moustaches and the manes, which are original and invigorating contribution to the motifs."⁷⁷ The lion has been represented in various situation. It is seen on both sides of the main entrance as a guard, or a *dvārapāḷa* and towering over a couchant elephant. It is also placed on the roof of the *jagamohana* and is invariably found in one of the three following postures e.g. (1) *uda-simha* or flying lion, as in the temple of Yukti-Kedāreśvara, (2) *jhapā-simha* or rampant lion, as in the temple of Kedāreśvara, (3) *kṣepa-simha* or mad lion, as in the temple of Mukteśvara.⁷⁸ The lion is also noticed in the intervening space below the *amaḷakasīlā*. This representation of the lion is called *dopichhā simhas* or two lions placed back to back. The sculptor was fully aware of the structural use of the lion motif and utilized it in its *dopichhā* forms to support the crowning elements of the temple. The representation of *jhapā simha* is placed on the *rāhā* of later temples, giving the feeling as if the lion is jumping out from the structure with raised paws. The *gaja-simha* or the "lion standing on elephant" motif is notable alike for its symbolic significance and imagination handling. The gigantic pair in front of the *nāṭamandira* of Koṇārka shows this motif as its best. The lion, with

open mouth, lolling tongue, flamboyant manes, protruding eyes stands over the recumbent elephant. The majesty and vigour of the lion in contrast to the attitude of helplessness of the elephant are well expressed by the sculptor.

Apart from the 'lion on elephant' motif, the *vyāḷa* (locally called *Vidaḷa*) figures are very popular in Orissa. The figures of *vyāḷas* or *vidaḷas* have been frequently used for the decoration of the temple walls of Orissa. The word *vyāḷa* is a distortion of *vikāṭa*, which means grotesque. Therefore V.S. Agrawala terms it "Grotesque in India Art".⁷⁹ Various types of *vidaḷas* occur in the *jāṅgha* of temples of later period. These motifs became a regular feature of Orissan temples. The popular devices include *śiṁha-vidaḷa*, *gaja-vidaḷa*, *aśva-vidaḷa* usually carries a rider on the back. The basic appearance is that of a lion, but the bridle and the rider gives it a composite form. The *gaja-vidaḷa* is an imaginative combination of lion and elephant; the body, tail and paws are of the lion but the face is that of an elephant. The *nara-vidaḷa* is a unique product of medieval Orissan art and is found at Koṇārka. It is as O.C. Ganguly points out, "a predominating human conception with a benign and smiling face gently placing one of the paws on the head of the prostrate warrior at the feet, almost in a gesture of benediction, the right hand being posed across the breast almost in an equally amiable gesture of bestowing an *aśirvāda*". Whatever be the type, the Orissan *vidaḷas* in all cases are known for their dignified bearing, vitality and liveliness. The *vyāḷas* are placed in the recesses of the pilaster in the *taḷa-jāṅgha* portion of the *bāḍa*. They are found either on elephant mount or trampling an elephant and belong to different types described in the *Vāstu* texts. Commenting on the *vyāḷa* figures of the Orissan temples, M.A. Dhaky remarks, "The *vyāḷas* on the Kāṇṇiga temples such as Rajarāṇī, Brahmeśvara and Liṅgarāja temple at Bhubaneswar are composed, dignified and seem startlingly alive, a specific Kāṇṇiga trait not paralleled any where else in India."⁸⁰

The elephants on the temples have been most realistically treated. In the Orissan art the elephants occupy an important place. Lion on elephant is a very common motif found in the temples. The Mukteśvara temple (earlier temple) is the only example where we find animal figures in plenty. These include, apart from lions and elephants, crocodiles, tortoise, bull, deer, crab and boar. The horse is noticed to be too frequently represented; but unlike the medieval sculpture of Europe it is far less met with than the lion or the elephant. It is often seen enclosed in panels with beaded borders on the face of the *pidhās* or the *basanta* of the

jāṅgha. At Koṇārka it has been abundantly represented; and the huge one in front of the *jagamohana* at Koṇārka may be considered a masterpiece. In respect of this magnificent work of art, Prof Havell also says "The superbly monumental war-horse in its massive strength and vigour is not unworthy of comparison with Verocchio's famous master piece at Venice".⁸¹

Bull is seen represented in an Orissan temple, more especially in those belonging to the Śaiva sect. It is observed in the Jaina *gumphā* at Khaṇḍagiri as the Vahāna of Rīśava Deva, the first *Tirthaṅkara* of the Jainas.⁸² In a Śaiva temple it is represented as the *vahāna* or carrier of Lord Śiva. The huge bull carved out of a single block and placed in a small temple abutting on the north side of the *nāṭa-mandira* within the precincts of the Liṅgarāja temple, Bhubaneswar, may be cited as a well proportioned and nicely carved example of the animal.

The *makara* or Capricornus like the lotus is an ornamental device, which can be traced from the earliest Buddhist period down to the medieval times, and which is met with in all the Indian Styles of architecture and sculpture. In the medieval Orissan sculpture the *makara* is seen as a gargoyle or long projecting spout through which rain water or temple washings are meant to be discharged clear of the wall; it is also noticed at the springing of the arched gateway or *torana* in front of the temple. The *torana* of the temple of Mukteśvara may be cited as an example. The most elaborately and artistically worked gargoyle of Rāma Caṇḍi temple at Koṇārka may be cited as a fine specimen of this decorative form. The *makara* is represented in various forms, with huge distended jaws set with teeth, with a short or elongated curling snout, or trunk and magnificently carved fins and tail.

Caitya Window Medallions:

The *caitya* window medallions are important popular decorative motifs of the temples of Orissa. These motifs resemble with the window on the facade of the rock cut-*caitya*-hall. In the early temples two superimposed *caitya* windows have been decorated on the front facade of the *deula*. About the 10th century AD, as at Mukteśvara, only one *caitya* window is depicted on the *rāhā* of the *gaṇḍi*. Flanked by *Yakṣa* figures and crowned by *kirtimukha*, the motif is extremely elaborate and imposing and is known as *bho*.⁸³ In later temples the *bho* motif continues but in Gaṅga temples, it is not as striking as at Mukteśvara. Appearing on the *bāḍa* and on the *śikhara* of the temples they are found enclosing mostly cult

images. We do not notice the *caitya* medallions in such large number in the temples belonging to the later temples. The *caitya* window designs also appear on other parts of the temple and the Orissan artists have shown their talent in creating new patterns.

Vajra-Mastakas:-

The *vajra-mastakas* are prominent ornament on the *gaṇḍi*, smaller examples on other parts of the temple, consisting of *caitya* medallions formed by pearls or ribbons issuing from a *kirtimukha* or lotus design at the apex. The symbolism is complex and involves dual complementary Agni and Soma characteristics. Among the motifs incorporated into the design are lions, *makaras*, *gāṇḍharvas*, *gaṇas*, *mithunas* and deity viz *Naṭarāja*, conch shells and a hanging bell. When the wings support *gaṇas*, it is called a *bho*. It was believed that the security of a temple depended on the strength and stability of this ornament.⁸⁴

Kirtimukha:

The *kirtimukha* or the "face of glory" is an important decorative motif on Orissan temple. Originally, it meant a hideous mask. The design represents a fierce-looking lions head with its bulging eyes, fanciful horns, upper jaw (open mouth) and absence of the chin. Sometimes the motif consists of a lion-face with pearl-strings drippings from its mouth. The *kirtimukha* is also combined with *makara toraṇa* and the *caitya* window. On the religious shrines it has been used as an auspicious symbol to ward off the evils.⁸⁵ The upper *caitya* medallions of the *vajramastakas* on the *rāhā pagas* of the *vimāna* of the earlier temples are formed by the strings of pearls issuing from the mouth of the *kirtimukha*. Here the *kirtimukhas* appear very prominently. The elaborate *bho* motifs on the *rāhā pagas* of the temples like the Mukteśvara and the Gauri are also surmounted by flanked by *yakṣas* holding in their hands chains that intersect the chain with a bell that hangs down from the mouth of the former. *Kirtimukhas* also occur in panels on the pilasters forming parts of the wall of the Vaitāla temple. In this example, the *kirtimukhas* are flanked by the *vyāḷas* with riders on their backs. Strings of pearls drip from the mouth of both *kirtimukhas* and flanking lions. *Kirtimukhas* decorating the pilasters on the walls are also found in the temples of the later period. The only difference that can be marked with the *kirtimukhas* on the later temples is the enlargement of the hanging strings of pearls.

Scroll Works:

The scrollwork is the "Orissan ornament par-excellence" and it found its "richest soil in Orissa". In carving scroll work, as D.P. Ghosh points out, "the Orissan sculptors easily excelled his Greek Compeer". Orissan scrollwork, called *dāli* or *latā*, is extremely beautiful and varied in design. The Orissan artists evolved a number of artistic type locally known as *phula-latā*, *patra-latā*, *vana-latā*, *phāsa latā*, *cakri latā*, *jīva latā* etc. The *vana-latā* represents the luxuriant foliage of the forest. Scrolls containing various animals with tiny circles are called *Jīva-latā*. The *purna ghaṭa* or the "vase and foliage" motif was the most typical design found on early temples. Lotus medallions and bands of lotus petals shown in triangular and wavy pattern are prominently shown in the early temples, but in the later temples these are completely absent. Generally, the pillars and the pilasters are decorated with scroll-works, but in later temples narrow bands of scrollwork also decorate the *śikhara*s. The scrollwork, with its variety, artistic richness and precision in execution requires a separate study by itself.

Halos:

All the cult images on the temples of the early period invariably have halos behind their heads. Even the *dvārapālas* have haloes. It is interesting to note that the *nāyikās* of the Vaitāḷa temple are provided with halos and so also the non-divine figures of the Kosleśvara temple at Baidyanātha. But in later temples we do not notice haloes even behind the heads of the most of divinities.

Door-frame Decoration:

The doorframes of the Orissan temples are elaborately ornamented. Even the door frames of the earliest temples are not an exception to it. The jamb consists of three or four bands of decorative designs, which include various floral, creeper motifs, *jāli* work, scrollwork, *gelbāi*, (creepers with frolicking boys), flying *apsarā* figures and occasionally *mithuna* figures. At Baidyanātha and Cārdā the innermost jambs are relieved with entwined *nāgas*, but in some later temples like Rājarānī massive *nāga* pillars flank the doorjambs. In the *mukhaśālā* of the Simhanātha temple figures of *Saptamātṛkās* and Virabhadra in vertical alignment are depicted on either side of the door.

In the lower portion of the jambs we generally find *dvārapālas* and *dvārapālikās*, sometimes above double *vyālas*. In the temples of the earlier phase the figures of Gaṅgā and Yamunā with their respective mounts are shown beyond

the *dvārapālas*. But in later temples the figures of these river goddesses do not appear in the same places. The *nāga* figures holding foliated vases with canopies of snake hoods are depicted by side of the *dvārapālas* in the *mukhaśālā* of the Śiśireśvara temple. This feature seems to have been borrowed from the Laṭitagiri door-frame.⁸⁶ In later temples occasionally male and female figures are depicted within niches at the bottom of the jambs. The *gelbāi* design occurs on the doorframes of temples. C.L. Fabri describes these designs as "the most attractive and original specially of Orissan decorative art".⁸⁷

The image of Gaja-Lakṣmī is normally carved on the centre of the doorway lintel, but in some temples either Ganeśa or *Lākuliśa* takes the place of Gaja-Lakṣmī. The figures of *navagrahas* are carved on the architrave above the doorway lintels of the most of temples.

Other Decorative Designs:

Besides the above decorative elements, other designs have also been used for the purpose of the decoration of walls of the Orissan temples. Of these, the architectural designs such as *pidhā muṇḍis* (miniature representation of *pidhā deūlas*) and *khākharā muṇḍis* (miniature representation of *khākharā* temples) decorate the subsidiary *pagas* on the upper and lower *jāriṅhas* of both the *rekhā* and *pidhā deūlas* respectively. In some (rare) temples we also notice the *rekhā muṇḍis* (miniature representation of *rekhā deūlas*) as the decorative elements of the *bāḍa*. These are the standard decorations for the later temples. The niches of these designs house *pāśvadevatās*, various cult images, *mithunas*, couples in sexual position and other figures like *dikpālas*.

The temples belonging to earlier phase also contains some other decorative designs such as *jāli* and *jharāvali*, which are rarely found in later temples. Decoration with large rounded dots is very popular with the earlier temples like the Paraśurāmeśvara, Svarnajaḷeśvars, Vaitāḷa and Kuālo. Even if the dots occur in later temples, these are not as large in size as found in the above-mentioned earlier temples.

b. Cult Images:

The Cult-images rigidly follows canonical and iconographic injunctions. Most of these images were meant for regular worship, while others are shown on outer walls of the monuments. All these figures may be grouped accordingly to their religious affiliation and iconography.

Jaina Images

It is evident from the relief of Khaṇḍgiri and Udayagiri caves that the worship of the images of Jaina *Tirthaṅkaras* was not popular in Orissa in the early centuries preceding the Christian era. Most of the images of *Tirthaṅkaras* and their *Śāsana devīs* discovered from different parts of Orissa may be assigned to a period between the 7th and the 12th century AD. This indicates that in the early medieval period the worship of Jaina images had become popular and a developed iconography was already in vogue.⁸⁸ Among the Jaina images, Rīśavanātha, Pārśvanātha and Mahāvīra are fairly common while Amrā, the *Śāsana devī* of Neminātha, is known in a variety of forms.

The notable sites for Jaina sculptures are Khaṇḍgiri, Pañcagan, Kākatpur and Bāṇapur in undivided Puri district, Jāipur and Hātadiha in undivided Cuttack district, Bālasore town and Jaleswara in Balasore district and Jaypore, Suāi, Kecalā, Bhairabsingpur in Koraput district etc. Besides the Orissa State Museum, the Jaina temple at Cuttack contains a number of old Jaina images collected from Orissa. It is also interesting to find a small image of *Tirthaṅkara* placed in a niche of the Jagannātha Temple at Puri.⁸⁹ It is quite natural to expect Jaina images on the Jaina temple at Subei. The shrines contain the images of the *Tirthaṅkaras* with their respective identifying animals carved on the pedestals. Vidya Dehejia identifies a twelve-armed deity as Cakreśvarī, the *Śāsana devī* of the first *Tirthaṅkara*.⁹⁰ Another image of Cakreśvarī is also worshipped in the Bhagabatī temple at Jaipur in Koraput district.⁹¹ The Jaina images are not found in other early temples of Orissa except at Subei.⁹² Comparatively with the other images of Hinduism Jaina images are rarely found in the walls of the early as well as the later period temples of Orissa.

Bhuddist Images:-

The sculptors were under no obligation to depict Buddhist themes in the Brāhminical temples. The Buddhist art flourished in Orissa during the period of Bhaumakara rule. The discovery of a large number of Buddhist images from different parts of Orissa and the remains at Ratnagiri, Udayagiri and Lalitagiri of Jāipur in undivided Cuttack district bear its evidence. Therefore, it was natural that the Brāhminical art would have been influenced by the Buddhist art tradition. It is said that the *Lākulīśa* image, found on the temples of Orissa, is almost a replica of

the Buddha in the *dharma cakra-pravartana mudrā*. It was not unusual on the part of the sculptors, who had previous experience of executing Buddhist images, to attribute Buddhist characteristics to the Brāhminical temples. It was also found their entry into the temple walls. K.C. Panigrahi identifies such Buddhist images on the *mukhaśālā* of the Śiśireśvara temple.⁹³ They are *Amoghasidhi*, *Jambhāla* and *Avalokiteśvara*, it could be possible in the atmosphere of religious toleration, which prevailed at that time. The carving of so many Buddhist images on the Śiśireśvara temple make it belonging to Bhauma epoch, which witnessed the glorious days of Buddhism and to which belonged some of the finest Buddhist images, now preserved in the Orissa State Museum and when the Buddhist *vihāra* at Ratnagiri acquired prominence. In a *pidhā muṇḍi* niche of the upper *jāṅgha* of the *bāḍa* of the *vimāna* of Jagannātha temple at Puri, contains an image of Lord Buddha, one of the *avatāras* of Lord Viṣṇu. Achutarajpur in Puri district has yielded a large number of images, which are of outstanding importance from the point of iconography and art. Although the Buddhist images are noticed in the different sites of Orissa but they are comparatively rare in the walls of the temple like Jaina images.

Vaiṣṇavite Images

The Viṣṇu images discovered in Orissa can be divided into three groups viz standing, seated and reclining types of which the standing images are the most numerous in Orissa. The Viṣṇu images usually hold *śaṅkha*, *cakra*, *gadā* and *padma*. Such images are worshipped in temples at Gandharāḍi in Phulbāni district, Ganeśvarapur near Chhatīā in undivided Cuttack district, Kantiḷo in Nayāgarh district. Besides, one of the corner shrines of the *pacāyatana* temple at Kuāḷo in Dhenkānāla district is dedicated to Viṣṇu. From this it appears that Vaiṣṇavism did not have that much importance as Śaivism had. Therefore, the images of Viṣṇu and his incarnations have not received prominence on the temples. These images rarely occur on the Śaiva temples of the early period. It is only on the Simhanātha Śiva temple that we notice substantial number of Vaiṣṇavite sculptures. The northern wall of the *mukhaśālā* is embellished with the images of various forms of Viṣṇu. It is difficult to explain this unusual feature of temple sculptures. The Prāchi valley has yielded numerous Mādhava figures of outstanding importance.

The extant *āsana murtis* and *śayana murtis* of Viṣṇu are comparatively rare. There is a small seated image of Viṣṇu in the Museum at Kenduli, while a large size headless figure in the Orissa State Museum shows Viṣṇu in the *lalitāśana* flanked by Bhudevī and Śrīdevī. The *śayana murtis* of the Viṣṇu are known from Jāipur, Paliā, Kaupura, Bhimakāṇḍa and Sāraṅga.

Beautiful images of Lakṣmī-Nārāyaṇa hail from Liṅgarāja compound, Pratanagari and Caurāsī. The magnificent image from Caurāsī shows the two deities with their usual Vaiṣṇava emblems. Lakṣmi-Narasimha images occur at Kenduli, Cuttack town, Liṅgarāj temple complex (Bhubaneswar), Puri and other places. In the earlier temples, all the forms of Viṣṇu are shown in *saumya* or calm form. Even the Narasimha image is not shown in the *ugra* or terrific form.⁹⁴ The Varāha and Narasimha forms of Viṣṇu occur more frequently than the other forms. There is an image of Varāha carved on the inner wall of the *vimāna* of the Vaitāla temple. He holds an axe in one hand and a pot in another. Long back R.D.Banerjee came across images of Viṣṇu at Gandharāḍi, but now the whereabouts of these images are not known.⁹⁵

Reliefs illustrating the ten incarnations of Lord Viṣṇu are found on the wall of several temples of Orissa. In the ruined Maṇibhadreśvara temple (11th century AD) at Bhubaneswar the figures of *avatāras* such as Matsya, Kurma, Narasimha, Rāma, and Kalki are still extant. The *avatāras* of Lord Viṣṇu including Buddha and Kalki can be identified in the famous Jagannātha temple (12th century AD) and Mādhavānanda temple (13th century AD).⁹⁶ The sculptures illustrating Trivikrama, Varāha and Narasimha incarnations are usually placed as *pārśvadevatās* in Viṣṇu temples and outstanding examples of such images occur at the Jagannātha temple of Puri.

The images of Lord Kṛṣṇa are very rare in their occurrence in the earlier temple sculptures of Orissa. Panels depicting the scene of Kṛṣṇa killing *Kāliya nāga* are found in the Siṁhānatha and the Māṇikeśvara temples. Identical reliefs showing Kṛṣṇa standing before his mother Yasodā who is engaged in churning the curd are found in one of the corner shrines of the Brahmeśvara temple and the Liṅgarāja temple. K.C.Panigrahi gives much importance to these reliefs in order to establish the contemporaneity of both the temples.⁹⁷ In the later period, the life history of Lord Kṛṣṇa has popularly been depicted in the different temples of

Orissa. After the removal of plaster, various scenes of the life story of Kṛṣṇa can be identified in the sculptures of Jagannātha temple of Puri. In the Orissan temple art the following themes seem to have been popular; 1. the story of Kṛṣṇa's *Janmāstami* (Caṇḍeśvara); 2. *Putanābadha* (Simhanātha), *Kesi* and *Vrusāśura badha* (Vaidyanātha, Simhanatha, Jagannātha temple), 4. *Śakata bhāṅga* (Jagannātha temple), 5. Infant Kṛṣṇa with Yasodā (Liṅgarāja and Cateśvara), 6. Subjugation of *Kāliya nāga* (Sukleśvar, Orissa State Museum and Jagannātha temple), 7. Yāmaḷārjuna *bhāṅga* (Ganeśvarapur and Mukhaliṅgam), 8. *Vastraharaṇa* (Viṣṇupura panel in the Orissa State Museum), 9. Uplifting of the Govardhan mountain (Viraṅchi Nārāyaṇa temple at Paliā, Jagannātha temple and Koṇārka temple) and *rāsaliḷā* scene (detached sculptures at Viṣṇupur, Jaya-Vijaya doorway of the Jagannātha temple).

The cult of Kṛṣṇa was quite popular in all parts of Orissa. Stray images of Gopinātha of the Gaṅga period are known from different places. The well-known outstanding specimens are from Bāliantā and Hirāpur. Gopinātha is worshipped at Dāṇḍa-Mukundapur, Remuṇā, Sākhī Gopāla and other places. Among the images, a beautiful figure of Kṛṣṇa-Viṣṇu, in the Orissa State Museum, is of particular interest. The group representation of Balarāma, Ekanamsa and Kṛṣṇa-Vasudeva are known from Tirintura and Liṅgarāja temple complex and such figures have great significance in the context of Jagannātha 'Trinity'.

Śaivite Images:

Śiva –

The forms of Śiva, as represented in Orissan art, are varied. They fall under two categories: one showing the god in the *ugra* (terrific) form and the other depicting the *saumya* (peaceful) aspect. These images can also be classified, according to their postures, as *sthānaka* (standing), *āsina* (seated), *nṛtya* (dancing) and *devī sahita* (with the consort).

The Mukhaliṅga aspect is illustrated in extant specimens from Sitabinji, Jāipur and Dakṣiṇa Sāsana. An interesting relief from Simhanātha temple depicts the *Liṅgodbhavamurti* of Śiva, while *Maheśamurti* forms are available at Paraśurāmesvara and Sukleśvara temples. There is a fine specimen of standing

Candraśekhara figure of Śiva at Khichingi. The Gaṅgādhara aspect of the god is shown at Simhanātha. Śiva in his *bhikṣātanamurti* is represented on Paraśurāmesvara temple and at Śukleśvara. It is believed that the *Pāśupata* sect of Śaivism found its way into Orissa during 6th-7th centuryAD.⁹⁸ The organizer of *Pāśupata* sect was *Lākulisa*, who was considered to be last incarnation of Lord Śiva.⁹⁹ With the growing of popularity of the *Pāśupata* cult the image of *Lākulisa* began to be carved on the Śaiva temples of Orissa. He has been frequently depicted in the earlier temples, but in later ones he has not been given so much importance. In the earliest ones like, the Bharateśvara and the Parśurameśvara, *Lākulisa* has been depicted without his disciples. In the subsequent temple, he has been associated with either four or six of his disciples. *Lākulisa* is shown sitting in *Yogāsana* on double petalled lotus with eyes half-closed and hands in *dharmacakra-pravartana mudrā*. The beautiful *Lākulisa* figure from Śukleśvara temples depicts him in the characteristic *dharmacakra-pravartana mudrā*. *Lākulisa* images, holding *Lākuṭa* and shown in the seated pose, are quite frequent in the sculptures of Orissa. Besides several representations from Bhubaneswar, images of Śaiva-*Lākulisa* also hail from Mukhalingam, Khiching, Simhanātha and Balasore.

Orissan temple sculptures showing the *saṁharamurti* (destructive form) of Śiva such as *Andhakāśura badha murti* and *Gajāsura badha murti* hail from Bhubaneswar. There is a large size image of Bhairava from Orissa in the Indian Museum, at Calcutta. The figures of Bhairava, associated with Śakti cult, occur at Hirāpur and Kundeśvar. The standing Bhairava image from Khiching, though damaged, is one of the finest representations of its type in Indian art. Equally magnificent are the four faced dancing Bhairava figures seen on the *jagamohana* of Koṇārka Sun temple.

The multi-armed *Naṭarāja* images in *catura* pose dance are noticed on the temple of Orissa. The early temples of Bhubanesvara such as Paraśurāmesvara, Vaitāya, Çisireçvara, Mārkaṣṭhadeçvara, etc contain *Naṭarāja* figures inside *caitya* arches. Detached sculptures showing Çiva in dancing form are known from Asanpat, Çukleçvara, Mukteçvara compound, Amaigāi and Rāṣipur-Jhariāl. The earliest image of *Naṭarāja* (5th-6th centuryAD) is from Asanpat and this is now preserved in the Orissa State Museum. In all Orissan temples, the *Naṭarāja* is depicted in *liṅgita* or '*catura* poses. The *Naṭarāja* images of all the temples belong to one broad type, though there are minor variations in different representations in the same temple. Therefore, the images bear no chronological

significance.¹⁰⁰ Normally the *Natarāja* is eight or ten armed. His two upper most hands hold a snake over the head. Of the main pair of hands, the left is turned horizontally towards the right. In most of the cases he is shown in association with Ganeṣa but in the Bharateṣvara temple Kārtikeya takes the place of Ganeṣa.

Śiva is also depicted in company with his consort Pārvatī. The combined form is called Hara-Pārvatī or Umā-Maheśvara *murti*. On the basis of the sitting arrangement, the images can be grouped into two categories. In the first category Śiva and Pārvatī are seated close to each other on a common platform. Pārvatī is on the left of Lord Śiva. The image of Śiva is four handed. Pārvatī's left hand firmly rests on the pedestal and the right on the shoulder of her husband whom, she casts a sweet glance. Their respective mounts, bull and lion, are carved on the pedestal. In the second category Pārvatī sits on the lap of Śiva. In the left hand she holds a mirror while the right hand encircles the neck of her husband. Śiva keeps his right hand round his consort. As usual their mounts are carved on the pedestal. This category of Hara-Pārvatī images are noticed in later temples. The Hara-Pārvatī image of the first category is found in the early temples of Orissa. In the Brahmeśvara temple it is depicted on the lintel above the doorway. Here Śiva and Pārvatī are seated on the Kailāsa flanked by their attendants and with their mounts depicted below.¹⁰¹ The *murtis* of Śiva showing his marriage with Pārvatī, are noticed in sculptures of Bhubaneswara as well as in other Śiva temples of Orissa. A detached sculpture from Viṣṇupur (Puri) belonging to late 13th century depicts the scene in some details. The figures of Umā- Maheśvara are very common in Śiva temples of Orissa as *āvaraṇa devatā* or *pārśvadevatā*.

The composite aspects of Śiva, represented by the figures of Hari-Hara, Śiva-Surya, *ardha-nāriśvara* etc are known from the temple sculptures, especially from Śatrughneśvara, Vaitāḷa, Liṅgarāja and Koṇārka. *Ekapāda* is one of the manifestations of Lord Śiva. This type of image is noticed in the southern side balustraded window of the *jagamohana* of the Grameśvara temple at Vira-Pratāpapur village of Puri district. It is the best specimen of the *Ekapāda* form of Lord Śiva.

Ganeśa:-

The extant reliefs and single sculptures of Ganeśa give us an idea about the iconography and the typical Orissan mode of representation. Ganeśa usually appears as a *pārśvadevatā* in a Śaiva temple and his depiction without mouse seems to be an earlier convention. The Ganeśa images of Orissa generally fall under four categories such as *sthānaka*, *āsina*, *nṛitta* and *devī-sahita*. Several seated and standing forms of Ganeśa are known from Bhubaneswara, which teems with numerous Śiva temples. Beautiful representations of the seated form are available at Parasurāmeśvara, Śisireśvara and other temples. One of the finest standing types of Ganeśa is seen in the southern niche of the Liṅgarāja temple. Several dancing forms of Ganeśa are known from Khiching, Champanātha, Bhubaneswara, Parahat, Algum and other places.¹⁰² Ganeśa is shown along with the *devī* in a specimen from Jagannātha temple compound. Images of five headed Ganeśa, one in the British Museum, and another fixed on the wall of Siddha Mahāvira temple of Puri illustrate altogether unique iconographic types. The four handed image of Ganeśa generally displays rosary, broken tusk, a pot of sweet balls and a long handled *kuthāra* in his hands.

Kārtikeya:-

Most of the figures of Kārtikeya in Orissa are shown in the role of *pārśvadevatā* in Śiva temples. Kārtikeya is usually shown in standing (*sthānaka murti*), seated (*āsina murti*) on his peacock mount and riding forms (*Yanaka murti*). In the representation of this divinity is noticed on early temples such as Paraśurāmeśvara and Śisireśvara. The Image of Kārtikeya is shown without the *kukuṭa* (cock) but in later specimens beginning with Mukteśvara, the cock becomes his characteristic attribute. Kārtikeya riding on his mount is known from Vaidyanātha, Paschimeśvara temple while another is stuck to a miniature temple in the Yameśvara compound. The *sthānaka murtis* of Kārtikeya are found in large numbers. Kārtikeya is sometimes shown as six-faced and specimens of this type exist in the Vimalā temple of Puri and Gateśvara temple at Algum. A fragmentary relief, now in the collection of the Orissa State Museum, depicts the Mythology connected with the birth of Kārtikeya.

Kārtikeya generally has his coiffure arranged in the *śikhāṇḍaka* mode, consisting of looped- meshes, characteristic of boyhood and is richly bejeweled with the foremost ornament being the *vyāghranakha*, necklace of tiger-claws and tortoise pendants. He holds the *śakti* in one of his hands and is accompanied by his peacock-mount who frequently trods on a serpent. Towards the end of the 9th century AD the *kukuṭa* (rooster cock) is added as an attribute, which he holds in one of his hands. On later standing images, the *kukuṭa* is invariably held in the major left hand near his hip while a small image of Devaseṇā stands below holding its feet with her uplifted right hand. In most of the early images of Kārtikeya hold a *vija-puraka* (ball of meal) in one of his hands while in several late examples the *śakti* is replaced by a trident.

Śākta Images:-

The extant Śākta images in Orissa are also quite numerous. It will be difficult even to give a short account of all these images and here only a brief references can be made to the important forms of the *devī*. Pārvatī in a standing pose is usually placed as the *pāśvadevatā* in a Śaiva shrine and fine chlorite images of the goddess are known from the Somavaṁsi times. As an example, we may refer to the very beautiful image of Pārvatī in the northern niche of the Liṅgarāja temple. Besides being worshipped as the presiding deity, *Mahisamardini* is also known in the role of the *pāśvadevatā*. Two armed figure of *Mahisamardini* from the Virajā temple, assigned to the Gupta period shows the earliest form of the goddess in Orissan art. Beginning with a two-armed image the form developed into four armed image, eight armed and ten-armed ones with characteristic attributes. Again *Mahisamardini* images can be divided into three distinct types taking into account the changes in the form of the buffalo demon. In the early images the demon appears in buffalo form, next he is shown with human body and buffalo head; and finally the form crystallizes into human form issuing out from the decapitated trunk of a buffalo. The important images of *Mahisamardini* are known from Bhubaneswara (Vaitāḷa, Śisireśvara and Liṅgarāja temple compound), Khiching, Orasāhi, Vateśvara (Bhagabatī compound), Śukleśvara, Adaspur, Motiā, Ambapadā and other places.

The worship of the *Saptamātrikās* formed an important aspect of the Śākta cult in Orissa. The images of the *Saptamātrikās* are found carved on the both early as well as later temples of Orissa. According to the Śaiva *Āgamā* texts, they are Brāhmaṇī, Maheśvarī, Kaumārī, Vaiṣṇavī, Varāhī, Indrāṇī and Cāmuṇḍā. In the temples, they are shown, seated with their respective mounts at the bottom. The respective mounts are swan, bull, peacock, Garuḍa, buffalo, elephant and owl. In the later temples deadbody eaten by jackel takes the place of owl for Cāmuṇḍā. The *mātrikās* sitting in a row is flanked by Virabhadra and Gaṇeśa on either side. Of the *mātrikās*, Cāmuṇḍā is the most terrific in appearance. She has four arms, emaciated body with shrunken belly. In the body the veins and ribs are prominently displayed. With drooping breasts, sunken eyes having protruding eye-balls, bald head. She wears a skull garland. In Cāmuṇḍā "the Orissan artists have skillfully produced one of the most terror-striking image, not a lifeless fetish of uncultured people, but a concrete representation of the esoteric symbolism underlying one aspect of the Tāntric faith".¹⁰³ An important development in the iconography of the *Saptamātrikās*, as noticed for the first time in the Pātāleśvar temple at Pāikapadā, is the depiction of babies on their laps except Cāmuṇḍā. The images of *Saptamātrikās* are also noticed in temples such as Paraśurāmeśvara, Vaitāla, Simhanātha and Mukteśvara. Again such images are known from Sherāgarh, Gāredipancan, Khiching, Sathalpur, and Belkhandi etc. The outstanding large size images of *Saptamātrikās* hail from Jāipur (at *Dasaśvamedha ghāt*) and Puri (inside the Mārkaṇḍeśvar temple complex). Equally massive are the figures of Vaiṣṇavī, Varāhī, Indrāṇī and Cāmuṇḍā from Dharmasālā now preserved in the Orissa State Museum. The images of *Saptamātrikās* discovered in Orissa fall under two categories, the earlier and the later. The earlier *mātrikās* do not hold babies, but babies are invariably associated with the later types. The latter convention was established from about the Somavaṃsi period.

The *mātrikā* images of Varāhī and Cāmuṇḍā are also worshipped indivisually in many places of Orissa. The cult of Varāhī is known from images discovered from Caurāsī, Bayālisbāṭī, Bhubaneswar (Liṅgarāja compound), Sātabhāia, Narendrapur, Baṅcua and Domagandari. Varāhī is the presiding deity of the beautiful *khākharā* temple at Caurāsī. Cāmuṇḍā is the presiding deity of the Vaitāla temple. She is also worshipped at Avana and Khiching.

The cult of the 'Sixty-four Yoginis' also prevailed in Orissa. The two famous *Yogini pithas* of Orissa are located at Hirāpur and Rāñipur Jhariāl. Particularly the chlorite images of Yoginis from Hirāpur are among the group can be recognized the figures of Agneyī, Narasinhī etc. The other images of *devī*, such as Maṅgaḷā at Kākatpur, Caṇḍī images at Bāli Haracaṇḍī and Kendulī, detached *devī* images from Pedagadi, Carcikā of Bāñkī etc are of great iconographic interest. The mother aspect of the *devī* is clearly emphasized in the images of the Bhadrakālī from Bhadrak and the Bāṭa Maṅgaḷā of Puri.

Pārśvadevatās:-

Another feature of the Orissan temples is that the three side central niches of the *bāḍa* of *vimānas* (main *deuḷas*) contain images of *pārśvadevatās*, who are closely related to the presiding divinity. For example, the *pārśvadevatās* in a Śaiva temple are Ganeśa, Kārtikeya and Pārvaṭī or Hara-Pārvaṭī. In place of Pārvaṭī, occasionally the image of *Mahisamardinī* is found. In a Vaiṣṇava temple, the *pārśvadevatās* are three incarnations of Lord Viṣṇu i.e. Varāha, Narasimha and Trivikrama. In a Sun temple different forms of the Sun god are found. While in a *Śākta* temple they are three forms of *devī*. In the majority of the temples, *pārśvadevatās* were carved out of separate chlorite stones and then inserted into the niches prepared for the purpose. This has resulted in the loss of *pārśvadevatās* in some of the temples, because they are liable to be removed easily. But in temples like the Vaitāḷa, the Bhṛṅgeśvara at Bajrakot, the Svapneśvara at Kuāḷo, and the Māñikeśvara at Śukleśvara the *pārśvadevatās* are carved out of the stones that form the outer walls of the temples. They are carved out of several blocks of stone and the joints are clearly visible on the images. Because of this the images have not been removed from the niches. K.C.Panigrahi finds this technique of carving in the monastic ruins at Ratnagiri and assigns it to the Bhauma epoch.¹⁰⁴

We can notice certain variations in the iconography of the *pārśvadevatā* images by which they can be assigned either to early or later period. For example, Ganeśa in the earlier temples does not have mouse as his mount but in late temples, mouse is found with him. Similarly Kārtikeya is shown with only peacock in the early temples, but in later temples he is shown with both peacock and cock.

The flower *Ketaka* shown in one of the hands of Pārvatī in the early temples but it changed to lotus in the later temples.

In the place of Pārvatī *Mahisamardini* appears as the *pārśvadevatā* in some temples. Apart from appearing as *pārśvadevatā*, this image also occurs separately on the walls of the temples. These images have chronological significance so far as the treatment of the buffalo-demon is concerned. In the earlier temples the goddess is shown killing the demon, which is a buffalo headed human figure. In the later temples, the demon is depicted as issuing out of the decapitated body of the buffalo. In the most cases the goddess has eight hands. The other variations noticed in *Mahisamardini* images on the temples have no chronological significance.

Surya Images:-

In Orissan art, Surya is shown in human form besides being represented by means of lotus flower. The extant images of Surya can be divided into three principal groups viz: (1) in standing or seated pose without a chariot, (2) Surya is depicted without its lower part and (3) Seated or standing form with a chariot.

One of the earliest reliefs of Surya is noticed on the Parsurāmeśvara temple where the god is represented without the chariot. He holds lotus in his two hands and is shown with the Northerner's dress. The beautiful figure of Surya in the lower *caitya* window of Vaitāla temple is depicted with Ushā and Pratyusa on either side or Aruṇa as charioteer in the front. The lower portion of the god has not been carved. The seated representations of Surya hail from Mukteśvara, Khiching and other places. The figure of Surya, placed as a *pārśvadevatā* on the western niche of the Varāhi temple at Caurāsī, with Daṇḍa and Piṅgaḷa on either side, is a remarkable specimen of the seated type. The extant standing varieties of Surya from Champanātha, several accessory figures are shown. The lotus carrying god has a coat of mail on the chest but in still later representations, this feature disappears and the composition becomes more elaborate with addition of subsidiary figures. The large size images of the god Surya placed as *pārśvadevatās* in Koṇārka Sun temple are remarkable for their iconography and superb workmanship. Surya in the form of riding a horse, as seen in the northern niche of

the temples, is unique in the realm of Indian art. The Sun god from Koṇārka, now preserved in the National Museum, New Delhi is another masterpiece of Orissan sculpture.

Navagrahas:

A row of either eight or nine *grahas* or planets are carved on the architrave above the doorway lintel of the temples. The *graha*-slabs are found in most of the temples except the Vaitāla and Śisireśvara temples of Bhubaneswara. According to the Hindu Mythology, the propitiation of *grahas* leads to annihilation of evils. It is perhaps because of this reason that the *grahas* have been associated with the temples. In pre-Somavaṁsi temples of Orissa as for examples at Paraśurāmeśvara, only the eight *grahas* are found depicted on the panel. All the *grahas* except Surya and Rāhu hold rosary in right hand and water pot in the left. These *grahas* are, Rabi (Sun), Soma (Moon), Maṅgala (Mar). Budha (Mercury), Bṛhaspati (Jupiter), Śukra (Venus), Śani (Saturn) and Rāhu (ascending node of Moon). Beginning from the Somavaṁsi period, as at Mukteśvara, all the nine *grahas* are depicted. The number of *grahas* increases to nine with the addition of Ketu (descending node of Moon). It is difficult to explain the occurrence of eight *grahas* in the earlier temples even though the idea of *navagrahas* or nine planets was known to Varāha Mihira, the famous astronomer of the sixth century AD. Vidya Dehejia is of the view that the preference to *astottari* system of Indian astronomy was adopted by the Jains even though they were aware of the existence of nine *grahas*.¹⁰⁵

All the *grahas* are depicted as youthful figures except Rāhu and Ketu. Rāhu is depicted half bust in terrific form. The lower part of Ketu is in the form of a reptile. Except the last two, all are depicted in sitting position with rosary in their right hands and water jars in the left. But Rabi or Sun holds a lotus flower. Soma or Moon has a crescent behind his head. Bṛhaspati is shown bearded. Sometimes they have haloes behind their heads.

In 1924 R.P.Chand, the then Superintendent of the Archaeological Section, Indian Museum, Calcutta first drew the notice of scholars to the names of the planets inscribed on the door architrave of the sanctum of the Paraśurāmeśvara temple of Bhubaneswara.¹⁰⁶ K.C.Panigrahi discovered the second inscription of the

graha slab of the Śatrughneśvara temple. He assigned the Parśurāmeśvara and Śatrughneśvara temples on the polaeographic grounds to the first quarter of the 7th century AD.¹⁰⁷ No other temple in Orissa bears such inscribed *graha* label. The *navagraha* slabs of the Jagannātha and Koṇārka temples represent the typical Orissan mode of depicting them in a row.

Dikpālas:-

The eight *dikpālas* are usually carved in their respective directions on the *bāḍa* of Orissan temples. They are the guardian deities of the eight quarters. The available evidence at Ganeśvarpur indicates that they make their appearance in the temples of the Somavaṃsi period. The Rājarānī temple is distinguished by its beautiful standing figures of *aṣṭa-dikpālas*. The seated *dikpālas* occur at Brahmeśvara, Liṅgarāja and Jagannātha temples. The consorts of the *dikpālas* make their appearance in the temples of the 13th century AD.¹⁰⁸ The eight *dikpālas* or cardinal deities have been prominently carved out according to their positions as mentioned in the Lexicography of Amarakośa. From the survey, it appears that no temple before 1000AD was adorned with *dikpālas*. In the constructive order from the eastern quarter are to be placed Indra, Agni, Yama, Nairṛta, Varuṇa, Vāyu, Kuvera and Isāna.

The *Pratimā-Lakṣaṇa* and *Bṛhat Saṃhitā* give the description of the vehicles and weapons (*āyudhas*) of the 8 *dikpālas*. The quarters, vehicles and weapons of the *dikpālas* of the Rājarānī temple are noted below.

Name	Quarter	Vehicle	Weapons
Indra	East	Elephant	<i>vajra</i> and <i>ārikusa</i>
Agni	South-east	Ram	<i>akṣamālā</i>
Yama	South	Buffalo	<i>daṇḍa</i> and <i>khadga</i>
Nairṛta	South-west	human body	<i>khadga</i> and <i>dhāla</i>
Varuṇa	West	<i>Makara</i>	<i>saṅkha</i> and <i>padma</i>
Vāyu	North-west	Deer	<i>cakra</i> and <i>ketana</i>
Kūvera	North	seven pitchers	<i>vara</i> and <i>abhaya</i>
Isāna	North-east	Bull	<i>trisula</i> and <i>kapāla</i>

The images of the above *dikpālas* of the Rājarānī temple of Bhubaneswar are in a good state of preservation and that of the Varuṇa is a fine specimen of image sculpture. All the images of the *dikpālas* are carved out in standing postures.¹⁰⁹ In the Rājarānī temple there is finest representation of the *dikpālas*. M.M. Ganguly remarks that the importance of *dikpālas* in the temple architecture of Orissa, but he does not notice the female energies of the *dikpālas*.¹¹⁰ The image of *dikpālas* and their *Śaktis* have been carved in various ways by different sculptors in a period of 500 years from 1000 AD.

Other Deities:

Gaṅgā and Yamunā –

The river goddesses, Gaṅgā, Yamunā appear on the door jambs of the *vimānas* and the *mukhaśālās* with their respective vehicles *makara* (crocodile) and tortoise. They also appear on the walls of *antarāla* of the Sirṁhanātha temple.¹¹¹ The depiction of river goddesses on the doorjambs is a Gupta legacy. In the later temples they are conspicuous by their absence.

Gaja-Lakṣmī –

In many of the temples the image of Gaja-Lakṣmī is carved on the centre of the doorway lintel. She is depicted seated gracefully on a lotus with two elephants pouring water over her head from upturned jars on both sides. Two types of representation of Lakṣmī are noticed. In one the goddess is shown sitting cross legged and in the other she is seated in *lalitāsana*

Semi-Divine Figures

Among the semi-divine figures mention may be made of flying *vidyādharas*, *yakṣas*, *yakṣinis* and *suparnas* (bird with human head). They have been occasionally depicted on the walls of the temples and bear no chronological significance. In the later temples, the *Yakṣas* are represented with their hands uplifted as if raising heavy structures. The knees are bent with the weight of the raised structures. But *nāga-nāgini* figures have an important place in the temple structures. Individual figures of *nāga* are rare in the temple sculptures. Detached stone blocks containing figures of *nāga* are noticed in the different parts of Bhubaneswar of which two from the compound of the Mukteśvara temple and one from the Śiśireśvara appear to have belonged to temples. The figures of *nāga*, serpent; fabulous creature with a human bust, serpent-tail and a canopy of serpent

hoods and its female counter part is *nāgini*. The *nāga* figures of the Mukteśvara and the Śiśireśvara compounds are represented as human figures with canopies of snake hoods and holding foliated vases in their hands.

The *nāga* figures appear as *dvārapālas* flanking the doorway of the Śiśireśvara temple. These *nāgas* are standing figures, each with a canopy of snake hoods over the head and holding a foliated vase. After the Śiśireśvara temple, the *nāgas* do not appear in purely human form. In the later temples, they are found entwined with the pillars. Such *nāga* pillars appear for the first time in the twin temples of Gandharāḍi and the Varāhī temple at Caurāśī. These massive pillars, entwined with the *nāgas* and *nāginis* flank the doorway and the windows of the *mukhaśālā*. Here the *nāgas* and the *nāginis* are represented combining both their human and reptile forms. The upper portion is in human form with a canopy of hoods over the head and the lower portion is the form of reptile. They are twisted round the pillars in such a way that both the faces with hoods and the tails remain on the front side. Such pillars are also found in the entrance to the Panca-Pāṇḍava temple at Ganeśvarpur and the Rājarāṇī temple at Bhubaneswar.

Apart from the above pillars, *nāga* pilasters are noticed in the recesses formed by the *pagas* on the *vimāna* of the Varāhī temple at Caurāśī and the Tirtheśvara, the Gauri temple at Bhubaneswar and on both *vimāna* and *mukhaśālā* of the Mukteśvara temple at Bhubaneswar. These *nāga* pilasters also appear in the outer walls of the *bhogamaṇḍapa* of the Jagannātha temple at Puri. At the base of these pilasters two small lions are carved crouching on two elephants. The objects in the hands of the *nāgas* vary from temple to temple. A difference is also noticed in the manner how they are shown on the pillars. At Gandharāḍi and Caurāśī, *nāgas* are shown ascending the pillars with their tails at the bottom, whereas in some of the temples they are shown descending the pillars with their tails at the top. The treatment of *nāgas* in the *nāga* pilasters of the *mukhaśālā* of the Kosaleśvara temple at Baidyanātha is different from the others. Here the *nāgas* are purely in reptile form.

Mythological Stories:

The tendency for story telling is a feature of the art of the early as well as later Orissan temples. The theme always remained the Hindu mythology. In the Paraśurameśvara temple the story of Śiva curbing the pride of Rāvaṇa has been depicted in a panel on the front *rāhā* of the *vimāna*. The same panel has been

repeated in the same position of the Śatrughneśvara temple; the *rāhāpaga* of the *vimāna* on the southern side bears the panel depicting Śiva begging food from his consort. The recessed *kān̥thi* of the Svarnajaleśvara temple is relieved with scenes from the *Rāmāyaṇa* and the *Mahābhārata* such as, the meeting between Rāma and Sugrīva, Rāma killing the golden deer, Rāma killing Bālī and the fight between Arjuna and Śiva in the guise of *Kirāta*. Mythological scenes have also been carved in the recessed *kān̥thi* of the Śatrughneśvara temple. The edges of the lower eaves of the *mukhaśālā* roof of the Śiśireśvara temple are relieved with reliefs from the epics. We can also notice scenes from the *Rāmāyaṇa* on the lower most eaves of the *mukhaśālā* of the Sindhvanātha temple. Some of the episodes can be recognized in the reliefs of the Svarnajaleśvara, Varāhī temple at Caurāsī, Gaurī temple at Bhubaneswar, Sun temple at Konārka (detached sculpture in the Orissa State Museum), Anantavāsudeva temple at Bhubaneswar, Somanātha temple at Viṣṇupur and the *bhogamaṇḍapa* of Jagannātha temple at Puri. Some of the loose slabs found near the Māṇikeśvara temple at Sukleśvara are relieved with scenes from the *Rāmāyaṇa*.

The sculptures of the temple give us some indication about the mode of their carving. Some of the Orissan temple sculptures were lime washed, plastered or painted with red and traces of these are still visible. "The sculptures of Paraśurameśvara and Mukteśvara temples at Bhubaneswar and of the Konārka temples were lime-washed at different intervals of time, and those of the Liṅgarāja coated with fine plaster consisting of 3 parts of lime and 1 part of sand".¹¹² The brick red paint applied on the Mukteśvara temple at Bhubaneswar was prepared by the mixture of clay with local red ochre or haematite.¹¹³ The sculptures engraved in the *bhogamaṇḍapa* of the Lord Jagannātha temple, are made of yellowish sand stone rendered red-ochre.

The brief survey of the various aspects of sculpture given above shows not only the achievements of Orissan art but also gives us fair insight into their characteristic features. As in other parts of India, stone is the material par excellence for sculptures in Orissa and besides Khondalite, the sculptors made use of hard chlorite in which an almost metallic finish was possible. The Orissan sculptors have shown their calibre by mastering over technique. They could carve both large and tiny figures with astonishing skill and precision. In the Indian art, as a whole, the sculptures of Orissa occupy an honoured position and even if placed side by side

with other Indian sculptures they can be easily identified as hailing from Orissa. For example, the wheels of Konārka are different from those found in South India. In the cult images some significant divergence can be noticed. The Sun images of Orissa are different from the Surya figures of South India where the feet of the god are left bare. The artistic movement found its fullest expression in the 13th century AD.

6. Paintings of Orissan Temples:

Orissa, the land of the artistic Utkāṣas, occupies a proud place in India in respect of her ancient monuments, many of which are still in an almost perfect stage of preservation. But, the traditional painting in Orissa has not yet been highly placed. From the ancient time, painting in Orissa was prevalent and it had its own peculiarity with the regional paintings. From the ancient *Purāṇas*, *Kāvya*s, work of art, inscriptions and the *Mādaḷāpāñjī* of Lord Jagannātha temple, we find the vivid evidences of it. Paintings cannot be as durable as sculpture. So there is no clear proof of the ancient paintings from the pre-historic period except rock paintings of Sundargarh, Kalahāṇḍi and Sambalpur districts.

a. Types of Paintings:

Materialwise the traditional paintings of Orissa can be divided into four main branches i.e. 1. Murals (paintings on wall), 2. *Pattacitra* (paintings on cloth), 3. *Pothicitra* (paintings and engravings on palm leaf) and 4. Paper paintings. This chronology is overlapping and not linear because all these four branches have been executed simultaneously. Professionwise, it is the art of the *citrakaras*, the traditional painters and novices as well as free lancers. The Murals and *Patta* paintings are the work of the *citrakaras*, whereas the palmleaf and paper are ascribed to the other group. Considering the formats, the Orissan paintings are vertically divided into two groups, the Murals and miniatures comprising palmleaf *patta* and paper paintings.

b. Subject Matters of Paintings:

Every composition of the Orissan painting is divided into two major parts such as the subject matter of the painting and decorative pattern. Generally, the subject matters belong to representative categories. Again the representative class is sub-divided into natural and conventional form. The flora and fauna have been copied from nature as well as the traditional symbolic representations. The human figures were mostly drawn from memory and this explains the artistic

pattern of the faces with long eyes, straight noses and rounded chins. Each artist followed the traditional formula for the ground drawing and almost all the figures are drawn in profile. The paintings generally represent both the social story of *maḷu-baidya* (patient and doctor), *keḷā-keḷuṇi*, *Nāgārjuna*; bull-fighting and mythological story of *Mahisamardini*, stories of gods and goddesses, *Ananta Sāyee*-Viṣṇu, *Kṛṣṇalīlā* and *Rāmalīlā* scenes. The decorative parts are purely ornamental patterns. These types of regular and irregular decorative patterns consist of various scrolls, birds, creepers, tassels and geometrical designs. Among other designs inspired by vegetable life, but combined with other elements, may be mentioned the well-known flower and vase motif like *patta kumbha*. It is the natural aesthetic pattern of Orissa. In spite of different divisions and sub-divisions the lotus motif has also been used with greater skill and variety. Of the entire ornamental pattern that has been closely borrowed from vegetables, the lotus motif is most common and prominent in Indian art. The depiction of the *nāgabandha* of two or four serpents was also an artistic pattern of Orissan decoration.

In Orissa, temples are generally decorated with paintings in the innerside of *jagamohana*, *nāṭamaṇḍapa* and *bhogamaṇḍapa* respectively. The paintings in temples are found from the inner sidewalls, pillars, ceilings, doorframes etc. The interiors of the temples in the Puri Jagannātha temple complex are the best example to assess the decoration of the style. On the other hand, it is really amazing to see so much of vitality and freshness that still remains in the tradition of mural paintings. The Jagannātha temple of Dharakota painted in the early twentieth century is the glaring sample, which upholds the glory of Orissan painting tradition.

c. Mural Painting:

The Mural painting of Orissa has been brought to the light at Sitabhinji in the district of Keonjhar, in the 2nd half of the 20th century. It is well-known that a glorious and brilliant horizon has been presented to the cultural History of Orissa by the temple of supreme Lord Jagannātha at Puri. There are some paintings on relief sculptures and walls inside the Jagannātha temple complex. From these paintings we know the garments, social customs and ornaments prevailing at that time. Apart from the wall paintings the *citrakaras* of Puri paint the *aṇasarāpatīs*, *yatripatīs*, *rathas*, *caṇḍan maṇḍapa*, *Jagati* and *cāpa* of Lord Jagannātha.

The technique and process of wall paintings in the temple of Jagannātha of Puri were in different *style*. Their composition, colours and finishing were influenced by the later South Indian School to a certain extent.¹¹⁴ Oriya artists began with the same faith in the realness of the paintings that was shared by the South Indian painters. The traditional painters were appointed by the court of Narasirinha Deva with a view to decorating the Jagannātha temple for the first time. Again it is found from the *Mādaḷāpāñjī* that Pitamber Pattanaik also painted the *jagamohana* of Mahā Lakṣmī temple and Guṇḍichā temple of Puri. This painting belonged to the period of Gajapati Kapilendra Deva.¹¹⁵ The oldest Indian painting has two major branches such as *vidhacitra* and *avidha citra*. The *vidha citra* is based on the studies of life in general and the *avidha citra* is revealed in a special effort to produce faithful portraits. There are several instances of portrait paintings in Oriya literature. The “Candra Kaḷā Kāvya” by Kavi Surya Baḷadeva of the 18th century has an interesting stanza on portrait work. Apart from the literary evidence on the practice of Mural painting in Orissa, a startling discovery has been made in much later temples of southern parts of Orissa.

The temples of Orissa are the shining instances of the Orissan sculpture and architecture. The painting in Orissa is as old as sculpture and architecture. The traditional painting, which was prevalent upto this period, had been influenced by the Rajput technique and South Indian technique. The Orissan School of painting very closely follows the great traditions of sculpture of Puri, Bhubaneswar and Koṇārka. Śrī Jagannātha temple at Puri is the centre of the theosophical activities in Orissa. Like the *Kāḷighāt* painting of Bengal and *Bṛhedeśvara* painting of Tānjāvar, the traditional ‘Pattā painting’ of the Jagannātha temple is connected with the holy place. The painters are engaged on hereditary basis by the temple and are known as *sevakas* of Śrī Jagannātha. Pilgrims from the whole of India come to Puri. By their regional art consciousness, a relation is established with the artists of Puri. The kings of Orissa while embarking on a conquest, conquered many kingdoms as the symbol of their victory. Hence there is the influence of Rājastāni paintings, Jain manuscript paintings, Kāḷighāt paintings and South Indian paintings on traditional paintings of Orissa. Orissan paintings has not only absorbed that influence, but has digested them. However there is marked peculiarity in Patta paintings in Orissa. We can divide the traditional painting into three main schools. The first school is found in Puri and its adjacent areas like Raghurājpur, Vira Pratāpapur, Itāmāṭi and

others. The second school is known as *Dakṣiṇī* and it prevails in the district of Ganjām, Digapahaṇḍi, Cikiti, Pāraḷākhemuṇḍi, Dharakoṭe, Ghumusara etc. are the areas of this *style*. The third school prevails in the Sonepur, Balāṅgir, Sambalpur areas and is known as Campamāḷa School.

The traditional paintings in Orissa have been patronized by the kings and the *Zamindārs* of the state. The kings in Orissa have not only nurtured the sculpture by establishing the temples and gods and goddesses in them but also have encouraged the artists by employing them in decorating the temples and courts. .

Usually, the subject matters of these traditional paintings are based on the stories of gods and goddesses of the *Purāṇas*. This is the greatest pride of the traditional Indian paintings. Orissan Patta-painting is the visual expression of a cultural movement with roots in a great spiritual upsurge. Orissan patta-painting is not a sudden development unrelated to the life of Utkala, but is the culmination of a spiritual, social and literary revival of the 'Śrī Jagannātha Cult'. In order to enrich the theme of the *Purāṇa* stories, animals, birds, flowers, leaves, trees, creepers are introduced in the paintings. However, these are of minor importance. Elephant, horse, deer, parrot, peacock, lion, tiger, *Kadamba* tree, *Asoka* tree, mango leaves, green coconuts possess major importance in the Orissan paintings. At times the human qualities are expressed in these animals, birds, trees and creepers. Sometimes the pictures of *yakṣas*, other gods and goddesses are painted following the limbs of birds and animals. For example, the paintings of Narasiṁha, *gajānana hayagrīha* and *nāga kanyā* are important. Among these the combination of the head of an elephant with a human body is imagined to be *gajānana*, of the head of a lion with a human body is Narasiṁha, of the head of the horse with the human body is known as *hayagrīha* and of the human body with a serpent is described as *nāgakanyā*. Besides, the pictures of Durgā Mādhava, Kandarpa ratha, Kamakunjar, Kama kusuma and Navagunjara have also been painted.

In the painting of Navagunjara, limbs of parrot, cock, bull, lion, horse, tiger, peacock, serpent and man have been blended to make a beautiful form. This description is also found in the Oriya *Mahābhārata* of foremost poet Śāraḷā Dās, during the period of Gajapati rule in Orissa. A painting of Navagunjara is depicted in the ceiling of the *jagamohana* of the Guṇḍicā temple at Puri and it has been depicted that Lord Kṛṣṇa appeared before Arjuna in the shape of Navagunjara.

Among other designs inspired by vegetable life, but combined with other elements, may be mentioned the well-known flower and vase motif like *pattā kumbha*. It is the national aesthetic pattern of Orissa. This motif is generally depicted on the base of the doorjamb of the *vimāna* and the *jagamohana*. Of the entire ornamental patterns that have been closely borrowed from vegetables, the lotus motif is most common and prominent in Orissa.

d. Paintings and Sculptures in Relation:

In the pictorial tradition, painting is closely related to sculpture. In the Orissan *Śilpa* tradition, paintings were termed *lekha*, as in *Śilpaprakāśa*, which when referring to paintings goes on to say that "it is done on stone and on walls inside doorways (interior walls)" and that the beautiful art of painting (*lekhāvidyā*) has a variety of flavours.

In India, as also in Orissa, sculptures are painted. The stone carvings on the ceiling of the *jagamohana* of Mukteśvara temple at Bhubaneswar seem to have been painted as these reveal the traces of pigments. Traces of red pigments are also noticed on the stone sculpture of Ganeśa in the southern niche of the Liṅgarāja temple, Bhubaneswar. It is customary to paint all the sculptures, which are kept in the shrines for worship because sculptures without painting are considered unsuitably for worship. The opening of the eyeballs or paintings of the eyeballs, which is known as *Netrotsava* is the highlight of the painting ritual. This is an annual event in temples, *mathas* and even in house shrines. It is an important ritual in the Jagannātha temple at Puri and elsewhere. This is a clear indication that painting supplements a sculpture and makes its presentation more effective and expressive.

The sculptural motif of Navagunjara is found in the Śiva temple at Chhanameri in Ganjām district and western side outer enclosure of the Jagannātha temple of Puri. The Navagunjara in the Mural painting at Dharakote Jagannātha temple with possible elaborations in the thematic renderings is of course rare in sculptural art.

We have also to take into account of the pictorial traditions of composite figures of Navagunjara, *Kandarpa-ratha*, *Kāma Kunjara* of Deccani, Mughal and Rājsthāni paintings, which have influenced the painters and sculptures in Orissa. There are two samples of motifs, which have been painted and sculptured almost alike. This one is a sculpture of Lakṣmī-Narasimha of the

17th/18th century inserted in to the wall of small temple at Jānḷā in Puri district. The most remarkable feature of this sculpture is the concept to identify Narasimha with Jagannātha. The other is the relief panel on *Rāvaṇa chatravaṅga* inserted in the *doḷavedī* in Puri town.

The modern temple art is the best example of traditional and modern motifs. While the lion which the goddess Durgā rides represent the crude version of British lions, the one standing solitary as *vāhāna* figure outside the temple is a replica of Orissan sculpture. The painted cement works, which emerge from the renovated schemes of old temples seem to engulf and eventually replace the age old Orissan pictorial tradition. This has happened at Puri, Jāipur, Bāripadā, Berhampur and Bhubaneswar.

e. Paintings and Architecture in Relation:

The architectural structures and features, which appear in Orissan painting, offer a very interesting study. These figures, which are painted to substantiate the thematic narration and the background motifs and decorations, have been mostly derived from Orissan classical temple architecture as well as from vernacular traditions. Except in *Śilpasāstras*, architecture as a separate theme has not been depicted but certain properties of the architectural tradition appear very often in paintings. These are the *maṇḍapa* (porch) and the temples. Besides, architectural features like *bedhā* (decorative frames), *toraṇa* or arch and pillars also appear in the Orissan paintings. The graphical representation of the pilgrim town of Puri in Mural, *Patta* as well as in palmleaf is a very popular theme related to architecture.

It is known from the above discussion that the temples of Orissa are finely designed with separate style of architecture and excellently decorated with sculptures and its traditional paintings.

References:

1. T.V. Sairam, *Indian Temple Forms and Foundation*, New Delhi, 1982, pp. 18-19.
2. "Hayaśirsa Pancarātra", quoted in *Haribhakta Viṭāsa; Agnipurāṇa*, Chapter-61, vs. 19-27.
3. Vidya Dehejia, *Early Stone Temples of Orissa*, New Delhi, 1979, p.20.
4. *Isāna Śiva Gurudeva Paddhati* and other Texts.
5. R.D. Banerjee, *History of Orissa*, Vol.II, Calcutta, 1931, p.335. See R.P.Das, "Terminology of Orissan Temple Architecture", in *National Seminar*, Lalitakalā Academi; New Delhi, Dec; 1994 and also see K.C. Panigrahi, *Archaeological Remains at Bhubaneswar*, Calcutta, 1961, p.52.
6. K.V.S. Rajan, *Early Kāṭiṅga Art and Architecture*, New Delhi, 1984, pp.VIII.
7. James Fergusson, *History of Indian and Eastern Architecture*, London, 1875, p.414.
8. "The Inscription of the Amṛteśvara temple at Holāḷa of Karnaṭaka", in *Madras Epigraphicā Report*, 1914-15, p.90. Also see Stella Kramisch, *The Hindu Temples*, Vol.-1, Calcutta, 1946, pp.286-295.
9. S.K. Sarasvati, "Temples of Orissa", in *OHRJ*, Vol-1; No.-4, Bhubaneswar, 1935, pp.233-235. Also see K.C. Panigrahi, *Op-cit*, pp.213-218.
10. R.C. Majumdar, *Ancient India*, New Delhi, First (Edn.), 1952, p.436.
11. Alice Borner & Śādāśiva Rathaśarmā (Annotated and Translated), *Śilpa Prakāśa* of R.C. Kaulacara, Leiden, 1976, p.XXVI.
12. T.P. Bhattācharya, *The Cannons of Indian Art (A Study on Vāstuvidyā)*, Calcutta, 1986, p.227.
13. N.K. Bose, *Canons of Orissan Architecture*, Calcutta, 1932, p.5. Also see Vidya Dehejia, *Op-cit*, pp.189-199.
14. Vide *Hātigumpha Inscription*, Line-17.
15. D.C. Sircar and S.R. Sharma (Eds.), "Dasagobā Copper Plate of Rājārāj-III dated Śaka 1120 i.e. corresponding to 1198 AD", in *Epigraphicā Indicā*, Vol. XXXI, 1956/57, pp.251-252.
16. N.K. Bose, *Op-cit*, p.78.
17. In Oriya language the temple is called *deula*.
18. N.K. Bose, *Op-cit*, p.78.
19. S.N. Rajguru, *Inscriptions of Orissa*, Vol.III; Part-II, Bhubaneswar, p.345.
20. Rarely the temple has a starshaped layout or a circular plan to suit the rituals (Causathi Yogini temples at Hirāpur and Rānipur-Jhariāl).
21. D.R. Das, *Temples of Orissa*, New Delhi, 1982, p.78.
22. Vidya Dehejia, *Op-cit*, pp.20-21.

23. K.S. Behera, "Brahminical Temples of Orissa," in *Orissa Review* (Monument Special), Orissa Government Press, Cuttack, 1976, p.56.
24. N.K. Bose, *Op-cit*, p.79.
25. In the temple of Lord Jagannātha of Puri, the *kanika paga* of the *gaṇḍi* of *vimāna* is divided into ten *bhūmis* or storeys.
26. According to Donaldson the alignment of *pagas* of the *gaṇḍi* and the *bāḍa* of the *rekḥā deuḷa* is a central Indian feature introduced in Orissa by the Somavaṃsi ruler. Also see T.E. Donaldson, "Decorative Programme of Superstructure on the Orissan Rekḥā Deuḷa", in M.N.Das (Ed), *Side Lights on History and Culture of Orissa*, Cuttack, 1977, pp.578-578.
27. T.E. Donaldson, *Op-cit*, 1977, p.584.
28. K.C. Panigrahi, *Op-cit*, p.54 and 98.
29. *Ibid*, p.52.
30. "The Ananta Vāsudev Temple Inscription", in *OHRJ*, Vol-1; No.4, p.284. It refers to the auspicious pitcher capital (*maṇḍaḷa purna kumbha*) of the temple.
31. In a few Śiva temples the *ākāśa liṅga* takes the place of *kaḷasa*.
32. "The Caṭeśvara Temple Inscription", in *Epigrāphicā Indicā*, Vol.XXIX, Part-V, p.128. It refers to the fluttering beauty of the banner of the temple.
33. The *rekḥā deuḷa* also houses the *Śākta* deities. For example, the Bāli-Hara caṇḍi temple on the sea shore near Brahmagiri area of Puri district houses a ten armed image of goddess Durgā.
34. Devala Mitra, *Bhubaneswar*, New Delhi, 1961, pp.18-19.
35. R.C. Majumdar (Ed.), *The History and Culture of Indian People*, Vol-V (The Struggle for Empire), Bombay, 1957, pp.554-554.
36. Devala Mitra, *Op-cit*, p.48.
37. K.C. Panigrahi, *Op-cit*, 1961, p.61
38. Kṛṣṇa Deva, *Temples of North India*, New Delhi, 1969, Plate No.7.
39. K.S. Behera, *Temples of Orissa*, Orissa Sahitya Akademi; Bhubaneswar, 1993, pp.100-101.
40. Devala Mitra, "Four Little known Khākharā Temples of Orissa", in *JASB*, Vol.II; No.1, Calcutta, 1960, pp.1-23.
41. Stella Kramrisch, *Hindu Temples*, Vol-1, Calcutta, 1946, p.9.
42. *Epigrāphicā Indicā*, Vol. XXXVI, pp.200-202 ff, "Sakaḷabhubane Nirmālya Sutradharsya"
43. G.S. Das, *Exploration of the Prāchi Valley*, Utkala University; Bhubaneswar, 1958, pp.12-17.
44. K.C. Panigrahi, *Op-cit*, 1961, p.66.
45. M.M. Ganguly, *Orissa and Her Remains*, (Ancient and Medieval), Calcutta, 1912, p.151.

46. N.K.Bose, "A Temple Under Construction", in *Journal of the Indian Society for Oriental Art*, Vol. XII, 1945, pp.196-198, Also see K.S. Behera, *Op-cit*, 1993, p.10-11.
47. K.C.Panigrahi, *Op-cit*, p.66.
48. *Ibid*, pp. 66-67.
49. Percy Brown, *Indian Architecture, (Buddhist and Hindu Periods)*, Bombay, 1965, p.109.
50. Vidya Dehejia, *Op-cit*, p.20
51. K.C. Panigrahi, *Op-cit*, p. 22.
52. K.S. Behera, "Traditions in Sculpture", in *Art Tradition of Orissa*; Edited by Orissa Sahitya Academi; Bhubaneswar, 1982, p.33.
53. Stella Kramrisch, *Op-cit*, pp. 216-217.
54. *Ibid*, p.218.
55. Vidya Dehejia, *Op-cit*, p. 31.
56. A.K. Coomarswami, "Four Days in Orissa", in *Modern Review*, April; 1911, p346.
57. *Ibid*, p.350.
58. K.S. Behera, *Op-cit*, 1982, p.36.
59. The Muktesvara temple in Bhubaneswar is the only temple after the Vaitāla- Śisiresvara where such figures do not occur.
60. A.N. Parda, *Early Temples of Orissa*, New Delhi, 1999, p.58.
61. K.C. Panigrahi, *Op-cit*, 1961, p. 20.
62. *Ibid*, p. 105.
63. Jitendra Nath Banerjee, "The Varāhi Temple at Chaurāsi", in *Felicitations Volume presented to Mahāmahoopādhyāya Dr. V.S.S Mirashi*, Nagpur, 1965, pp.349-354. Also see Vidya Dehejia, *Op-cit*, 1982, p. 20.
64. K.S. Behera, *Op-cit*, 1982, p. 36.
65. T.P. Bhattacharya, *Op-cit*, p. 228.
66. A.L. Basam, *The Wonder That was India*, Third Edition; New York , 1968, , p.172.
67. *Ibid*.
68. K.S. Behera, *Op-cit*, 1982, p. 37.
69. Chintamani Acharya, "A Short Account of Puri", in *Orissa Review*, (Monumental Special), Orissa Government Press, Cuttack, 1949, p.24
70. D. Desai, *Erotic Sculptures of India; A Socio-Cultural Study*, New Delhi, p.1975, p.203.
71. J.P. Singh Deo, "Erotic Art on Temple Architecture", in *The Orissa Historical Research Journal*, Vol.XXXII; Nos -1&2, Orissa Government Press, Cuttack, 1986, p.12.
72. K.C. Panigrahi, *Op-cit*, 1961, p.130ff.

73. *Ibid*, p.118.
74. M.M. Ganguly, *Op-cit*, 1982, p. 305.
75. K.C. Panigrahi, *Op-cit*, 1961, p. 120.
76. E.B. Havell, *Indian Sculpture and Painting*, London, 1928, p.146.
77. K.S. Behera, *Op-cit*, 1982, p. 38.
78. M.M. Ganguly, *Op-cit*, pp. 203-204.
79. V.S. Agrawala, "Foreword" in M.A. Dhaky, *The Vyāla Figures on the Medieval Temples of India*, Varanasi, 1965, p.5
80. M.A. Dhakey, *Op-cit*, p. 19.
81. E.B. Havell, *Op-cit*, p. 147.
82. M.M. Ganguly, *Op-cit*, pp. 206-207.
83. K.S. Behera, *Op-cit*, 1982, p. 40.
84. T.E. Donaldson, *Hindu Temple Art of Orissa*, Vol.III, Leiden, 1985/86, P.1188.
85. V.Ramasubhramanian, "Ganapati Vinayak Gajānana worship-Analysis of an Integrated Cult", in *Bulletin of the Institute of Traditional cultures*, Madras, January-June; 1971, Madras, pp.122-23.
86. *Memoirs of Archaeological Survey of India*, Vol.-XLIV, P.II, Plate-III, 3.
87. C.L. Fabri, *History of the Art of Orissa*, New Delhi, 1974, p.39.
88. K.S. Behera, *Op-cit*, 1982, pp. 41-42.
89. *Ibid*, p.42.
90. Vidya Dehejia, *Op-cit*, 1979, p. 103.
91. K.S. Behera, *Op-cit*, 1982, p. 43.
92. K.C. Panigrahi, *Op-cit*, 1961, p. 93.
93. *Ibid*, pp.38-39, plates-19, 21.
94. Jitendra Nath Banerjee, *The Development of Hindu Iconography*, New Delhi, 1974, p.416.
95. R.D. Banerjee, "Antiquities of Bauda State", in *JBOHRS*, Vol.XV, 1929, PP.64-86.
96. K.S. Behera, *Op-cit*, 1982, p.45
97. K.C. Panigrahi, *Op-cit*, 1961, pp. 164-165
98. J.K. Sahu, "Śaivism in Orissa", in M.N.Das (Ed), *Sidelights on History and Culture of Orissa*, Cuttack, 1977, p.329.
99. Jitendra Nath Banerjee, "Lākulisa, the founder or Systematiser of the Pāsupata system", in *Proceedings of the Indian History Congress*, Jaipur Session, pp.32ff.
100. K.C. Panigrahi, *Op-cit*, 1961, pp.137-141.
101. A.N. Parida, *Op-cit*, p.54.
102. K.S. Behera, *Op-cit*, 1982, p.48.

103. Jitendra Nath Banerjee, *Op-cit*, 1974, p.507.
104. K.C. Panigrahi, *Op-cit*, 1961, p.40
105. Vidya Daheja, *Op-cit*, p.66
106. *Annual Administration Report – Archaeological Survey of India*, 1923-24
107. *Journal of the Asiatic Society of Bengal*, Vol-XV, Calcutta, pp.109-118.
108. K.S.Behera, *Op-cit*, 1982, p.53.
109. P.Acharya, "Dikpaḷas and Their Śaktis in Temples of Orissa", in *OHRJ*, Vol-II, Nos 3 and 4, State Musium; Bhubaneswar, 1952, p.51.
110. M.M.Ganguly, *Op-cit*, p.174
111. A.N.Parida, *Op-cit*, p.55
112. T.R.Gairola, "The Red Paint, Lime washes and plasters on Bhubaneswar and Koṇārka Temples", in *Ancient India*, Number-6, 1950, p.107.
113. *Ibid*, p.104.
114. B.Routray, "Traditions in Paintings", in *Art Tradition of Orissa*, Edited by Orissa Sahitya Akademi; Bhubaneswar, 1982, p.57.
115. *Ibid*.