

INDIAN SCULPTURAL ART OF THE KALINGA STYLE OF TEMPLES OF ODISHA: A HISTORICAL ANALYSIS

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ABSTRACT: The artistic techniques of the Odishan temples are the most important aspect of the Indian sculptural art. The history of sculptures in Odisha is linked with the growth of temple architecture and shares the equal evolutionary practice as in architecture. The Kalinga Style of temples of Odisha is an offshoot of the Indo-Aryan Nagara Style temples of North and Central India. It is a separate and distinct architectural pattern of structures. Odisha, the land of artistic creations, occupies a prominent place in India in respect of her temples, many of which are still in perfect state of preservation. The state of Odisha is a centre of art tradition as evidenced by the availability of stylish elaborate temple sculptures. The extant temples of Odisha are technically depicted with various types of sculptures for their artistic embellishment. The temple sculptures form the main aspect of Odisha's artistic achievements. The interior walls of the Odishan temples are generally plain but the exterior walls are technically decorated with different sorts of sculptures. A perfect coherence between the architecture and sculpture has been accomplished on the Odishan temples of Eastern India. The sculptures on the Odishan temples have not been preserved in isolation from the architecture. In fact, the technical arrangements of sculptures on the Odishan temples bear the beautiful appearance, for which, it is a very interesting area of study for devotees, scholars, art historians, archaeologists, pilgrims, and alike. Sculptures noticed in the Odishan temples can be generally divided into two types such as 1. Non-iconic sculptures and 2. Cult-images. The aim of this article is to focus on various types of sculptures found /noticed in the extant temples of Odisha with their artistic technique and significance as far as practicable on the part of the present authors. Methodologically, for the writing of this article, both the primary and secondary sources are used by the authors.

KEYWORDS: Sculptures, art, Kalinga style, temples, figures, image, Odisha, India.

I. INTRODUCTION

In India the state of Odisha is one of the chief centres of art tradition as evidenced by the availability of various types of decorative and stylish temple sculptures. The temple building activities were highly developed in Odisha since the early medieval period. In fact, Odisha is famous for its large numbers of temples for the purpose of worship of various deities of different sects / pantheons. Indian *Shilpashastras* recognize 3 major styles of temples such as *Nagara*, *Dravida* and *Veshara* (*Ishana Shiva Gurudeva Paddhati* and other Texts). Odishan temple architecture is suitably named as *Kalinga Style* after its ancient name 'Kalinga'. In this connection, the Amruteshvara temple inscription of Holala of Karnataka records that the *Kalinga style* of temples existed with other three major styles viz. *Nagara*, *Dravida* and *Veshara* as fourth category temple style of India (*M. E. Report*, 1914-15, p.90 and Kramisch, 1946, pp.286-295). The *Kalinga Style* temple architecture of Odisha is possibly an offshoot of the *Nagara Style* temple architecture of Central as well as Northern India. Though differing in dimensions and details, the extant temples of Odisha have distinct style and technique. Observing the style and technique pattern of Odishan temples, Fergusson remarks that Odishan temples form "one of the most compact and homogeneous architectural groups in India" (Fergusson, 1875, p.414). The region of *Kalinga* is fully studded with temple art and its cultural growth is diligently well-maintained in the creation of temples (Rajan, 1984, pp.VIII). *Bhubana Pradipa*, an architectural text describes that the Odishan temples are categorized in 3 separate types such as *arekha*, *pidha* and *khakhara* (Bose, 1932, p.78). The extant temples of Odisha are commonly decorated with various types of sculptures. As in other parts of India, stone is used as the material for the natural fineness of sculptures in

Odisha. Besides Khondalite stone, the sculptors had also used the hard chlorite in which fine metallic finish was possible. The Odishan sculptors have proved their quality by mastering over technique. They could care both large and tiny figures with astonishing skill and precision. The history of sculptures in Odisha in the early medieval period is linked with the development of temple architecture and shares the same evolutionary process as in architecture (Behera, 1982, p.37). The interior walls of the Odishan temples are generally plain but the exterior walls are fully decorated with various types of sculptures (Mohapatra, November-2017, p. 48). The profusion of sculptures on the body of the Odishan temples has reminded admiration of the critics of Indian art (Mohapatra, November-2017, p.48). 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 sculptures of which the single carvings form the intricate surface”(Kramrisch, Vol.1,1946, pp.216-217). The Odishan temples are remarkable in Eastern India for the abundance of sculptures. There are so much of sculptures that very aptly Stella Kramrisch has remarked “Architecture in Odisha is but sculpture on a gigantic scale”(Kramrisch, Vol.1,1946, p.218). The interior of the *mukhashala* 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. The plain interior when constructed with the ornamented exterior of the temple, it appears to have a symbolic significance. The present article attempts to discuss briefly the sculptural art arrangement of the Kalinga style of temples of Odisha in Eastern India.

II. METHODOLOGY

Both the primary and secondary sources have been meticulously used in the writing of the present article. The primary data have been collected from original texts, *Gazetteers*, literatures, inscriptions, reports, practical observations, taking photographs, hearsay accounts of respondents through the interview methods during the period of experimental field survey, etc. A specific field survey has been undertaken by the authors for the collection of data regarding the sculptural features of the Odishan temples of Eastern India. For the collection of primary data with regard to the present article, the practical observation method has been adopted by the present scholars. The secondary data relating to the present article are Books, Magazines, Reviews, Journals, Periodicals, Proceedings, Manuscripts, Encyclopaedias, Antiquities, Records, Reports, and published theses. These secondary data are the contribution of the earlier scholars, researchers, readers, art historians and archaeologists. At first, the foot steps of these earlier research works have been mostly followed in the present piece of work.

III. DISCUSSION AND RESULT ANALYSIS

3. Sculptural Art of Odishan Temples

A perfect harmony between the architecture and sculpture has been achieved on the Odishan temples. The sculptures on the Odishan temples have not been treated in isolation from the architecture. The arrangement and distribution of the sculptures on the temple is so masterfully done that the whole structure bears a graceful appearance (Mohapatra, November-2017, p.48). The sculptural repertory of Odishan temples consists of human figures including *kanyas* and erotic figures, cult-icons, animal figures including mythological and composite features; *kirtimukhas*, *nagas* and *nagini*; *chaitya* window motifs, decorative designs like scroll work, architectural motifs viz *rekha*, *pidha* and *khakhara mundis* (Mohapatra, November-2017, p.48). 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 (Behera, 1993, p.7). The artistic activity found expression in images of the divinities, decorative motifs and figure sculptures. The temple sculptures constitute the predominating class among Odisha's artistic achievements (Behera, 1982, p.33). Sculptures depicted on the Odishan temples can be usefully divided into two categories such as 1. Non-iconic sculptures and 2. Cult-images. These two types are briefly discussed here with paintings of temples sculptures.

3.1. Non-Iconic Sculptures

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, *chaitya* window medallions (motifs), *kirtimukhas*, scroll works, hallos, door frames decoration, architectural designs, etc. Most of the temples of Odisha, particularly the medieval period, were decorated with these motifs and with them they stood as the heights of beauty, breathing a religious favour and serenity around them.

3.1.1. Female Figures

Among the decorative motifs of the Odishan temples, the female figures are the most beautiful yields of the Odishan sculptors. The grace of woman has always been a favourite theme in Indian literature and art and on the temple walls of Odisha (Behera, 1982, p.33). The female figures happen in a variety of graceful poses and postures. The female figurines portrayed in the attitude of indolence are locally called 'alasa kanyas' in Odisha. These figures are presented in different characters like holding musical instruments, looking into the mirror, taking out their anklets, fondling a child, dancing pose, etc. 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 (Behera, 1982, p.33). The specimens from Jagannatha and Konarka temples are like love poems written on stone in which the Indian conception of female beauty finds its supreme expression. The best specimens from Konarka are so sensitively modelled with remarkable artistic feeling and loving care that Coomaraswamy believes that "sculptures of women are frankly the work of lovers" (Coomarswami, April; 1911, p.350). The *alasa kanyas* mentioned above are also popularly known as *nayikas*. 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 *nayika* figures most attractive and charming of all the figures on the temple walls. The "woman and the tree motifs" or the *shalabhanjika* (the woman breaking the *shala* bough) is quite popular in Odishan temple art, several excellent representations of this charming motif are found from all-important temples of Odisha (Behera, 1982, p.33-34).

3.1.2. Erotic Figures

The erotic figures form an important part in the decorative programme of the Odishan temple sculptures. There are two types of erotic figures noticed in the outer walls of the Odishan temples. They are such as 1. *mithunas* (amorous couples) and 2. both man and woman figures busy in sensual acts. In the first type both man and woman stand close by one another with an emotion to affection. In some temple sites the couple put their own hands on each other's shoulder but the male is shown directly engaged in various sexual acts. In the early temples the *mithuna* figures occur on the walls and recessed *kanthi* and sometimes on the doorjambs. They are prominently displayed on the temples and because of their profusion at Konarka, that temple is considered to be "the most obscene building in the world" (Behera, 1982, p.36). The second type of sculptures are rarely found on the temples prior to the Vitala Shisiresvara. But from these temples onwards they are found in increasing number. The Mukteshvara temple in Bhubaneswar is the only temple after the Vaitala- Shisiresvara where such figures do not happen. From the 10th century A.D. onwards these erotic sculptures appear on the upper *jangha* of the *bada* of most of notable temples of Odisha. Observing the depiction of erotic sculptures on Odishan temples, K.C. Panigrahi records that having once been allowed to exist in the temples of a particular period they acquired the force of a convention (Panigrahi, 1961, p.105). According to Jitendranatha Banerjee and Vidya Dehija the sexual scenes on the walls of the Varahi temple at Chaurasi are the visual representation of some aspects of *Kaula-kapalika* cult (Banerjee, 1965, pp.349-354. Also see Dehejia, 1979, p. 20).

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 (Bhattacharya, 1986, p.228). 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. Basam refers, "of all legitimate pleasures, sexual pleasure was thought to be the best (Basam, 1968, p.172). Therefore, sex has been glorified in the ancient literatures, both secular and religious. Even treaties on the sexual life of man were composed of which *Kamasutra* by sage Vatsyayana 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 *Shastric* sanction for it cannot be ignored. By carving these auspicious motifs the early artists were not only beautifying the temple but were also ensuring the security of the structure. In course of time, profusion was by product of further celebration and development.

The temples belonging to the Ganga period are gracefully depicted with the erotic figures/sculptures in greater number. On the celebrated Sun Temple at Konarka, they have been lavishly displayed. Percy Borwn tried to interpret the erotic sculptures of Konarka in terms of the *mithuna* movement which, he believed, led to the decline of Odisha. From the historical point of view such a theory cannot be accepted, for the Ganga rule was followed by yet another brilliant epoch under the Suryavamsi kings of Odisha. It is generally believed that erotic figures are inspired by Tantric 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”(Behera, 1982, p. 36).K.C. Panigrahi has also advocated such a view in his book, which is reasserted by Behera. The presence of obscene (erotic) figures not only on the Jagannatha temple of Puri, but also in other temples in Odisha has engaged in attention of many scholars to trace its significance. Such obscene figures were intended to protect the structures against lightning, cyclone or other visitations of nature (Acharya, 1949, p.24). The presence of erotic couples on the temple-walls is by no means peculiar to Odisha, 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.

Devangana Desai decides 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 *alankaras* of temples (Desai, 1975, p.203).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 *Kamasutra* and are not the works of the imagination of the artists; though some poses of “Sex-yogic” possess (Singh Deo, 1986, p.12). K.C. Panigrahi has described that occurrence of erotic scenes on the Orissan temples is due to the *Tantric* influence (Panigrahi, 1961, p.130ff).

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3.1.3. Secular Scenes and Figures

The temples of Odisha are mostly executed by secular craftsmen, sculptors portray many aspects of their every day life. In Odishan temples we can see various types of secular scenes like the king seated in couch, fighting of soldiers, *shikshadana* made by *gurus*, dancing girls, hunting, and even common labourers carrying loads or dragging stone, indeed the whole gamut of life depicted on the hard surface of stone (Behera, 1982,p.34).

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 later 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 Brahmeshvara and the Lingaraja of Bhubaneswar. In the Varahi temple at Chaurasi figures of nobility are carved on the bands, which form the lowest level of slopping roofs of the *mukhashala*. On the Brahmeshvara temple a panel depicts a scene of what K.C. Panigrahi mentions, a king with his courtiers (Panigrahi, 1961, p.118).The *vimana* and the *mukhashala* of Lingaraja temple contains more than one panel depicting royal figures. Royal figures also appear on the walls of the Sun temple at Konarka. 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 *Shiva-linga*, Durga and Jagannatha, a scene, which not only captures the essence of his liberal policy but also represents the religious harmony that prevailed in medieval Odisha (Behera, 1982, p.35).

The figures of ascetics (*rasis*) were introduced for the first time in the Mukteshvaratemple 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 Brahmeshvara and the Lingaraja temples the ascetics are found seated against the pillows. Teaching scenes are also noticed on the Jagannatha temple at Puri and the Sun temple at Konarka. An inscribed chlorite sculpture from Konarka, 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 Konarka origin, depicts a seated *guru* and his royal pupil (Behera, 1982, pp.34-35).

Among the secular scenes, the scene of elephant capture is very common and occurs mostly in earlier temples. In the northern facade of the Parshurameshvara temple there occurs scenes, which has been described by M.M. Ganguly as ‘Lion-hunt’(Ganguly, 1912, p.305). 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 (Panigrahi, 1961, p. 120). 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 *pidhas* of Lingaraja temple and in the *upana* of Konarka Sun temple, which depict the marching of soldiers with their usual weapons.

3.1.4. Animal Figures

It is known from the field study that some animal figures are found symbolized on the temples of Odisha. The representation of a giraffe at Konarka is interesting, this being the solitary representation of that African animal in Indian temple art (Behera, 1982, pp.37-38). From early times Kalinga was famous for its elephants and there is no wonder that elephants form a very large part in the decoration. Elephants are represented in different postures like moving in armed marches, carrying their owners and are driven into the *kheda*. The horses are generally depicted in the context of military scenes. The animal sculptures found at the Sun temple of Konarka are very outstanding. The standing elephants in the northern court-yard of Konarka are renowned by distinguished posture. Leaving apart the broken fragments of 7 horses that one time drawn the massive chariot of the Sun god. Out of these, two horses are still existing today are certainly among the best depictions of animal arrangement in temples. Observing these animal sculptures, Havel remarks that "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" (Havell, 1928, p.146).

In Odisha sculpture lions are generally represented in their stylized forms. Lion sculptures are not peculiar to Odisha alone but "the Odishan 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 (Behera, 1982, p. 38). The lion has been represented in various situation. It is seen on both sides of the main entrance as a guard, or a *dvarapala* 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, (2) *jhapa-simha* or rampant lion, (3) *kshepa-simha* or mad lion, as in the temple of Mukteshvara (Ganguly, 1912, pp. 203-204). The lion is also noticed in the intervening space below the *amalakasila*. This representation of the lion is called *dopichha 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 *dopichha* forms to support the crowning elements of the temple. The "lion standing on elephant" design is noteworthy for its representational importance and imagination. The huge pair in front of the 'natamandapa' of the Sun temple of Konarka displays this design as its best specimen (Behera, 1982, p.39). The lion, with open mouth, lolling tongue, loud manes, and bulging eyes stands over the reclining elephant. The grandeur and vigorousness of the lion in comparison to the approach of powerlessness of the elephant are finely depicted by sculptors of the Kalingan School of art of Eastern India.

Apart from 'lion on elephant' design, the *vyala* (locally called *Vidala*) figures are very popular in Odisha. The figures of *vyalas* or *vidalas* have been frequently used for the decoration of the temple walls of Odisha. The word *vyala* is a distortion of *vikata*, which means grotesque. Therefore, V.S. Agrawala terms it "Grotesque in India Art" (Agrawala, 1965, p.5). Different types of *vidala* figures are noticed in the *jangha* portions of *bada* of the Odishan temples. These motifs became a regular features of the Odishan temples of Eastern India. The popular devices include *simha-vidala*, *gaja-vidala*, *ashva-vidala* 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-vidala* is an artistic mixture of lion and elephant; the physique, tail and paws are of a lion but the face is of an elephant. The *nara-vidala* is a distinctive invention of medieval Odishan temple art and it is found at the Sun temple of Konarka. Whatever be the type, the Odishan *vidalas* in all cases are known for their dignified bearing, vitality and liveliness. The *vyalas* are placed in the recesses of the pilaster in the *tala-jangha* portion of the *bada*. They are found either on elephant mount or trampling an elephant and belong to different types described in the *Vastu* texts. Commenting on the *vyala* figures of the Odishan temples, M.A. Dhakey remarks, "The *vyalas* on the Kalinga temples such as Rajarani, Brahmeshvara and Lingaraja temple at Bhubaneswar are composed, dignified and seem startlingly alive, a specific Kalinga trait not paralleled any where else in India (Dhakey, 1965, p.19).

In the Odishan temple art the elephants occupy an important place. Lion on elephant is a very common motif found in the temples. The Mukteshvara 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 *pidhas* or the *basanta* of the *jangha*. At Konarka it has been abundantly represented; and the huge one in front of the *jagamohana* at Konarka 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" (Havell, 1928, p.147).

Bull is seen represented in an Odishan temple, more especially in those belonging to the Shaiva sect. In a Shaiva temple it is represented as the *vahana* or vehicle of Lord Shiva. A colossal bull is carved out of a single stone and placed in a small temple abutting on the north side of the *nata-mandira* within the precincts of the Lingaraja 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 Odishan 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 Mukteshvara may be cited as an example. 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.

3.1.5. Chaitya Window Medallions

The *chaitya* window medallions are important popular decorative motifs of the temples of Odisha. These motifs resemble with the window on the facade of the rock cut-*chaitya*-hall. In the early temples two superimposed *chaitya* windows have been decorated on the front facade of the *deula*. About the 10th century A.D., as at Mukteshvara, only one *chaitya* window is depicted on the *raha* of the *gandi*. Flanked by *Yaksha* figures and crowned by *kirtimukha*, the motif is extremely elaborate and imposing and is known as *bho* (Behera, 1982, p.40). In later temples the *bho* motif continues but in Ganga temples, it is not as striking as at Mukteshvara. Appearing on the *bada* and on the *shikhara* of the temples they are found enclosing mostly cult images. The *chaitya* window designs also appear on other parts of the temple and the Odishan artists have shown their talent in creating new designs.

3.1.6. Vajra-Mastakas

The *vajra-mastakas* are conspicuous decorative elements noticed in the *gandi/sikhara* and lesser models are found to be depicted on other parts of the temple. The *vajramastaka* design is comprising of *chaitya* medallions shaped by pearls issuing from a *kirtimukha* otherwise lotus design at the top. The representation is composite and contains double harmonizing Agni and Soma characteristics. Among the motifs merged into the *vajramastaka* design are lions, *makaras*, *gandharvas*, *ganas*, *mithunas* and deity viz *Nataraja*, conch shells and a hanging bell. When the groups support *ganas*, it is called a *bho*. Observing this motif, T.E. Donaldson says "it was believed that the security of a temple depended on the strength and firmness of this ornament" (Donaldson, Vol.III, 1985/86, p.1188).

3.1.7. Kirtimukha

The *kirtimukha* or the "face of glory" is an important decorative motif on Odishan temples in Eastern India. 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 torana* and the *chaitya* window. On the religious shrines it has been used as an auspicious symbol to ward off the evils (Ramasubhramanian, January-June; 1971, pp.122-23). The upper *chaitya* medallions of the *vajramastakas* on the *raha pagas* of the *vimana* of the earlier temples are formed by the strings of pearls issuing from the mouth of the *kirtimukha*. Here the *kirtimukhas* appear very prominently. *Kirtimukhas* also occur in panels on the pilasters forming parts of the wall of the Vaitala temple. In this example, the *kirtimukhas* are flanked by the *vyalas* 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.

3.1.8. Scroll Works

The scrollwork is considered as the Odishan ornament par-excellence and it is also found in Odishan temples. In carving scroll work, as D.P. Ghosh points out, "the Odishan sculptors easily excelled his Greek Compeer". Odishan scrollwork, termed creeper (*lata*), is very attractive and diverse in design. The Odishan artists / sculptors evolved a number of artistic designs called as flower with creeper (*phula-lata*), leaf with creeper (*patra-lata*), wild creeper (*vana-lata*), noose shaped creeper (*phasa lata*), *chakri lata*, creeper with animals (*jiva lata*), etc. (Behera, 1982, p.41). The *vana-lata* signifies the flourishing vegetation of the forest. Scrolls containing several

animals with small circles are called *Jiva-lata*. The *purna ghata* or the “vase and foliage” motif was the most typical design found on early temples (Behera, 1982, p.41). Generally, the pillars and the pilasters are decorated with scroll-works, but in later temples narrow bands of scrollwork also decorate the *shikharas*. The scrollwork, with its diversity, artistic abundance and meticulousness in performance needs a separate revision by itself.

3.1.9. Halos

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

3.1.10. Door-frame Decoration

The doorframes of the Odishan 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, *jali* work, scrollwork, *gelbai* (creepers with frolicking boys), flying *apsara* figures and occasionally *mithuna* figures. In the lower portion of the jambs we generally find *dvarapalas* and *dvarapalikas*, sometimes above double *vyalas*. In the temples of the earlier phase the figures of Ganga and Yamuna with their respective mounts are shown beyond the *dvarapalas*. But in later temples the figures of these river goddesses do not appear in the same places. The *naga* figures holding foliated vases with canopies of snake hoods are depicted by side of the *dvarapalas* in the *mukhashala* of the Shishiresvara temple. This feature seems to have been borrowed from the Lalitagiri door-frame (*Memoirs of Archaeological Survey of India*, Vol.XLIV, P.II, Plate-III, 3). In later temples occasionally male and female figures are depicted within niches at the bottom of the jambs. The *gelbai* design occurs on the doorframes of temples. C.L. Fabri describes these designs as “the most attractive and original specially of Odishan decorative art” (Fabri, 1974, p.39).

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

3.1.11. Other Decorative Designs

Besides the above decorative elements, other designs have also been used for the purpose of the decoration of walls of the Odishan temples. Of these, the architectural designs such as *pidha mundis* (miniature representation of *pidha deulas*) and *khakharamundis* (miniature representation of *khakharatemples*) decorate the subsidiary *pagas* on the upper and lower *janghas* of both the *rekha* and *pidha deulas* respectively. In some (rare) temples we also notice the *rekha mundis* (miniature representation of *rekha deulas*) as the decorative elements of the *bada*. The designs of *Khakhara mundis* are noticed from the *bada* of the *vimana* of Madhava temple of Madhava. These are the standard decorations for the later temples. The niches of these designs house *parshvadevatas*, various cult images, *mithunas*, couples in sexual position and other figures like *dikpalas*.

The temples belonging to earlier phase also contains some other decorative designs such as *jali* and *gharavali*, which are rarely found in later temples. Decoration with large rounded dots is very popular with the earlier temples like the Parashurameshvara, Svarnajaleshvars, Vaitala and Kualo. Even if the dots occur in later temples, these are not as large in size as found in the above-mentioned earlier temples. Depiction of wheel on the *bada* wall of the Sun temple of Konarka is a unique sculptural art of Odisha in Eastern India.

3.2. Cult Images

In Odisha the Cult-images were meant for regular worship, while others are shown on outer walls of the temples. All these cult images depicted in the Odishan temples are briefly discussed here with their religious affiliation.

3.2.1. Jaina Images

The images of Jaina *Tirthankaras* and their *Shasanadevis* discovered from different parts of Odisha may be assigned to a period between the 7th and the 12th century A.D. (Behera, 1982, p.41). Among the Jaina images, Rishavanatha, Parshvanatha and Mahavir are fairly common while Amra, the *Shasanadevi* of Neminatha, is known in a variety of forms. The important sites for Jaina sculptures are Khandagiri, Kakatpur and Banapur in undivided Puri district, Adaspur, Jajpur and Hatadiha in undivided Cuttack district, Balasore town and Jaleswara in Balasore district and Jaypore, Suai, Kecala, Bhairabsingpur in Koraput district etc. (Behera, 1982, p.42). Besides the Odisha State Museum, the Jaina temple at Cuttack contains a number of old Jaina images collected

from Odisha. It is also interesting to find a small image of *Tirthankara* placed in a niche of the Jagannatha Temple at Puri (Behera,1982, p.42).It is quite natural to expect Jaina images on the Jaina temple at Subei. The shrines contain the images of the *Tirthankaras* with their respective identifying animals carved on the pedestals. Vidya Dehejia identifies a twelve-armed deity as Cakreshvari, the *Shasanadevi* of the first *Tirthankara* (Dehejia,1979, p.103). Another image of Cakreshvari is also worshipped in the Bhagabati temple at Jaipur in Koraput district (Behera,1982, p. 43).The Jaina images are not found in other early temples of Odisha except at Subei (Panigrahi,1961, p. 93). 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 Odisha.

3.2.2. Buddhist Images

The Buddhist art flourished in Odisha during the period of Bhaumakara rule. The discovery of a large number of Buddhist images from different parts of Odisha and the remains at Ratnagiri, Udayagiri and Lalitagiri of Jajpur in undivided Cuttack district bear its evidence. Therefore, it was natural that the Brahminical art would have been influenced by the Buddhist art tradition. It is said that the *Lakulisa* image, found on the temples of Odisha, is almost a replica of the Buddha in the *dharma chakra-pravartana mudra*. It was not unusual on the part of the sculptors, who had previous experience of executing Buddhist images, to attribute Buddhist characteristics to the Brahminical temples. It was also found their entry into the temple walls. K.C. Panigrahi identifies such Buddhist images on the *mukhashala* of the Shishiresvara temple (Panigrahi,1961, pp.38-39, plates-19, 21). They are *Amoghasidhi*, *Jambhala* and *Avalokiteshvara*, it could be possible in the atmosphere of religious toleration, which prevailed at that time. The carving of so many Buddhist images on the Shishiresvara 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 Odisha State Museum and when the Buddhist *vihara* at Ratnagiri acquired prominence. In a *pidha mundi* niche of the upper *jangha* of the *bada* of the *vimana* of Jagannatha temple at Puri, contains an image of Lord Buddha, one of the *avatars* of Lord Vishnu. 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 Odisha but they are comparatively rare in the walls of the temple like Jaina images.

3.2.3. Vaishnavite Images

The Vishnu images found in Odishan temples can be divided into three types such as standing, seated and reclining types of which the standing images are the most numerous in Odisha. The Vishnu images generally hold *shankha*, *chakra*, *gada* and *padma*. Such images are worshipped in temples at Gandharadi in undivided Phulbani district, Ganeshvarapur near Chhatia in undivided Cuttack district, Kantilo in Nayagarh district, and Madhava (Behera, 1982, p.44). Besides, one of the corner shrines of the *pacnayataka* temple at Kualo in Dhenkanala district is dedicated to Vishnu. From this it appears that Vaishnavism did not have that much importance as Shaivism had. Therefore, the images of Vishnu and his incarnations have not received prominence on the temples. These images rarely occur on the Shaiva temples of the early period. It is only on the Simhanatha Shiva temple that we notice substantial number of Vaishnavite sculptures. The northern wall of the *mukhashala* is embellished with the images of various forms of Vishnu. It is difficult to explain this unusual feature of temple sculptures. In most of the temples of Prachi valley have preserved a good numbers of Madhava (Vishnu) figures of exceptional significance as one of these images is found at Lataharana. All the Vishnu images of Prachi valley of Odisha are locally worshipped as Madhava.

Beautiful images of Lakshmi-Narayana are found from Lingaraja compound, Pratanagari and Chaurasi. The magnificent image from Chaurasi shows the two deities with their usual Vaishnava emblems. Lakshmi-Narasimha images occur at Kenduli, Nuapatna, Cuttack town, Lingaraja temple complex (Bhubaneswar), Puri and other places. In the earlier temples, all the forms of Vishnu are shown in *saumya* or calm form. Even the Narasimha image is not shown in the *ugra* or terrific form (Banerjee, 1974, p.416). The Varaha and Narasimha forms of Vishnu occur more frequently than the other forms. There is an image of Varaha carved on the inner wall of the *vimana* of the Vaitala temple. He holds an axe in one hand and a pot in another. Long back R.D. Banerjee came across images of Vishnu at Gandharadi, but now the whereabouts of these images are not known (Banerjee, Vol. XV, 1929, pp.64-86).

Reliefs explaining the ten incarnations of Lord Vishnu are found on the walls of several temples of Odisha. In the ruined Manibhadreshvara temple (11th century A.D.) at Bhubaneswar the figures of *avatars* such as Matsya, Kurma, Narasimha, Rama, and Kalki are still extant (Behera,1982, p.45). The *avatars* of Lord Vishnu including Buddha and Kalki can be identified in the famous Jagannatha temple (12th century A.D.) and Madhavananda temple of the 13th century A.D. (Behera,1982, p.45). The sculptures illustrating Trivikrama, Varaha and

Narasimha incarnations are usually placed as *parshvadevatas* in Vishnu temples and outstanding examples of such images occur at the Jagannatha temple of Puri and Madhava temple at Madhava of Prachi valley.

The images of Lord Krishna are very rare in their occurrence in the earlier temple sculptures of Odisha. Panels depicting the scene of Krishna killing *Kaliya naga* are found in the Simhanatha and the Manikeshvara temples. Identical reliefs showing Krishna standing before his mother Yasoda who is engaged in churning the curd are found in one of the corner shrines of the Brahmeshvara temple and the Lingaraja temple. K.C. Panigrahi gives much importance to these reliefs in order to establish the contemporaneity of both the temples (Panigrahi, 1961, pp. 164-165). In the later period, the life history of Lord Krishna has popularly been depicted in the different temples of Odisha. After the removal of plaster, various scenes of the life story of Krishna can be identified in the sculptures of Jagannatha temple of Puri. In the Odishan temple art the following themes seem to have been popular; 1. the story of Krishna's *Janmastami* (Candeshvara); 2. *Putanabadha* (Simhanatha), *Kesi* and *Vrusasura badha* (Vaidyanatha, Simhanatha, Jagannatha temple), 4. *Shakata bhanga* (Jagannatha temple), 5. Infant Krishna with Yasoda (Lingaraja and Cateshvara), 6. Subjugation of *Kaliya naga* (Sukleshvar, Odisha State Museum and Jagannatha temple), 7. Yamalarjuna *bhanga* (Ganeshvarapur and Mukhalingam), 8. *Vastraharana* (Vishnupura panel in the Odisha State Museum), 9. Uplifting of the Govardhan mountain (Viranci Narayana temple at Palia, Jagannatha temple and Konarka temple) and 10. *rasalila* scene from detached sculptures at Vishnupur, Jaya-Vijaya doorway of the Jagannatha temple of Puri (Behera, 1982, p.46). The sculptured friezes of the *patta* of *vimana* of the Jagannatha temple of Puri mostly depict episodes from the life story of Lord Krishna. Noteworthy scenes among these are such as *sakata bhanga*, *Kaliyadalana*, lifting of *Govardhana* Mountain, etc. Observing the scenes of Lord Krishna at Jagannatha temple of Puri, U.K. Subudhi remarks that the *patta* measures about 6 inches in width and displays a sculptural panel containing episodes from the life of Lord Krishna of the *Bhagabata Purana* (Subudhi, 1990, p.85). The *Kaliyadalana* scene of Lord Krishna is engraved on the *shikhara* of the *vimana* of Jagannatha temple. Some scenes of the life story of Lord Krishna are also depicted on the top of the plinth nearby the *jagamohana* in a row and it is quite striking. At Jagannatha temple, a scene depicting Lord Krishna is returning from grazing field with cows & calves accompanied by the cowherd boys and cowherdesses (*gopis*). Stone images of Gopinatha of the Ganga period are found from different places of Odisha. The well-known outstanding specimens are from Baliana and Hirapur. Gopinatha is worshipped at Danda-Mukundapur, Remuna, Sakhi Gopala and other places. Among the images, a beautiful figure of Krishna, in the Odisha State Museum, is of particular interest.

3.2.4. Shaivite Images

Shiva: The images of Lord Shiva found in Odishan art fall under two types: one showing the god in *tugra* (terrific) form and the other depicting the *saumya* (peaceful) aspect. These images can also be classified, according to their postures, as *sthanaka* (standing), *asina* (seated), *nrutya* (dancing) and *devi sahita* (with the consort). An interesting relief from Simhanatha temple depicts the *Lingodbhavamurti* of Shiva, while *Maheshamurti* forms are available at Parashurameshvara and Sukleshvara temples (Behera, 1982, p.47). There is a fine specimen of standing Candrashekhara figure of Shiva at Khichingi of Mayurbhanj. Shiva in his *bhikshatanamurti* is represented on Parashuramesvara temple and at Shukleshvara. It is believed that the *Pashupata* sect of Shaivism found its way into Odisha during 6th-7th century A.D. (Sahu, 1977, p.329). The organizer of *Pasupata* sect was *Lakulisa*, who was considered to be last incarnation of Lord Shiva (Banerjee, 1951, pp.32ff). With the growing of popularity of the *Pasupata* cult the image of *Lakulisa* began to be carved on the Shaiva temples of Odisha. 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 Bharateshvara and the Parshurameshvara, *Lakulisa* has been depicted without his disciples. In the subsequent temple, he has been associated with either four or six of his disciples. *Lakulisa* is shown sitting in *Yogasana* on double petalled lotus with eyes half-closed and hands in *dharmacakra-pravartana mudra*. The beautiful *Lakulisa* figure from Shukleshvara temples depicts him in the characteristic *dharmacakra-pravartana mudra* (Behera, 1982, p.47). *Lakulisa* images, holding *Lakuta* and shown in the seated pose, are quite frequent in the sculptures of Odisha. Besides some depictions from Bhubaneswar, images of Shaiva-*Lakulisa* also hail from Mukhalingam, Khiching, Simhanatha and Balasore (Behera, 1982, p.47). Odishan temple sculptures showing the destructive form of Shiva such as *Andhakasura badha murti* and *Gajasura badha murti* hail from Bhubaneswar. There is a large size image of Bhairava from Odisha in the Indian Museum; Calcutta. The figures of Bhairava, associated with Shakti cult, occur at Hirapur and Kundeshvar. 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 Konarka Sun temple (Behera, 1982, p.47). The multi-armed *Nataraja* images in *catara* pose dance are noticed on the temples of Odisha. The early temples of Bhubanesvara such as Parashurameshvara, Vaitala, Shisireshvara, Markandeshvara, etc contain *Nataraja* figures inside *chaitya* arches. Detached sculptures showing Shiva in dancing form are known from Asanpat, Shukleshvara, Mukteshvara compound, Amangai and Ranipur-Jharia (Behera, 1982, p.47). The earliest image of

Nataraja (5th–6th century A.D.) is from Asanpat and this is now preserved in the Odisha State Museum, Bhubaneswar (Behera, 1982, p.47). In all Odishan temples, the *Nataraja* is depicted in *lalita* or '*catura*' poses. The *Nataraja* 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 (Panigrahi, 1961, pp.137-141). Normally the *Nataraja* 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 Ganesha but in the Bharateshvara temple Kartikeya takes the place of Ganesha. Shiva is also depicted in company with his consort Parvati. The combined form is called Hara-Parvati or Uma-Maheshvara *murti*. On the basis of the sitting arrangement, the images can be grouped into two categories. In the first category Shiva and Parvati are seated close to each other on a common platform. Parvati is on the left of Lord Shiva. The image of Shiva is four handed. Parvati'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 Parvati sits on the lap of Shiva. In the left hand she holds a mirror while the right hand encircles the neck of her husband. Shiva keeps his right hand round his consort. As usual their mounts are carved on the pedestal. This category of Uma-Maheshvara images are noticed in later temples. One of such type of Uma-Maheshvara image is found in the sanctum of the Siddhesvara temple of Vishnupur in the Puri district of Odisha. The Hara-Parvati image of the first category is found in the early temples of Odisha. In the Brahmeshvara temple it is depicted on the lintel above the doorway. Here Shiva and Parvati are seated on the Kailasa flanked by their attendants and with their mounts depicted below (Parda, 1999, p.54). The *murtis* of Shiva showing his marriage with Parvati, are noticed in sculptures of Bhubaneswara as well as in other Shiva temples of Odisha. A detached sculpture from Vishnupur (Puri) belonging to late 13th century depicts the scene in some details. The figures of Uma-Maheshvara are very common in Shiva temples of Odisha as *avarana devata* or *parshvadevata*.

The composite aspects of Shiva, represented by the figures of Hari-Hara, Shiva-Surya, *ardha-narishvara*, etc are known from the temple sculptures, especially from Shatrughneshvara, Vaitala, Lingaraja and Konarka. *Ekapada* is one of the manifestations of Lord Shiva. This type of image is noticed in the southern side balustraded window of the *jagamohana* of the Grameshvara temple at Vira-Pratapapur village of Puri district. It is the best specimen of the *Ekapada* form of Lord Shiva.

Ganesha: The available Ganesha images provide us an idea about the iconography and the characteristic of Odishan mode of depiction. Ganesha, the god of auspicious, is found housed as *parshvadevata* of the Shaiva temples in all parts of Odisha. The Ganesha images of Odisha generally fall under four categories such as *sthanaka*, *asina*, *nruitta* and *devi-sahita*. Several seated and standing forms of Ganesha are known from Bhubaneswara, which teems with numerous Shiva temples. Beautiful representations of the seated form are available at Parashurameshvara, Shisiresvara and other temples (Behera, 1982, p.48). One of the finest standing types of Ganesha is seen in the southern niche of the Lingaraja temple. Several dancing forms of Ganesha are known from Khiching, Champanatha, Bhubaneswara, Parahat, Algum and other places (Behera, 1982, p.48). Ganesha is shown along with the *devi* in a specimen from Jagannatha temple compound. Images of five headed Ganesha, one in the British Museum, and another fixed on the wall of Siddha Mahavira temple of Puri show altogether unique iconographic types. The four handed image of Ganesha generally displays rosary, broken tusk, a pot of sweet balls and a long handled *kuthara* in his hands.

Kartikeya: In Odisha the figures of Kartikeya are generally presented as *parshvadevata* in Shiva temples. The image Kartikeya is commonly shown in standing (*sthanaka murti*), seated (*asina murti*) on his peacock mount and riding forms (*Yanaka murti*). In the representation of this divinity is noticed on early temples such as Parashurameshvara and Shisiresvara, the image of Kartikeya is shown without the *kukuta* (cock) but in later specimens beginning with Mukteshvara, the cock becomes his characteristic attribute (Behera, 1982, p.49). Kartikeya riding on his mount is known from Vaidyanatha, Paschimeshvara temple while another is stuck to a miniature temple in the Yameshvara compound (Behera, 1982, p.49). The *sthanakamurtis* of Kartikeya are found in large numbers. Kartikeya is sometimes shown as six-faced and specimens of this type exist in the Vimala temple of Puri and Gateshvara temple at Algum.

Kartikeya generally has his coiffure arranged in the *shikhandaka* mode, consisting of looped-meshes, characteristic of boyhood and is richly bejeweled with the foremost ornament being the *vyaghranakha*, necklace of tiger-claws and tortoise pendants (Donaldson, 1985/86, Vol. III, p.1057). He holds the *shakti* in one of his hands and is accompanied by his peacock-mount who frequently treads on a serpent. Towards the end of the 9th century A.D. the *kukuta* (rooster cock) is added as an attribute, which he holds in one of his hands (Donaldson, 1985/86, Vol. III, p.1057). On later standing images, the *kukuta* is invariably held in the major left hand near his hip while a small image of Devasena stands below holding its feet with her uplifted right hand. In most of the early images of Kartikeya hold a *vija-puraka* (ball of meal) in one of his hands while in several late examples the *shakti* is replaced by a trident (Donaldson, 1985/86, Vol. III, p.1057).

3.2.5. Shakta Images

The existing Shakta images in Odisha are also relatively abundant. Parvati in a standing pose is usually placed as the *parshvadevata* in a Shaiva shrine and fine chlorite images of the goddess are identified from the Somavamsi times. As an example, a beautiful image of Parvati in the northern niche of the Gramesvara temple of Lataharana in the Prachi valley of Odisha. In some temple sites of Odisha, the Parvati image is found preserved inside the *jagamohana* of the temple as evidenced from the Rama Chandi temple of Narisho. Besides being worshipped as the presiding deity, Beginning with a two-armed *Mahisamardini* Durga image the form developed into four armed, eight armed and ten-armed ones with characteristic attributes. Again *Mahisamardini* Durga 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 (Behera, 1982, p.49). The important images of *Mahisamardini* Durga are known from Bhubaneswara (Vaitala, Shisiresvara and Lingaraja temple compound), Khiching, Orasahi, Vateshvara (Bhagabati compound), Shukleshvara, Adasapur, Kudapatna, Motia, Ambapada and other places.

The worship of the *Saptamatrukas* is an important feature of the Shakta cult in Odisha. The images of the *Saptamatrukas* are found carved on the both early as well as later temples of Odisha. The names of *Saptamatrukas* mentioned in *Shaiva Agama* texts are Brahmani, Maheshvari, Kaumari, Vaishnavi, Varahi, Indrani and Chamunda (Mohapatra, November-2017, p.52). In the temples, they are shown, seated with their respective mounts at the bottom. The respective mounts are swan, bull, peacock, Garuda, buffalo, elephant and owl. In the later temples dead body eaten by jackel takes the place of owl for Chamunda. The *matrukas* sitting in a row is flanked by Virabhadra and Ganesh on either side (Mohapatra, November-2017, p.52). Of the *matrukas*, Chamunda 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, balls head. She wears a skull garland. In Chamunda “the Odishan 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 Tantric faith” (Banerjee, 1974, p.507). A significant change in the iconographic features of the *Saptamatrukas* is found for the first time in the Pataleshvar temple at Paikapada, Here babies are depicted on their laps except Chamunda. The images of *Saptamatrukas* are also noticed in temples such as Parashurameshvara, Vaitala, Simhanatha and Mukteshvara. Again such images are known from Sheragarh, Garedipancan, Khiching, Sathalpur, Belkhandi, etc. The outstanding large size images of *Saptamatrukas* hail from Jajpur (at *Dasashvamedha ghat*) and Puri (inside the Markandeshvar temple complex). Equally massive are the figures of Vaishnavi, Varahi, Indrani and Chamunda from Dharmasala now preserved in the Odisha State Museum (Behera, 1982, p.50). The images of *Saptamatrukas* discovered in Odisha fall under two categories, the earlier and the later. The earlier *matrukas* do not hold babies, but babies are invariably associated with the later types. The latter convention was established from about the Somavamsi period.

The *matruka* images of Varahi and Chamunda are also worshipped individually in many places of Odisha. The cult of Varahi is known from images discovered from Chaurasi, Bayalisbati, Bhubaneswar (Lingaraja compound), Satabhaia, Narendrapur, Bancua and Domagandari. Varahi is the presiding deity of the beautiful *khakhara* temple at Chaurasi. Chamunda is the presiding deity of the Vaitala temple. She is also worshipped at Avana and Khiching (Behera, 1982, pp.50-51).

The goddess Manasa / Astikajaratkaru is an important manifestation of snake cult from the very ancient times among many races of India (Mohapatra, November-2017, pp.53-54). This goddess associated with many elements of strange surrealistic character and numerous exciting incidents, most beautiful and best legends, is an important deity in the Hindu pantheon and occupies a very conspicuous place in the folk-cult of Eastern India (Das, Vol.1, 1997, p.77). The surviving images of Manasa in Odisha can be broadly divided into three categories. They are such as 1. the images seated in *dhyanasana* (*padmasana*), 2. the images seated in *lalitasana* pose with a child or full grown male figure and the third type represents the standing images (Mohapatra, November-2017, pp.53-54). Of these the second type (category) is more prominent in consideration of numerical strength and wider distribution as one noticed from the Siddhesvara temple at Vishnupur. This motif was particularly popular in Odishan temples sites from the 11th century to the 13th century. Although most of the surviving Manasa images are detached, they are found near a Saiva temple, suggesting a close relationship with Lord Shaiva (Donaldson, Vol.III., 1985/86 , pp.1080-1081)

The cult of the ‘Sixty-four Yoginis’ are also prevalent in Odisha. The two famous *Yogini pithas* of Odisha are located at Hirapur and Ranipur Jharia. Particularly the chlorite images of Yoginis from Hirapur are among the group can be recognized the figures of Agneyi, Narasimhi, etc. (Behera, 1982, p.51). The other images of *devi*, such as Mangala at Kakatpur, Candi images at Bali Haracandi and Kenduli, detached *devi* images from Pedagadi, Carcika of Banki, etc are of great iconographic interest (Behera, 1982, p.51). The mother aspect of the *devi* is

clearly emphasized in the images of the Dakhsina Kali of Puri, Bhadrakali from Bhadrak , and Bata Mangala of Puri.

3.2.6. Parshvadevatas

Another feature of the Odishan temples is that the three sidecentral niches of the *bada* of *vimanas* (main *deulas*) contain images of *parshvadevatas*, who are closely related to the presiding divinity. For example, the *parshvadevatas* in a Shaiva temple are Ganesha, Kartikeya and Parvati or Hara- Parvati. In place of Parvati, occasionally the image of *Mahisamardini* is found. In a Vaishnava temple, the *parshvadevatas* are three incarnations of Lord Vishnu i.e. Varaha, Narasimha and Trivikrama. In a Sun temple different forms of the Sun god are found. While in a *Shakta* temple they are three forms of *devi*. In the majority of the temples, *parshvadevatas* were carved out of separate chlorite stones and then inserted into the niches prepared for the purpose. This has resulted in the loss of *parshvadevatas* in some of the temples, because they are liable to be removed easily. But in temples like the Vaitala, the Bhruneshvara at Bajrakot, the Svapneshvara at Kualo, and the Manikeshvara at Shukleshvara the *parshvadevatas* 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.

We can notice certain variations in the iconography of the *parshvadevata* images by which they can be assigned either to early or later period. For example, Ganesha in the earlier temples does not have mouse as his mount but in late temples, mouse is found with him. Similarly Kartikeya 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 Parvati in the early temples but it changed to lotus in the later temples. In the place of Parvati *Mahisamardini* appears as the *parshvadevata* in some temples. Apart from appearing as *parshvadevata*, 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.

3.2.7. Surya Images

In Odishan 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 (Behera, 1982, pp.51-52).

One of the earliest reliefs of Surya is noticed on the Parshurameshvara temple where the god is represented without the chariot. He holds lotus in his two hands and is shown with the Northerner's dress (Behera, 1982, pp.51-52). The beautiful figure of Surya in the lower *chaitya* window of Vaitala temple is depicted with Usha and Pratyusa on either side or Aruna as charioteer in the front. The lower portion of the god has not been carved (Behera, 1982, p.52). The seated representations of Surya hail from Mukteshvara, Khiching and other places. The figure of Surya, placed as a *parshvadevata* on the western niche of the Varahi temple at Chaurasi, with Danda and Pingala on either side, is a remarkable specimen of the seated type. The extant standing varieties of Surya from Champanatha, 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 (Behera, 1982, p.52). The large size images of the god Surya placed as *parshvadevatas* in Konarka 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 (Behera, 1982, p.52).

3.2.8. Navagrahas

A row of either eight or nine *grahas* or planets are found carved on the architraves of the doorways of the Odishan temples in Eastern India. The *graha*-slabs are found in most of the temples. 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-Somavamsi temples of Odisha as for examples at Parshurameshvara, only the eight *grahas* are found to be depicted on the panel. All the *grahas* except Surya and Rahu hold rosary in right hand and water pot in the left (Behera, 1982, p.52). These *grahas* are, Rabi (Sun), Soma (Moon), Mangala (Mar), Budha (Mercury), Bruhaspati (Jupiter), Shukra (Venus), Shani (Saturn) and Rahu (ascending node of Moon). From the Somavamsi period as at Mukteshvara, all the nine *grahas* were found to be 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 Varaha Mihira, the famous astronomer of the sixth century A.D. Vidya Dehejia is of the view that the preference to *astottari* system of Indian astronomy was adopted by the Jainas even though they were aware of the existence of nine *grahas* (Dehejia, 1979, p.66). All the *grahas* are depicted as youthful figures except Rahu and Ketu. Rahu 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. Bruhaspati is shown bearded. Sometimes they have haloes behind their heads. The *navagraha* slabs of the Jagannatha of Puri and Sun temple of Konarka represent the typical Odishan mode of depicting them in a row.

3.2.9. *Dikpalas*

The eight *dikpalas* are usually carved in their respective directions on the *bada* of Odishan temples. They are the guardian deities of the eight quarters. The available evidence at Ganeshvarpur indicates that they make their appearance in the temples of the Somavamsi period (Behera, 1982, p.52). The seated *dikpalas* are found at Brahmeshvara temple and Lingaraja temple of Bhubaneswar and Jagannatha temple of Puri. The consorts of the *dikpalas* make their appearance in the temples of the 13th century A.D.(Behera,1982,p.53). The eight *dikpalas* or cardinal deities have been prominently carved out according to their positions as mentioned in the Lexicography of Amarakosha. From the survey, it appears that no temple before 1000A.D. was adorned with *dikpalas*. In the constructive order from the eastern quarter are to be placed Indra, Agni, Yama, Nairuruta, Varuna, Vayu, Kuvera and Ishanan (Mohapatra, November-2017,p.53). The Rajarani temple of Bhubaneswar is well-known for its *ashta-dikpalas* figures. The images of the *dikpalas* of the Rajarani temple are in a good state of preservation and that of the Varuna is a fine specimen of image sculpture. All the images of the *dikpalas* of Rajarani temple are carved out in standing postures (Acharya, 1952, p.51). In the Rajarani temple there is finest representation of the *dikpalas*. M.M. Ganguly remarks that the importance of *dikpalas* in the temple architecture of Odisha, but he does not notice the female energies of the *dikpalas* (Ganguly, 1912,p.174). The image of *dikpalas* and their *Shaktis* have been carved in various ways by different sculptors in Odishan temples from the 1300 A.D. onwards.

3.2.10. Other Deities

Ganga and Yamuna :In Odishan temples, the river goddesses, Ganga, Yamuna appear on the door jambs of the *vimanas* and the *mukhashalas* with their respective vehicles *makara* (crocodile) and tortoise. They also appear on the walls of *antarala* of the Simhanatha temple (Parida, 1999, p.55). The depiction of river goddesses on the doorjamb is a Gupta legacy and in the later temples they are conspicuous by their absence (Mohapatra, November-2017,p.54).

Gaja-Lakshmi: In many of the Odishan temples the image of Gaja-Lakshmi 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 Lakshmi are noticed. In one the goddess is shown sitting cross legged and in the other she is seated in *lalitasana*

Semi-Divine Figures: Among the semi-divine figures mention may be made of flying *vidyadhara*s, *yakshas*, *yakshinis* and *suparnas* (bird with human head). They have been occasionally depicted on the walls of the Odishan temples and bear no chronological significance (Mohapatra, November-2017,p.54). In the later temples, the *Yakshas* are represented with their hands uplifted as if raising heavy structures. The knees are bent with the weight of the raised structures. But *naga-nagini* figures have an important place in the temple structures. Individual figures of *naga* are rare in the temple sculptures. Detached stone blocks containing figures of *naga* are noticed in the different parts of Bhubaneswar of which two from the compound of the Mukteshvara temple and one from the Shishireshvara appear to have belonged to temples. The figures of *naga*, sneak; amazing creature with a human bust, serpent-tail and a canopy of serpent hoods and its feminine counterpart is *nagini*. The *naga* figures of the Mukteshvara and the Shishireshvara temples compounds are represented as human figures with canopies of snake hoods and holding foliated vases in their hands.

The *naga* figures appear as *dvarapalas* flanking the doorway of the Shishireshvara temple. These *nagas* are standing figures, each with a canopy of snake hoods over the head and holding a foliated vase (Mohapatra, November-2017,p.54). After the Shishireshvara temple, the *nagas* do not appear in purely human form. In the later temples, they are found entwined with the pillars. Such *nagapillars* appear for the first time in the twin temples of Gandharadi and the Varahi temple at Chaurashi. These massive pillars, entwined with the *nagas* and *naginis* flank the doorway and the windows of the *mukhashala*. Here the *nagas* and the *naginis* 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 Pancha-Pandava temple at Ganeshvarpur and the Rajarani temple at Bhubaneswar.

Apart from the above pillars, *naga* pilasters are noticed in the recesses formed by the *pagas* on the *vimana* of the Varahi temple at Chaurashi and the Tirtheshvara, the Gauri temple at Bhubaneswar and on both *vimana* and *mukhashala* of the Mukteshvara temple at Bhubaneswar (Mohapatra, November-2017, p.54). These *naga* pilasters also appear in the outer walls of the *bhogamandapa* of the Jagannatha 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 *nagas* vary from temple to temple. A difference is also noticed in the manner how they are shown on the pillars. At Gandharadi and Chaurashi, *nagas* 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 *nagas* in the *naga* pilasters of the *mukhashala* of the Kosaleshvara temple at Baidyanatha is different from the others. Here the *nagas* are purely in reptile form.

3.2.11. Mythological Stories

The development for story telling is a feature of the art of the early as well as later Odishan temples. The subject always remained the Hindu mythology. In the Parshurameshvara temple the story of Shiva curbing the pride of Ravana has been depicted in a panel on the front *raha* of the *vimana*. The same panel has been repeated in the same position of the Shatrughneshvara temple; the *rahapaga* of the *vimana* on the southern side bears the panel depicting Shiva begging food from his consort. The recessed *kanthi* of the Svarnajaleshvara temple is relieved with scenes from the *Ramayana* and the *Mahabharata* such as, the meeting between Rama and Surgriba, Rama killing the golden deer, Rama killing Bali and the fight between Arjuna and Shiva in the guise of *Kirata*. Mythological scenes have also been carved in the recessed *kanthi* of the Shatrughneshvara temple. The edges of the lower eaves of the *mukhashala* roof of the Shishiresvara temple are relieved with reliefs from the epics. We can also notice scenes from the *Ramayana* on the lower most eaves of the *mukhashala* of the Simhanatha temple. Some of the episodes can be recognized in the reliefs of the Svarnajaleshvara, Varahi temple at Chaurasi, Gauri temple at Bhubaneswar, Sun temple at Konarka (detached sculpture in the Odisha State Museum), Anantavasudeva temple at Bhubaneswar, Somanatha temple at Vishnupur and the *bhogamandapa* of Jagannatha temple at Puri. Some of the loose slabs found near the Manikeshvara temple at Sukleshvara are relieved with scenes from the *Ramayana*

3.3. Paintings of Sculptures of Odishan Temples

The sculptures of the Odishan temples give us some indication about the mode of their carving and paintings. Some of the Odishan temple sculptures were lime washed, plastered or painted with red and traces of these are still visible (Mohapatra, November-2017, p.54). The sculptures of Parshurameshvara and Mukteshvara temples at Bhubaneswar and of the Konarka temple were lime-washed at different intervals of time, and those of the Lingaraja coated with fine plaster consisting of 3 parts of lime and 1 part of sand (Gairola, 1950, p.107). The brick red paint applied on the Mukteshvara temple at Bhubaneswar was prepared by the mixture of clay with local red ochre or haematite (Gairola, 1950, p.104). The sculptures engraved in the *bhogamandapa* of the Lord Jagannatha temple, are made of yellowish sand stone rendered red-ochre. In some places of Odisha, temples sculptures are found to be washed with lime.

IV. CONCLUSION

We can conclude the fact that the various aspects of sculptural art of the Kalinga style of temples of Odisha give us an idea on the achievements of Odishan sculptors of the medieval and modern period. The depicted sculptures of Odishan temples are giving us fair insight into their characteristic features. Odisha has an amusing tradition of sculptural art as evidenced by various types of sculptures existed till today. Different types of stones are found to be used as the material for making of the temple sculptures in Odisha. The sculptors had used the hard chlorite in which a superb polish was made for the making of fine sculptures of temples. The Odishan sculptors have proved their quality by mastering over technique. They could pay proper attention for the making of both large and small images with amazing skill and meticulousness. The execution of the sculptural art of Odishan temples is changing affiliations in religious cults and trends. The temples belonging to the Ganga period are elegantly depicted with the erotic figures/sculptures in larger number. On the celebrated Sun Temple at Konarka, they have been plentifully exhibited. From the historical point of view, it is believed that erotic figures are inspired by Tantric practices. The secular scenes are finely depicted by sculptors on the outer walls of Odishan temples as per the tradition. The Cult-images were meant for regular worship in the *garbhagrihas* / sanctums, whereas images of

Jaina, Buddhist, Shaivite, Vaishnavite, Sakta , Saura, etc. are also found to be elegantly represented on the different parts of outer walls of the temples of Odisha, The central niches of almost all the notable temples of Odisha are housed with their respective *parsvadevata* images, which are ornately decorated with different artistic elements. The artistic movement of Odisha is found its fullest expression in the 13th century A.D. during the Ganga rule in Odisha. The sculptures noticed from the Odishan temples were aptly made by the artists/sculptors of the Kalingan School of Art of the medieval and modern period. The artistic excellency of the sculptures of the some notable temples represents the fine specimens of the Odishan sculptural art. The sculptures of the Odishan temples provide us some technical ideas about the method of their carvings. On the whole, the sculptures of the Kalinga style temples of Odisha occupy a unique place in the history of Indian sculptural art.

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