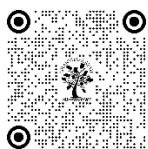


# ICONOGRAPHY OF FIFTEEN SCULPTURES FROM THE KHORDHA DISTRICT OF ODISHA

Dr. Ratnakar Mohapatra <sup>1</sup>  

<sup>1</sup> Associate Professor in History, KISS Deemed to be University, Patia, Bhubaneswar, India



## Corresponding Author

Dr. Ratnakar Mohapatra,  
[ratnakhandohapatra2017@gmail.com](mailto:ratnakhandohapatra2017@gmail.com)

## DOI

[10.29121/shodhkosh.v3.i2.2022.1504](https://doi.org/10.29121/shodhkosh.v3.i2.2022.1504)

**Funding:** This research received no specific grant from any funding agency in the public, commercial, or not-for-profit sectors.

**Copyright:** © 2022 The Author(s). This work is licensed under a [Creative Commons Attribution 4.0 International License](https://creativecommons.org/licenses/by/4.0/).

With the license CC-BY, authors retain the copyright, allowing anyone to download, reuse, re-print, modify, distribute, and/or copy their contribution. The work must be properly attributed to its author.



## ABSTRACT

The article aims to highlight the iconographic character of the fifteen old sculptures from the Khordha district of Odisha. The characteristic features of the fifteen sculptures of Khordha district is the main facet of the sculptural art of Odisha. In the survey of two historical sites of Khordha district like Kenduli, and Bhavani Shankar temple complex of Bhubaneswar, sculptures of different sects are found to be worshipped by the people/devotees with great enthusiasm. Among these, fifteen sculptures have been documented in this article by the author. The present Khordha district is originated from the undivided Puri district of the state. The regions of undivided Puri district are found studded with various temples of different sects. Here, the author has documented fifteen sculptures/images from the two sites of the modern Khordha district. The sculptures of various deities of the two sites of the Khordha district are found designed with the traditional attributes and ornaments. Sculptural points of view, the surveyed fifteen sculptures of the Khordha district are very significance, for which, the author has thoroughly surveyed these images. The sites of these fifteen sculptures are viz; six from the Jayadev Museum, Kenduli, and nine from the Bhabani Shankar temple complex of the old town of Bhubaneswar. The names of these surveyed fifteen sculptures of the two sites of the Khordha district are such as 1. Vishnu, 2. Vishnu, 3. Bhairava, 4. Siva-Nritya, 5. Astika-Jaratkaru, 6. Vishnu, 7. Kartikeya, 8. Siva, 9. Sivalinga with four heads of Lord Siva, 10. Siva-Parvati, 11. Kartikeya, 12. Ananta Narayana, 13. Hara-Parvati, 14. Lakshmi, and 15. Buddha. Iconographic features of these fifteen sculptures of Khordha district require a serious study. Hence, the author has made a noble effort to undertake this research work. The primary as well as secondary sources have been used in this piece of work

**Keywords:** Vishnu, Bhairava, Astika-Jaratkaru, Kartikeya, Ananta Narayan, Buddha, Image, Kenduli, Bhubaneswar, Khordha, Odisha

## 1. INTRODUCTION

The study on fifteen sculptures of the Khordha district is the important aspect of the Odishan sculptural art in India. For the spread of Hinduism, temples of various sects like Saktism, Shaivism, Vaishnavism, Buddhism, Jainism and other miscellaneous orders are erected in various sites of Odisha. Though the Somavamsi rulers of Odisha were Saivas by faith, but they patronized Saktism on such a large scale during the early years of their rule (Donaldson, 2000, p.12). In later, the Ganga kings of Puri appeared to have favoured and patronized the worship of lord Vishnu. For which a series of Vaishnava temples and sculptures are found noticed in different sites of the undivided Puri district. The present Khordha district is originated from the old Puri district of the state. In fact, the region of undivided Puri district is covered with various types of monuments of different sects. The region of

modern Khordha district is the chief centre of cultural heritage in Odisha. The temple sites of Kenduli, and Bhavani Shankar of Bhubaneswar are practically surveyed by the author. It is found through the observation that the images of different deities are preserved for public worship/display. Among these, fifteen sculptures have been meticulously documented in this article. The images of different deities preserved in the two sites of the Khordha district are found adorned with the traditional attributes. In the present piece of work, the author has documented fifteen sculptures/images from the three sites of the Khordha district of Odisha. Sculptural points of view, these surveyed sculptures are very significance, for which, the author has thoroughly documented these images. The sites of these fifteen sculptures are such as six from the Jayadev Museum, Kenduli, and nine from the Bhabani Shankar temple complex of old town, Bhubaneswar respectively. The names of surveyed fifteen sculptures/images of the two sites of the Khordha district are viz; 1. Vishnu, 2. Vishnu, 3. Bhairava, 4. Siva-Nritya, 5. Astika-Jaratkaru, 6. Vishnu, 7. Kartikeya, 8. Siva, 9. Sivalinga with four heads of Lord Siva, 10. Siva-Parvati, 11. Kartikeya, 12. Ananta Narayana, 13. Hara-Parvati, 14. Lakshmi, and 15. Buddha. All the extant sculptures including the fifteen surveyed sculptures of the above two sites of the Khordha district were finely executed by sculptors. The artistic features of these fifteen sculptures of Khordha district require a serious study. For this reason, this article tries to highlight the iconography along with the religious connotation of fifteen sculptures of the two places of the Khordha district of Odisha.

## 2. ADOPTED METHODOLOGY

The primary data as well as the works of earlier scholars had been collected by the writer for compilation of the article. The data relating to primary source is gathered by practical observation through field study on the sites of Kenduli and the Old town of Bhubaneswar. The public opinion regarding the surveyed images was also taken by the author for knowing their original places. The secondary source materials like some books, journal articles have also been utilized here.

## 3. ICONOGRAPHY OF FIFTEEN SCULPTURES FROM THE KHORDHA DISTRICT

During the time of field survey, the author has documented fifteen old sculptures from the two sites of the Khordha district in Odisha. These fifteen sculptures of the two sites are viz; six sculptures/images (1. Vishnu, 2. Vishnu, 3. Bhairava, 4. Siva-Nritya, 5. Astika-Jaratkaru, and 6. Vishnu) from the Jayadev Museum, Kenduli, and nine images (1. Kartikeya, 2. Siva, 3. Sivalinga with four heads of Lord Siva, 4. Siva-Parvati, 5. Kartikeya, 6. Ananta Narayana, 7. Hara-Parvati, 8. Lakshmi, and 9. Buddha) from the Bhabani Shankar temple complex of the old town of Bhubaneswar respectively. Kenduli was a place of Brahminical worship (Mohapatra, 1986, Vol.1, p.126). The surveyed six images of the Jayadev Museum were unearthed from the site of Ambika temple of Kenduli, when it was conserved by the State Archaeology Department under the supervision of Kedarnath Mahapatra in 1965 CE (Dash, 2007, pp.68-70). Similarly, the loose sculptures preserved in the Bhabani Shankar temple complex were discovered from the excavation of Bindu Sagar tank of old town of Bhubaneswar in 1980's. The iconographic features of these fifteen sculptures of the Khordha district are very significance and interesting for scholarly works. The iconography of the above fifteen sculptures of the Khordha district is briefly discussed below.

### 3.1. SIX IMAGES FROM JAYADEV MUSEUM, KENDULI, ODISHA

Kenduli or Kenduivilva is considered as the birth place of Sri Jayadava, the author Gitagovinda (Mohapatra, 1986, Vol.1, p.126). It is located approximately 20 Kms from Bhubaneswar in the district of Khordha. The cultural centre of Kenduli was inaugurated on 26th April, 1996 (Dash, 2007, p.70). Sri Jayadev museum of Kenduli preserves some old/loose sculptures, which were unearthed from the ruined temple of that site (Mohapatra, 1986, Vol.1, p.126). Among these, six sculptures are being mentioned as follows.

#### 1) Vishnu Image

The image Vishnu is carved in a sthanaka pose on a podium of lotus flowers. He holds wheel in the right upara hand, a gada in the left lower hand, with the right lower hand in a downward-facing position, and his left upper hand is detached from the wrist. He is also wearing a vanamala (Donaldson, 1986, Vol.III, p.1188) that reaches up to his knees. Additionally, the deity is worn with a yajnaupavita around the body. He is intricately decorated with jewellery such as armlets, necklaces, anklets, earrings (kundals), and a crown (mukuta). The figures of Sridevi as well as Bhudevi are flanked the deity. Above the slab, there is a figure of an Apsara (celestial dancer) holding a garland, which is carved into the top corner. The backdrop of the head of Vishnu is embroidered with a diadem, which is entirely simple. There is no depiction of the Garuda figure on the pedestal. The statue of Lord Vishnu is constructed from granite stone. It stands at a width of 15 inches and a height of 23 inches from the base of the wooden pedestal in the museum. The artistic elements of the Vishnu image display the artistic features of the 12th century C.E.

**Figure 1**



**Figure 1** The Deity Vishnu Is Preserved at Jayadev Museum of Kenduli, Odisha

**Source** The Photo of This Vishnu Image of the Jayadev Museum of Kenduli was taken by the Writer

#### 2) Vishnu Image

The Vishnu image is prominently displayed in a standing position on a pedestal featuring two layers of petals. He is depicted with wheel in upper right hand, a conch

in upper left hand, the lower right hand is displaying a mudra while his left lower hand is broken. The deity is adorned with sacred thread throughout his body and a long chain around his waist. He is also shown wearing various ornaments such as kundalas (Behera and Donaldson, 1998, p. 152), anklets, armlets, wristlets, necklaces, earrings (known as kundalas), waist belts, etc. The head of deity is embellished with trefoil arch, with Brahma and Siva figures at the base and crowned by a kirtimukha motif, flanked by women holding conch shells. Figures of Vidyadhara and Apsara are delicately depicted holding garlands, flowers, drums, and musical instruments, intricately carved into both sides of the pedestal near the top. Garuda, the vehicle of Lord Vishnu (GopinathRao, Vol. 1, 1914, p.285), is found in the right of the pedestal. Beneath the pedestal, scroll figures are depicted, and in the lower left corner, two small female devotees in a kneeling pose are observed. Bhudevi and Sridevi figures are engraved on either side of Vishnu, creating a procession. The area around the figures is decorated with pidha mundis, and a figure of a Chauri bearer is found centrally on both sides of the statue. From a visual perspective, the Vishnu image is stunning, crafted from Baulamala pathara. This Vishnu image measures 15 inches in breadth and a height of 30 inches from the base of the wooden pedestal in the museum. The iconography of the Vishnu image shows the craftsmanship of 12th century C.E.

**Figure 2**



**Figure 2** This Vishnu Image Is Found at Jayadev Museum, Kenduli

The Photo of this Vishnu Image of Jayadev Museum has been Practically Taken by the Scholar

### 3) Bhairava Image

Bhairava is one of the fierce forms of Lord Siva (Behera and Donaldsoa,1998, p.149). The Bhairava image is found preserved at the Jayadev Museum of Kenduli. The image Bhairava is engraved in a standing position on the pedestal in which a dead body of human being is depicted. A small rat or chuchundra is eating one leg of a dead man. The right upper hand possesses knife, the right lower hand possesses

trident, the left upper hand is completely broken from the elbow portion and the lower left hand holds cutting head (Chhinna mastaka). The deity is seen worn a vanamala on the body and it rests down to his knees. She wears pearl necklace, kundala in her ears and designed mukuta. The background of the divine head is decorated with double diadems. The deity is adorned with a katisutra designed with pearl ornaments (Donaldson, vol. III, 1986, p. 1185). Her feet are adorned with long anklets. The image of Bhairava is made of sandstone. Because of the sandstone material, the artist does not make more designs. The image of Bhairava is 20.5 inches wide and a height of 42 inches from the base of the wooden pedestal in the museum. The iconography of Bhairava image indicates the creative ideas of the twelve century CE.

**Figure 3**



**Figure 3** The Bhairava Image is Preserved at Jayadev Museum of Kenduli, Odisha

**Source** The Photo of The Bhairava Image of Jayadev Museum has been Practically Taken by the Writer

#### **4) Siva Nritya Image**

A stone slab with an imprint of Lord Siva in a dancing pose. The Shiva image is depicted in the tribhanga pose. Attributes in the hands are not clearly visible. This is the nritya (dance) of Lord Siva (Behera, 1982, pp.46-47). The Siva-Nritya slab is made of sandstone. It measures 15 inches in width and a height of 37 inches from the base of the wooden pedestal in the museum. The iconography of Siva Nritya image can be assigned to the features of the art of twelfth century C.E.

#### **5) Astika-Jaratkaru Image**

The Astika-Jaratkaru image is found preserved at the Jayadev Museum of Kenduli. The Astika image is carved in lalitasana position on a lotus base with two petals. The right leg is in downward while the left leg is in the seat. Astika's left hand rests on the back of the sleeping Jaratkaru and his right hand rests on the flat feet of the Jaratkaru. She wears bangles, anklets, bangles, twist earrings, designer necklaces, head jewellery, etc. The figure of Jaratkaru is carved on the thighs of Astika in a sleeping position. The lower edge of the podium shows scroll work



patterns. The lower edge of the pedestal has a carved snake figure. In the middle of the pedestal of slab can be seen a small figure of a female devotee. The rat eats the foot of Astika's right leg. The head of Astika is surmounted by the tree branches. The female figure holding offerings flanked on either side of the tree branches. A few parts of the stone slab are found eroded due to its softness. The Astika-Jaratkaru image is carved out of sandstone. This image measures 20 inches in width and a height of 35.5 inches from the base of the wooden pedestal in the museum. The Astika-Jaratkaru image possesses the features of the Odisan art of the twelfth century.

**Figure 4**



**Figure 4** Astika-Jaratkaru Image is Found Preserved at the Jayadev Museum of Kenduli, Odisha

**Source** The Photo of Astika-Jaratkaru of Jayadev Museum has been Practically taken by the Writer

### 6) Vishnu Image

Another Vishnu image is also found in the Jayadev Museum of Kenduli. It is engraved on a pedestal in a standing position. The lower part of the image is placed on a wooden stand in the museum. The deity displays the chakra in the upper right hand, the Varada mudra in the lower left hand, and the padma kalika in the upper left hand, and the right side front hand is broken from arm portion. The deity is worn with a vanamala that touches the knees. God has a necklace around his neck. Bhudevi and Sridevi figures are flanked the deity. The top corner of slab is designed with a figure of Vidyadhara holding a garland. The face of the deity is weathered by nature and no details can be found. An elongated diadem is noticed at the background of his head. The Vishnu image is made of sandstone. This image measures 16 inches in breadth and a height of 22.6 inches from the base of the wooden pedestal in the museum. Iconography and style of Vishnu image indicate the character of the Ganga art, which belonged to the 12th century C.E.

## 3.2. NINE SCULPTURES FROM BHABANI SHANKAR TEMPLE COMPLEX, BHUBANESWAR

The temple of Bhabani Shankar is located nearby the Bindu Sagar Tank in the old town of Bhubaneswar in Odisha. Nine sculptures have been surveyed by author

from the Bhabani Shankar temple complex of the old town of Bhubaneswar of the Khordha district. These surveyed nine sculptures are Kartikeya, Siva, Siva linga with four heads of Lord Siva, Siva-Parvati, Kartikeya, Ananta Narayana, Hara-Parvati, Lakshmi, and Buddha. Regarding these sculptures, Basudeva Dash, the priest of Bhabani Shankar temple remarks that all the above sculptures were discovered from the Bindu Sagar tank, when it was renovated at the time of Harekrishna Mahtab, the Hon'ble Chief Minister of Orissa in 1980's. After discovery, these sculptures were preserved nearby the Bhabani Shankar temple of the old town for public exhibition. The above images of the site of Bhabani Shankar temple complex are described below.

### 1) Kartikeya Image

The image of Kartikeya is seen in the northwest corner of the Ananta Narayan shrine in the Bhavani Shankar temple complex in the old city of Bhubaneswar. An image of Kartikeya is inscribed on a sthanaka murti/ standing on a pedestal of a two-petalled lotus (Behera, 1982, p. 49). His right hand is showing holding the arm of an attendant and his left hand rests on her waist. Scroll works is found carved on both sides of the slab. The top portion of the slab is missing. A lotus flower in full bloom is noticed at the top. This Kartikeya image is made of Baulamala pathara. The Kartikeya image measures 27.5 inches in height and 23.5 inches in wide. The sculptural characters of the Kartikeya image confirm the Odishan sculptural art of 14th century belonging to the Ganga period.

**Figure 5**



**Figure 5** The Kartikeya Image is Found Near the Ananta Narayan Shrine in the Bhavani Shankar Temple Complex of Bhubaneswar.

**Source** The Photo of Image Kartikeya Inside the Bhavani Shankar Temple Complex was Practically taken by the Author

### 2) Siva Image

A stone image of Lord Siva is seen in front of the Bhabani Shankar temple complex. Lord Siva is designed with stanaka position on the pedestal. His two hands rest on the heads of two female figurines. The backdrop of the head of deity is tinted with a circular diadem. Two unidentified figures can be seen at the top of the slab.

There are two sakshi figures on the pedestal. The deity Siva wears necklace, earrings, yajnaupavita, vanamala, waist belt, hands, bangles, etc. The image of Siva is made of Kanda pathara. The Siva image is 15 x 24 inches. This Siva image was also noticed from the Bindu Sagar tank of the old city of Bhubaneswar. The art of Siva image shows the characteristics of the sculptural art of the Ganga period.

### 3) Siva Linga with four heads of Lord Siva

A Sivalinga containing four heads of Lord Siva is noticed inside the Bhavani Shankar temple complex of Bhubaneswar. This Sivalinga was also discovered from the Bindusagar tank of old town in 1980's as said by Basudeva Dash, the priest of Bhabani Shankar temple. The Sivalinga containing four heads is a unique sculpture of the Khordha district of Odisha. The four heads of Lord Siva in Sivalinga are depicted in four directions. This Sivalinga is made of chlorite stone. It's height is approximately two feet. Another same designed Sivalinga is also found preserved nearby the above Sivalinga. These two Sivalingas may be assigned to the 14th century CE belonging to the Ganga period.

**Figure 6**



**Figure 6** The Picture of Sivalinga Containing Four Heads of Lord Siva is Noticed Inside the Bhavani Shankar Temple Complex of Bhubaneswar, Odisha Circa 14th Century CE

**Source** The Photo of The Sivalinga with Four Heads of Lord Siva of the Bhavani Shankar Temple Complex was Practically taken by the Author

### 4) Siva-Parvati Image

In the Old Town of Bhubaneswar, inside the Bhabani Shankar temple complex, there is a stone slab that depicts Siva and Parvati in the alingana pose. Carved in the lalitasana posture, the four-handed depiction of Lord Siva rests on a double-petalled lotus pedestal. On Lord Siva's left lap or leg, Goddess Parvati is seen. The attribute in the lower right hand of deity is completely absent, and his right upper hand holds Japamala. While the lower left hand touches the goddess Parvati's breast and the upper left hand holds a trisula. The centre of the pedestal is embroidered with tree branches. At the left of the podium, a female figurine is shown in a kneeling position. The goddess Parvati is shown with a lion form on her lower thigh, while a bull figure is engraved next to her right foot. These two animal representations stand in for the



respective vahanas of Goddess Parvati and Lord Siva. The top part of the stone slab is shattered, and it is also united for public exhibition. Kanda pathara is used for the making of Siva-Parvati image. The image measures 18.2 x 29 inches. The art of Siva-Parvati image indicate the iconographic character of the 14th century CE.

**Figure 7**



**Figure 7** Siva-Parvati Image is Preserved at the Bhabani Shankar Temple Complex of the Old Town, Bhubaneswar.

**Source** The Photo of Siva-Parvati of the Bhavani Shankar Temple Complex of Bhubaneswar was taken by the Author

## 5) Kartikeya Image

**Figure 8**



**Figure 8** This Kartikeya Image is Found at Bhabani Shankar Temple Complex of the Old Town, Bhubaneswar.

**Source** The Photo of the Kartikeya Image of Bhavani Shankar Temple Complex was Taken by the Author

Another Loose image of Kartikeya is also noticed at the right of Siva-Parvati image inside of the Bhavani Shankar temple complex of old town, Bhubaneswar. The Kartikeya image is carved in seated pose on a peacock. The right leg lies downward and the left leg is in the seat. A figure of sleeping Nagakanya is found in the bottom of the podium. The left hand holds sakti (Donaldson, Vol.III,1986, p.1157) and the right hand's attribute is not clearly visible. Apsara figure is found on each side upper part of the slab. The Kartikeya image is carved out of granite stone. It measures 12 x 24 inches. This Kartikeya image is significance for its iconographical features. The sculptural art of the Kartikeya image possess the character of Gangavamsi art of 14th century.

#### 6) Ananta Narayan Image

The image of Ananta Narayan is found preserved as presiding deity of the Ananta Narayana shrine, which located inside the Bhabvni Shankar temple of the old town of Bhubaneswar. The image of Ananta Narayan is carved in dhyana-mudra (Behera and Donaldson, 1998, p.150) pose on the pedestal, which is finely decorated with seven snakes/ nagas. He holds amrita kalasa in left side hand and his right side hand displays abhaya mudra. The upper part of slab and above the head of Ananta Narayan is found surmounted by the seven headed snake. The head of Ananta Narayan is adorned with an ornamented crown. He wears yajnaupavita in the body. The deity is also decorated with ornaments like necklace, armlets and kundalas. Regarding the Ananta Narayan image, Basudeva Dash, the priest remarks that this image was also discovered from Bindu Sagar Tank of the Old town of Bhubaneswar in 1980's. The image Ananta Narayan is carved out of black chlorite. The image of deity Ananta Narayan measures 18.5 x 31 inches. Ananta Narayan image is very beautiful and it is a masterpiece sculpture of Odisha belonging to the 14th century CE. This image is also attractive to devotees as well as scholars for its creative excellence.

**Figure 9**



**Figure 9** The Ananta Narayana Image is the Presiding Deity of Ananta Narayana Shrine Located at the Bhabani Shankar Temple Complex of Bhubaneswar.

**Source** The Photo of the Ananta Narayana of the Ananta Narayana Shrine of Bhavani Shankar Temple Complex was taken by the Author

### 7) Hara-Parvati Image

The image of Hara-Parvati is found at the right of Ananta Narayan image of the additional shrine located at the Bhavani Shankar temple complex of the old town of Bhubaneswar. This Hara-Parvati image was also discovered from the Bindu Sagar tank of that site. The images of Hara-Parvati are jointly carved in a stone slab. Lord Siva (Hara) is engraved in lalitasana (Donaldson, Vol.III, 1986, p.1185); one leg is pendant while the other is under the body as in padmasana. Goddess Parvati is engraved on the left thigh of Lord Siva. Here, Lord Siva holds nagapasa in the upara right hand, ketaki flower(?) in the lower right hand, a small pot in left upper hand and the left lower hand lies on the breast of goddess Parvati. Bottom of the podium is designed with female devotees in both sides, and a diminutive Ganesha figure at the centre of the pedestal as one of their son. The figures of lion (Gopinath, 1914, Vol.I, p. 360) and bull are found engraved at the beneath of the feet of Parvati and Siva as their respective vahanas. Both the deities are decorated with traditional ornaments like armlets, anklets, hara (Borner and Rathashanda, 1966, p.147), ear rings, waist bands, etc. in their bodies. Hara-Parvati image is carved out of kalamuguni pathara and it measures 16.5 x 27.5 inches. The Hara-Parvati image contains the artistic features of the fourteenth century C.E.

**Figure 10**



**Figure 10** The Hara-Parvati Image is Preserved in the Sanctum of Ananta Narayana Shrine Located at the Bhabani Shankar Temple Complex of Bhubaneswar.

**Source** The Photo of the Hara-Parvati of the Ananta Narayana Shrine of Bhavani Shankar Temple Complex was taken by the Author

### 8) Lakshmi Image

An image of goddess Lakshmi is found at the left of Ananta Narayan image of the of the Bhavani Shankar temple complex of the old town of Bhubaneswar. This Lakshmi image was also discovered from the Bindu Sagar tank of that site as said by the temple priest Basudev Dash. The image of Lakshmi is carved in padmasana (Donaldson, Vol.III, 1986, p.1186) posture on the plinth. She possesses padma in

upper two hands. Her lower hand displays abhaya mudra while the left lower hand is designed with varada-mudra (Behera & Donaldson, 1998, p.154) respectively. The backdrop of the head of Lakshmi is decorated with diadem circular in shape with lotus designs. The Lakshmi image is carved out of Baulamala pathara and it measures 11 x 18 inches. The Lakshmi image suggests the sculptural designs of the later period of Ganga rule in Odisha.

**Figure 11**



**Figure 11** The Lakshmi Image is Preserved Inside the Sanctum of Ananta Narayana Shrine Located at the Bhabani Shankar Temple Complex of Bhubaneswar.

**Source** The Photo of the Lakshmi Image of Ananta Narayana Shrine of Bhavani Shankar Temple Complex was Taken by the Author

### 9) Dhyani Buddha Image

An image of Lord Buddha is noticed at the jagamohana of the additional shrine of the Ananta Narayan inside the Bhavani Shankar temple complex of the old town, Bhubaneswar. Lord Buddha image was also discovered from Bindu Sagar tank of that site. The image of Lord Buddha is engraved in dhyana (Donaldson, Vol.III, 1986, p.1183) pose on the lotus designed podium. The two hands of Lord Buddha are found folded at the centre of his chest in dharmachakra mudra (Behera and Donaldson, 1998, p.150). He is shown wearing a yajnaupavita in body. His head is decorated with beaded elements. The Rishi figures are found carved in the right part of the slab. A rishi figure is noticed at the left of the slab. The right side upper part of the slab is designed with Apsara as well as Vidyadhara figures. Scroll works and figures of female devotees adorn the base of the pedestal. The size of the black chlorite image of Lord Buddha measures 19 x 37.5 inches. This Buddha image of the additional shrine contains the characteristic features of the art of 11th century C.E. belonging to the Somavamsi period.



**Figure 12**



**Figure 12** The Buddha Image is Noticed at the Jagamohana of Ananta Narayana Shrine Located at the Bhabani Shankar Temple Complex of Bhubaneswar.

**Source** The Photo of the Buddha Sculpture of Ananta Narayana Shrine of Bhavani Shankar Temple Complex was taken by the Author

#### 4. CONCLUSION

We can say from the above facts that the fifteen sculptures of the two sites discussed in the subject are very important by considering their artistic excellence and religious significance. Vaishnavism, Saivism, Saktism, and also Buddhism were prevalent in the district of Khordha as evidenced by the available of images as well as their shrines. The six images of the Jayadev Museum of Kenduli were discovered from the nearby site of the Ambika temple at the time of conservation of the temple under the supervision of Kedarnath Mahapatra. Most probably, these images of Jayadev Museum belong to the old temple of the site. The presence of images of three Vishnu, one Bhairava, one Siva-Nritya, and Astika-Jaratkaru discovered from the temple site of Ambika suggest that Kenduli was a centre of Vaishnavism, Saivism, Saktism and Jainism in the Khordha district of Odisha. All the six deities of Jayadev Museum are adorned with traditional ornaments in their bodies. The loose sculptures preserved in the Bhabani Shankar temple complex were discovered from the Bindu Sagar tank of old town of Bhubaneswar through excavation in 1980's. The nine images (Kartikeya, Siva, Sivalinga with four heads of Lord Siva, Siva-Parvati, Kartikeya, Ananta Narayana, Hara-Parvati, Lakshmi, and Buddha) of the Bhabani Shankar temple complex were the original sculptures of the nearby temples of old town of Bhubaneswar. Most probably, these sculptures were haphazardly and intentionally thrown into the water of tank by local people. Still, it was a doubt in the mind of author regarding the drowning of these images in the Bindu Sagar tank. In this connection, a view of Basudev Dash, the priest of the Bhabani Shankar temple remarks that these images were thrown into the tank by devotees due to fearing of the attack of Kalapahara, the Afghan invader. The style and iconography of Ananta Narayan image of the Bhabani Shankar temple complex are very interesting and attractive for study. This Ananta Narayan image is the most excellent workmanship



of Odishan sculptor of the past. The presence of Buddha image inside the jagamohan of the Ananta Narayan shrine indicate that a Buddhist temple/shrine might have existed in the old town, for which the nearby area is known as Gautam Nagar. The sculpture of dhyani Buddha contains the character of the Somavamsi art of the state of Odisha. The characteristics of these fifteen sculptures of the Khordha district are very significance for their artistic importance and fine workmanship. It is known from the observation that all the fifteen surveyed sculptures of the above two sites of the Khordha district were delicately executed by the artists of Odisha. The iconography of the above fifteen sculptures of the Khordha district occupy a distinct position in the record of sculptural art of eastern Odisha.

### CONFLICT OF INTERESTS

None.

### ACKNOWLEDGMENTS

I acknowledge with grateful thanks to Prof. Achyuta Samanta, Prof. Karuna Sagar Behera(late), Prof. C.R. Mishra(late), Prof. Prof. Kishore K. Basa, Prof. P.K. Nayak, Prof. Harihar Panda, Prof. Gourang C. Rout, Prof. Byomakesh Tripathy, Prof. Deepak K. Behera, Dr. Prashanta K. Routray and the attendant of Jayadev Museum of Kenduli for their encouragement and cooperation.

### REFERENCES

- Behera, K.S. (1982). "Traditions in Sculpture", in *Art Tradition of Orissa*; Edited by Orissa Sahitya Academi; Bhubaneswar.
- Behera, K.S., & Donaldson, T.E., (1998). *Sculptures Masterpieces from Orissa; Style and Iconography*, New Delhi.
- Borner, Alice and Ratha Shanda, Sadasiva , (Translated and Annotated), (1966). "Shilpa Prakasha" of Rama Chandra Kaulacara, E.J. Brill; Leiden.
- Das, H.C., (1997). *Iconography of Sakta Divinities*, Vol. I, Prativa Prakasana ; Delhi.
- Dash, R.N., (2007). *Kedarnath: The Historian*, Kedarnath Gaveshana Pratisthan, Bhubaneswar.
- Donaldson, T.E., (1985/86). *Hindu Temple Art of Orissa*, Vol.III, Leiden.
- Donaldson, T.E., (2000). *Tantra And Sakta Art of Orissa*, Vol.I, New Delhi.
- Donaldson, T.E., (2001). *The Iconography of Vaishnava images in Orissa*, New Delhi.
- Gopinath Rao, T.A., (1914). *Elements of Hindu Iconography*, Vol. I, Part-I & II, Second Edition, The Law Printing House; Madras.
- Kramisch, S. , (1946). *The Hindu Temples*, Vol.1, Calcutta.
- Mohapatra, R.P., (1986). *Archaeology in Orissa (Sites and Monuments)*, Vol.I, New Delhi.