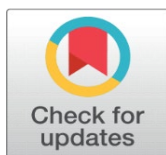
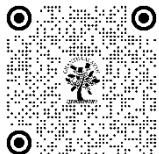


STUDY ON SCULPTURAL ART OF TEN JAINA IMAGES FROM THE ODISHA STATE MUSEUM OF BHUBANESWAR

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ABSTRACT

The aim of present article is to focus on the sculptural features as well as religious significance of the ten Jaina images of the Odisha State Museum, Bhubaneswar. Iconography of ten Jaina Tirthankara images of the Odisha State Museum is a major aspect of the Odishan sculptural art in India. Jainism is one of the oldest religions in the state of Odisha. The earliest Jaina sculptures in Odisha date back to the period before Mauryan/Asokan. From the 6th century B.C. Jainism remained one of the major religions of Kalinga (ancient Odisha) until the first century B.C., when the Kharavela was ruling in the state. It is believed that Jainism continued to be a major religion in the state even after the war of Kalinga (261 B.C.). Jainism co-existed with other religions in the state of Odisha. In fact, Jaina Tirthankara images were made all over Odisha during the early medieval era. Some Jain images are noticed at different places of Odisha. After Kharavela, the artists of Odisha continued to create Jain images until the 11th century C.E. Out of the extant Jaina Tirthankara images of Odisha, some of the Jaina sculptures are found to be kept in Odisha State Museum, Bhubaneswar. Among these preserved Jaina Tirthankara images, ten Jaina Tirthankara images are discussed in this piece of work. The names and discovered sites of the ten Jaina images of the State Museum, Bhubaneswar are viz; 1. Risabhanath of Keonjhar, 2. Risabhanatha of Khajuriapada, 3. Mahavir image of Charampa, 4. Parsvanatha of Sisupalgarh, 5. Shantinatha of Charampa, 6. Risabhanath of Charampa, 7. Risabhanatha of Podasingidi, 8. Ajitanatha of Charampa, 9. Risabhanath of Bhubaneswar and 10. Parsvanatha of Baidyakhia. Sculptural features of the above Jaina Tirthankara images of the Odisha State Museum suggest that these images were made during the time period from the 8th century to 11th century C.E. The presence of these Jaina Tirthankara images gives an idea that Jainism was prevalent in eastern and northern Odisha during the medieval period. Artistic point of view, these Tirthankara images are very important and interesting for study. Hence, the present author has made a modest attempt to highlight the sculptural art as well as religious connotation of the ten Jaina images of the Odisha State Museum, Bhubaneswar. Methodologically, the author has written this article by using both primary and secondary sources.

Keywords: Sculptural Art, Iconography, Jaina Images, Tirthankaras, Risabhanath, Mahavir, Parsvanath, Ajitanath, Shantinath, State Museum, Bhubaneswar, Odisha

1. INTRODUCTION

The sculptural art of Jaina images of the Odisha State Museum is an important part of the Kalingan School of art in Eastern India. The Jaina religion was prevalent in Odisha during the ancient and medieval periods as evidenced by the availability of Jaina images in different sites of the state. In Odisha, the Jainism was appeared in Kalinga in sixth century B.C. [Panigrahi \(1995\)](#), p.296. Jainism was also a established religion of Kalinga at the age of Nandas in the fourth century B.C. [Nilakantha Shastri \(1946\)](#), 12-13. The Jaina sculptures of Odisha can be dated back to the pre-Mauryan

/ Asokan period. In this connection, the Hatigumpha inscription records that Kharavela brought back the sacred 'Jinasana' from Magadha that was previously carried away from Kalinga by Mahapadma Nanda [Rajguru \(1983\)](#), p.96. Jainism seems to have been continued to be a major religion in Odisha even after the war of Kalinga. In the past, Jainism was co-existed with other religions in the state of Odisha. For the spread of Jainism in the past, the Jaina *Tirthankara* images were made for the worship in different places of Odisha like Jajpur, Charampa (in Bhadrak district), Ayodhya, Jaleswar (in Baleswar district), Khichingi and Nakatipat (in Mayurbhanj district), Cuttack town, Pratapnagari, Chaudwar, Tigiria, Adaspur (in Cuttack district), Kakatpur (in Puri district), Banapur, Bhubaneswar (in Khordha district), Nadapur and Bhairabsingpur (in Koraput district), Podasingidi and Baidyakhia (in Keonjhar district), Khiching, Baripada, Badasahi of Mayurbhanj district, etc. The various types of old Jaina images/sculptures discovered from different districts of Odisha are very interesting for their study.

According to different Jaina texts, Risabhanatha was the first Tirthankara and Lord Mahavira was the twenty-fourth Tirthankara of Jainism respectively. Based on historical evidences, the last two Tirthankaras-Parsvanatha and Mahavira are considered to be the most famous figures in Jainism out of the twenty-four [Saha \(1932\)](#), p.2. Conversely, there is no clear account of the life and teachings of the remaining fourteen 'Tirthankaras' in any Jain book. Jainism gained a clear shape and philosophy in the sixth century B.C. when it promoted views that were superior to those of the preceding Tirthankara, Parsvanatha. At first, Mahavira's parents were adherents of Chaujjama dharma, also known as the Parsvantha faith [Jacobi \(1964\)](#) p.194). Parsvanatha's philosophy upholds four vows (non-violence, truthfulness, non-stealing, and non-possession) and Vardhamana Mahavira's fifth vow i.e. Brahmacharya i.e. Chastity [Motilal \(1981\)](#), p.3.

Jainism had a profound impact on architecture, sculpture, and the way of life of Odishan people. Jainism has shaped the Odishan society and culture to a great extent. Some of the tenets of Jainism can be found in modern Odishan culture. The art and architecture of Odisha have also been influenced by Jainism. The Kalingan School of Art had made/produced a variety of Jaina sculptures for the purpose of worship in Odisha. Out of the total existing Jaina Tirthankara images of Odisha, some Jaina sculptures are found kept in the State Museum of Odisha, which attracts the attention of the visitors and art historians. These Jaina Tirthankara images were collected from different sites of Odisha through the excavations conducted by the Odisha State Museum, Bhubaneswar. Out of the total Jaina images of the Odisha State Museum of Bhubaneswar, only ten Tirthankara images are briefly discussed in this article by the author. These images and their discovered sites are 1. Risabhanath of Keonjhar, 2. Risabhanatha of Khajuriapada, Puri, 3. Mahavir image of Charampa, Bhadrak, 4. Parsvanatha of Sisupalgarh, Bhubaneswar, 5. Shantinatha of Charampa, Bhadrak, 6. Risabhanath of Charampa, Bhadrak, 7. Risabhanatha of Podasingidi, Keonjhar, 8. Ajitanatha of Charampa, Bhadrak, 9. Risabhanath of Bhubaneswar and 10. Parsvanatha of Baidyakhia, Keonjhar. Most of the images referred to above are the objects of worship [Panigrahi \(1995\)](#), p.302. These Jaina *tirthankara* images of Odisha are very significance from both the artistic and religious points of views. Hence, this article aims to highlight the sculptural arts as well as religious significance of above Jaina images of the Odisha State Museum, Bhubaneswar.

1.1. OBJECTIVES OF THE STUDY

To focus on the detailed sculptural features of ten Jaina images of the Odisha State Museum, Bhubaneswar.

- To understand the style and types of the Jaina tirthankara images preserved in the State Museum of Odisha.
- To know the prevalence of Jainism in some places of the Bhadrak, Puri , Khordha and Keonjhar districts of Odisha in the past.
- To identify the tentative time period of the preserved Jaina images of the Odisha State Museum on the basis of their sculptural arts.

2. ADOPTED METHODOLOGY

Some of the source materials are used in the present article on sculptural art of ten Jaina images of the Odisha State Museum, Bhubaneswar. The primary information/data is based on practical study on the ten Jaina sculptures of Odisha State Museum made by the author. The photographs of ten Jaina tirthankara images of the state museum were taken by the present author. The secondary sources like books, journals, proceedings, souvenir, etc. are also used for the text of current article. The above data are methodologically analysed and used by the author.

3. DISCUSSION AND RESULT ANALYSIS

Sculptural Features of Ten Jaina Tirthankara Images of Odisha State Museum

The State of Odisha in Eastern India was once rich in Jaina antiquities. The iconographic representations of Jaina *Tirthankaras* of Odisha belong to the post Gupta period. The Jaina *Tirthankaras* images are found engraved in standing /*Kayotsarga* posture and also in *yogasana* pose with their distinguishing *lanchhanas* depicted below [Behera \(1982\)](#), p.41-42. Ichnographically, Odisha is represented by Jaina Tirthankara pictures in nude, where they are depicted as youthful, attractive, and serene with long dangling arms [Sahoo \(2007\)](#), p.78-79. It is discovered that the *lanchanas* and *chauri* carriers of each figure are engraved as well. Additional features include devotees on both sides and *lanchhana* at the centre of the plinth. The Jainas are becoming more and more enamoured with the idea of Chaitya trees, Keval trees, Jnana trees, etc. Sunflowers, mangoes, *kadamba*, lotuses, and grapes are among the frequently featured plants in Odishan Jaina art. It is discovered that these plants are engraved in the Odishan Jaina Tirthankara images. One distinctive aspect of Jaina iconography is the representation of flora, which has both religious and symbolic significance in addition to being aesthetically pleasing [Mohanty \(2012\)](#), p.83-84. Due to its exquisite beauty and skilful sculpting, every surviving Tirthankara image of Odisha is amazing. In the past, some Jaina images were found to be worshipped in the state of Odisha. Out of them some are discovered from different places of the Koraput, Khorddha, Puri, Cuttack, Keonjhar, Bhadrak and Mayurbhanj districts of Odisha. The images of Risabhanatha, Mahavir, Parsvanatha, Shantinatha and Ajitanath are very familiar in eastern and northern Odisha. Most of the extant Jaina Tirthankara images of Odisha are very beautiful for their sculptural arts. Out of all the extant Jaina images of Odisha, some of the *Tirthankara* images are preserved in the right side of the Archaeological Gallery of the Odisha State Museum, Bhubaneswar. The sculptural features of ten preserved Jaina images of Odisha State Museum are briefly discussed below.

3.1. RISABHANATHA IMAGE OF KEONJHAR

A Risabhantha image was collected from the Andapur area of Keonjhar district through the exploration of Odisha State Museum, Bhubaneswar. The image Risabhanath has been carved in *yogasana* pose on the two folded lotus plinth. The two hands of Risabhanath are engraved jointly noticed at the centre of crossed legs and are in *dhyana mudra*. His head is tinted with a *mukuta*. Bull figure is depicted at the right part of plinth and it is the symbol of Adinath i.e. Risabhanatha. One devotee figure with folded hands depicted in kneeling pose is noticed at the left of plinth. Lotus bud is found designed at the middle of the podium. The two Chauri bearer figures are found flanking the deity (Risabhanatha). The *Apsara* figure is delicately carved at the right upper corner of the slab. The design of elongated *pravamandala* is found on the background of the head of Risabhanatha. The branches of Keval tree are found tinted on the top. The Risabhanath image is designed in chlorite and it is 19.5 inches in width and 36.5 inches in height from the wooden covered plinth of the gallery. The Risabhanath image exhibits the features of Odishan sculptural art of 9th century C.E. This Risabhanath image is very charming and gorgeous. This kind of *dhyani* Risabhantha image is noticed at Subei of Koraput district as described in an earlier work [Behera & Donaldson \(1998\)](#), p.106. The decorative elements of both the Risabhantha images of Keonjhar and Subei are not similar.

Figure 1



Figure 1 Risabhanatha Image of Keonjhar District, Odisha Circa 9th Century C.E.

Source This Photograph of Risabhanatha Image of Keonjhar was Practically Taken by the Author from the Archaeological Gallery of the Odisha State Museum, Bhubaneswar.

3.2. RISABHANATH IMAGE OF KHAJURIAPADA (PURI DISTRICT)

Another Risabhanath image was discovered from the village of Khajuriapada in the Puri district of Odisha. The image Risabhanath is designed in *Kayotsarga* pose on the two folded lotus plinth and it is completely nude. His two hands are lying downwards. His head is tinted with designed *mukuta*. The background head of

Risabhanath is designed with trefoil arch; swan on the base as well as three folded parasol/umbrella in the top. *Gandharvas* and *apsaras* figures are found on both side top corners. These figures are depicted/engraved holding garlands, offerings, drums and in folded hands (*Japamudra*). Small flower designs are also engraved in the upper part. The lower part of the slab is tinted with devotee figures in each side. The figure of bull is carved at the middle of the podium. The bull figure symbolizes to Risabhanatha, the first Jaina Tirthnkara. Chauri bearer figure is depicted in *tribhanga* pose noticed at each side of the deity (Risabhanath) and each figure is designed in the *pidha mundi* niche. The diminutive *rushi*/ Jaina *tirthankara* figures in *yogasana* pose are found tinted in both sides of slab. The Risabhanath image is engraved out of chlorite and it is 14.5 inches of breadth and 27 inches of high from the wooden covered plinth of the gallery. The Risabhanath image imply the sculptural art of 10th century C.E. Another image of Rishavnatha is found in the sanctum of the Narayani temple of Dhia-Dhanmandal. The backside head of Rishabhanatha image of Dhia-Dhanmandal is ornamented with circular *prabhamanda* Donaldson (1986), p.1187 whereas the backside head of Risabhanath image of Khajuriapada is designed with trefoil arch. The Rishavanath image of Dhia-Dhanmandal indicates Odishan sculptural art of the 11th century C.E. It seems that the Rishavanath image of Dhia-Dhanmandal is later than the Risabhanath image of Khajuriapada by considering its iconographic features.

Figure 2

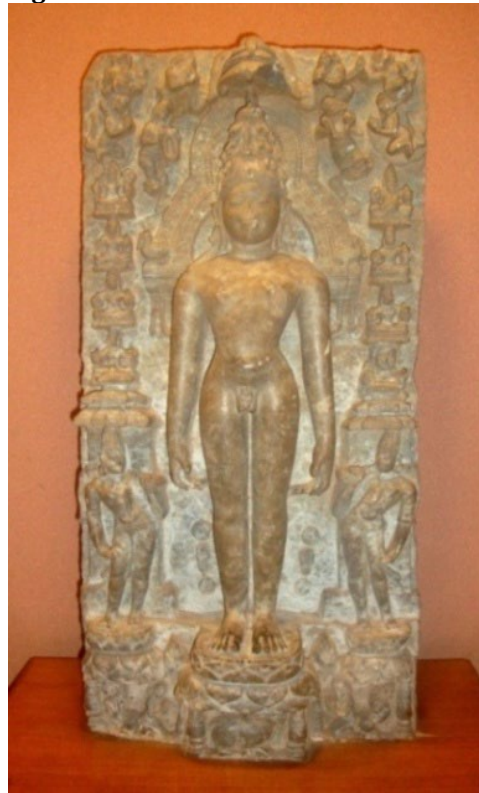


Figure 2 Risabhanatha Image of Khajuriapada, Puri District, Odisha Circa 10th Century C.E.

Source This Photograph of Risabhanatha Image of Khajuriapada was Practically Taken by the Author from the Archaeological Gallery of the Odisha State Museum, Bhubaneswar.

3.3. MAHAVIR IMAGE OF CHARAMPA (BHADRAK DISTRICT)

A beautiful image of Mahavir was collected from the site of Charampa in the Bhadrak district of Odisha, now it is preserved in the Archaeological Gallery of the

Odisha State Museum of Bhubaneswar. This Jaina Tirthankara image of Charampa was initially found under a Banyan tree on the eastern bank of a large tank, which located in that site [Mohapatra \(1983\)](#), p.86. The Mahavir image is designed in *yogasana* posture on two folded lotus plinth. His right palm is depicted on left hand, which is noticed at the centre of two thighs. Devotee figure in folded hands is designed in each side of the plinth. The base of plinth is tinted with lion figure and lotus buds designs. The lion figure of plinth recognises the last *Tirthankara* i.e. Mahavir. The attendants holding *chamara* are found in both sides of deity. The head of Mahavir is tinted with a designed crown with beautiful ear ornaments. Trefoil arch is tinted on the back ground of deity's head; swan at base and Trilinear/triple-shaped stone parasol flanked by Kelvala tree branches. The semicircular design in the upper part of slab symbolizes the *siddhashila*. *Apsaras* as well as *Vidyadhara* figure holding garlands & *chauries* on both side top corners. Full blown lotus flower & buds are found on the upper part of slab. The image of Mahvir measures 23 inches in wide and 43 inches in height from the gallery's wooden covered plinth. The iconography of Risabhanath image of Charampa displays the Odishan Art of the later half of the eighth century C.E. This Tirthankara image is very attractive to scholars as well as devotees for its iconographical features and religious significance.

Figure 3



Figure 3 Mahavir Image of Charampa in the Bhadrak District, Odisha Circa 8th Century C.E.

Source This Photograph of Mahavir Image of Charampa was Practically Taken by the Author from the Archaeological Gallery of the Odisha State Museum, Bhubaneswar

3.4. PARSVANATH IMAGE OF SISUPALGARH IN BHUBANESWAR (KHORDHA DISTRICT)

A fine image of Parsvanath was collected from the site of Sisupalgarh in the Khordha district, now it is kept in the Archaeological Gallery of the Museum. The

image Parsvanath is designed in *Kayotsarga* pose on two folded lotus plinth. Two *lanchhana* (lion) figures are found designed on the central portion of the plinth. Diminutive *tirthankara* image is engraved in *yogasana* posture noticed at both sides of the plinth. The figures of devotees are found designed at the lower part of the plinth. The male attendant holding chamara is depicted at each side of deity. The deity Parsvanath is completely nude. The hands of deity are stretched downwards without any attribute. The head of deity is canopied by seven hooded snakes. The coils of snakes are also found designed at the back of the Parsvanatha image. The serpent/snake hoods are represented as the lanchana cradling Parasvanatha's head. The serpent symbolizes the twenty-third *tirthankara* i.e. Parsvanatha. Apsara figure holding garlands, drums, *jhanjas*, are designed in the *upara* part of the slab. Flower designs are found designed in each side upper part. The head of deity is surmounted with parasol shaped stone element. The Parsvanatha image is carved out of chlorite. The image measures 19 inches in wide and its height is 32 inches from the wood covered plinth. The Parsvnath image of Sisupalgarh shows the character of Odishan Jaina sculptural art of the 9th century C.E.

Figure 4



Figure 4 Parsvanath Image of Sisupalagarh, Bhubaneswar, Odisha Circa 9th Century C.E.

Source This Photograph of Parsvanath Image of Sisupalagarh was Practically Taken by the Author from the Archaeological Gallery of the Odisha State Museum, Bhubaneswar

3.5. SHANTINATH IMAGE OF CHARAMPA, BHADRAK DISTRICT

The image of Shantinath was collected from the site of Charampa in the Bhadrak district, now it is found preserved in the Archaeological Gallery of Museum. The Shantinath image is designed in *yogasana* pose on two folded lotus plinth. The face of the deity is partly damaged. The two hands of image of Shantinath(deity) are depicted in folded gesture at the centre of the crossed legs. Some cut marks are found on the body of the deity Shantinath and these cut marks are certainly derived

from the other school of Jaina art and it exhibits in the hard and seven penances which were being followed to become *Tirthankaras* in life Das (1981), p.2. and see Mohapatra (1976), p.56-57. The *lanchnana* (lion) figure is designed on both sides of the plinth. A deer figure and a *yogi* figure are also found designed at the lower part of the plinth. Deer of the plinth symbolizes to Shantinath, the sixteenth *tirthankara*. Devotee figurines are found designed at bottom of the podium. The attendant figure holding *chamara* is engraved on each side of the deity. These two attendant figures are installed on double petal designed lotus plinth. The head of deity is surmounted by stone parasol of three folded with the branches of Snue/Keval tree at the apex. Apsara figurines holding garlands are noticed at the top of slab. Flower designs are found engraved at upper portion of the slab. Shantinath's image is carved in chlorite stone and measures 32 inches wide and 52 inches high from the wood covered plinth. The image Shantinath of Charampa shows the character of the Odishan sculptural art of the 10th century C.E. This image is a unique Jaina sculpture of Odisha from the iconographical point of view.

Figure 5



Figure 5 Shantinatha Image of Charampa, Bhadrak, Odisha Circa 10th Century C.E.

Source This Photograph of Shantinatha Image of Charampa was Practically Taken by the Author from the Archaeological Gallery of the Odisha State Museum, Bhubaneswar.

3.6. RISABHANATH IMAGE OF CHARAMPA, BHADRAK DISTRICT

An image of Risabhanath was collected from Charamp in the Bhadrak district of Odisha. The image Risabhanath has been carved in standing posture on the folded lotus plinth. Bull figure is engraved at the middle of the plinth and it symbolizes to identify Risabhanatha. The lotus buds are also found designed at bottom of plinth. The image is designed in naked having no dress in the body. His two hands are found lying downwards and the lower parts of hands are in damaged condition, for which

the attributes are not clearly visible. The upper part of His head is partly damaged and it is tinted with designed *mukuta*. The top of deity is surmounted with a parasol. The backside head of Risabhanath is finely designed with a *pravamandala*. The attendant figure holding *chauri* is decorated in the lower part of slab. Each side centre of the slab is tinted with four seated *rusi /tirthankara* figures, which are designed in *yogasana* posture on the two folded designed plinth. *Vidyadhara* figure is found depicted at the top corner. The upper portion of slab is broken and it is found inserted for public display. The granite stone image of Risabhanath measures thirty inches in wide and sixty inches of high when measured from the gallery's wooden covered plinth. Considering the artistic features, the Risabhanath image of Charampa is a masterpiece sculpture of Odisha and it was made in the 9th century C.E.

Figure 6

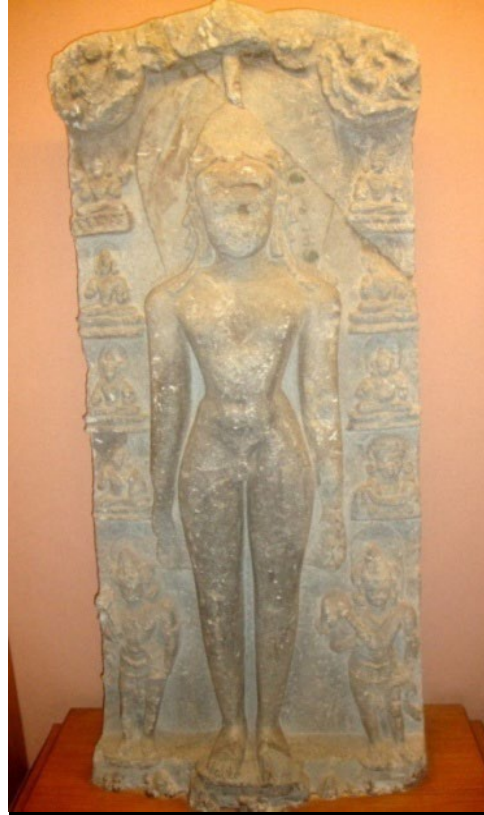


Figure 6 Risabhanatha Image of Charampa, Bhadrak District, Odisha Circa 9th Century C.E.

Source This Photograph of Risabhanatha Image of Charampa Was Practically Taken by the Author from the Archaeological Gallery of the Odisha State Museum, Bhubaneswar.

3.7. RISABHANATH IMAGE OF PODASINGIDI (KEONJHAR DISTRICT)

One Rsabhanatha image was brought from the site of Podasingidi in the Anandapur subdivision of Keonjhar district of Odisha and it is now under display in the first hall of the Archaeological gallery of State Museum of Odisha. Risabhanath image is engraved in *yogasana* pose on the two folded lotus plinth, which is tinted with two devotee figures and a standing bull figure. The bull symbolizes to the first *tirthankara* i.e. Risabhanatha. His two hands are joined in *yoga* pose. The head of Risabhanatha image is tinted with floral designed *mukuta*. *Apsara* figure is carved at the upper corners. The background of head of Risabhanath is tinted with a plain

pravamandala. The Risabhanath image is made of granite stone, and it measures 23 inches wide and 30 inches high from the wooden covered plinth of the gallery. On the stylistic ground, the Risabhanath image of Podasingidi points to the Odishan sculptural art of the second half of the 8th century C.E. This Jaina Tirthankara image attracts scholars for its fine workmanship. In comparative study, the image Rishavanatha of Gramesvara of Nibharana has similarity with the Rsabhanatha image of Podasingidi. The gestures of both these Jaina images are in meditative pose. Stylistically and ichnographically, the Rishavanatha image of Nibharana is more advanced than the Rsabhanatha image of Podasingidi. The Rishavanatha image of Nibharana contains the features of the Ganga art of Odisha.

Figure 7



Figure 7 Risabhanatha Image of Podasingidi in the Keonjhar District of Odisha 8th Century C.E

Source This Photograph of Risabhanatha Image of Podasingidi was Practically Taken by the Author from the Archaeological Gallery of the Odisha State Museum, Bhubaneswar.

3.8. AJITANATH IMAGE OF CHARAMPA (BHADRAK DISTRICT)

The image of Ajitanatha was collected from the site of Charampa in the Bhadrak district of Odisha. It is now found to be preserved in the Archaeological Gallery of the State Museum, Bhubaneswar. The Ajitanatha image is designed in *yogasana* posture on the twofold lotus plinth. Two hands of deity are engraved in the shape of circle. This circle in the hub of the hand is the symbol of *samsara* (https://en.wikipedia.org/wiki/Jain_symbols). A number of cut marks are found on the body of the deity. These cut marks are certainly from the other school of Jaina art if those were purposely executed by the artists Das (1981), p.2. and see Mohapatra (1976), p.56-57. This Jaina image reminds the believer of the faith of the condition through which a *Tirthankara* passes to attain salvation Das (1981), p.2. and see Mohapatra (1976), p.56-57. It exhibits in the hard and seven penances which were being followed to become *Tirthankaras* in life. The elephant figure is found engraved in the plinth and it symbolizes to Ajitanatha, the second *tirthankara*. The male Chauri bearer image is positioned to the side of the god on both sides of the slab. On

top corners of the slab, an *apsara* figure holding garlands is designed. The head of deity is surmounted with branches of Jnana tree. His hair is also arranged in curls. Sitting image of Ajitanatha is rarely found in other parts of the country. Here the artist has followed the tenets of textual description for the making of the image Mohapatra (1976), p.57-58 and see Das (1981), p.2-3. The image Ajitanatha is engraved out of chlorite. From the gallery's wooden covered plinth, it is 31 inches in wide and 43 inches of high. The artistic characteristics of Ajitanatha figure of Charampa present the sculptural art of Odisha during the 2nd half of the ninth century C.E.

Figure 8



Figure 8 Ajitanatha Image of Charampa in the Bhadrak District of Odisha Circa 9th Century C.E.

Source This Photograph of Ajitanatha Image of Charampa was Practically Taken by the Author from the Archaeological Gallery of the Odisha State Museum, Bhubaneswar.

3.9. RISABHANATH IMAGE OF BHUBANESWAR (KHORDHA DISTRICT)

An image of Risabhanatha was collected from the site of Bhubaneswar in the Khordha district, now it is preserved in a pillar of the Archaeological Gallery of the State Museum. The image Risabhanatha stands on two folded lotus plinth. A lion figure is carved on the side of the plinth. A bull figure is designed at the centre of the plinth and it symbolizes to the first *tirthankara* i.e. Adinath (Risabhanatha). Attendants are found on both sides of Risabhanatha. Four diminutive *rusi* figures are found designed in *yogasana* posture noticed at the right side and three diminutive *rusi* figures engraved in *yogasana* pose are noticed in the left of slab respectively. The two hands of Risabhanatha are lying downwards without any attributes. The image of Risabhanatha is completely nude. His head is finely tinted with designed crown. The top of head of deity is surmounted by three folded parasol along with the branches of Keval tree. The backdrop of the head of Risabhanatha is

tinted with *pravamandala* in the shape of circular. Small flower designs are also designed in the upper part of the slab. *Vidyadhara* stature holding garlands is designed on both side top corners. The image Risabhanatha is engraved out of chlorite and it is 11 inches in breadth and 23 inches in height. Iconography of the Risabhanatha image of Bhubaneswar shows the sculptural art of the Kalingan art of the 11th century C.E. The Rishabhanatha image of Bhubaneswar is a masterpiece Jaina sculpture in Odisha.

Figure 9



Figure 9 Risabhanatha Image of Bhubaneswar, Khordha District, Odisha Circa 11th Century C.E.

Source This Photograph of Risabhanatha Image of Bhubaneswar was Practically taken by the Author from the Archaeological Gallery of the Odisha State Museum, Bhubaneswar.

3.10. PARSVANATHA IMAGE OF BAIDYAKHIA (KEONJHAR DISTRICT)

An image of Parsvanath was collected from the site of Baidyakhia in the Koenjhar district, now it is preserved in the Archaeological Gallery of the State Museum of Bhubaneswar. The image Parsvanath is designed in *kayotsarga* posture on twofold lotus plinth. Both the hands of Parsvanath are stretched downwards without any attribute. The downward posture of hands symbolises fearlessness as well as the feelings of non-violence towards all beings of the world. The upper part of Parsvanath image is tinted with seven hooded snakes. The top of snake hoods is capped by three folded parasol/ umbrella shaped elements. The coils of snakes are designed at the background of the Parsvanatha image. The snake/serpent symbolizes the twenty-third *tirthankara* i.e. Parsvanatha. Similar type diminutive *tirthankara* image is designed in each side of deity in successive order. The small male attendants are also found designed on each side of the diminutive *tirthankara*

image. There is an *apsara* figure clutching a garland found in the upper corner of each side. Baidyakhia's Parsvanath image is skilfully crafted from chlorite stone. The image Parsvanath measures 11.5 inches in width and 22.5 inches in height. This Parsvanatha image of Baidyakhia displays the sculptural art of Odisha during the 2nd half of the 11th century C.E. The image is a good example of Jaina sculpture of Keonjhar district of Odisha in Eastern India.

Figure 10



Figure 10 Parsvanath Image of Baidyakhia, Keonjhar District, Odisha Circa 11th Century C.E.

Source This Photograph of Parsvanath Image of Baidyakhia was Practically taken by the Author from the Archaeological Gallery of the Odisha State Museum, Bhubaneswar.

It can be said that Jainism was an important religion of Odisha as the Jaina *Tirthankara* images are noticed in the different places of the state. These extant Jaina *Tirthankara* images provide full outline on the socio-cultural life of the people of Odisha during the time period from 8th to 11th century C.E. The Saivas do not seem to have developed an antagonism towards Jainism as is evident from the fact that they have sometimes allowed the Jaina images to be engraved on their temples Panigrahi (1995), p.302. For example, the Mukteswara Siva temple of Bhubaneswar has a good number of miniature Jaina images on the outer face of its octagonal compound wall. The Saiva kings of Odisha also did not develop any antagonism towards the Jainas as evident from the above fact.

4. CONCLUSION

Thus, it is known from the above discussion that the ten preserved Jaina images of Odisha State Museum are of the two types viz; *Kayotsarga* and sitting in cross legged pose. The first Risabhanath image of Keonjhar contains the sculptural

features of the Odishan art of the 9th century C.E. The sculptural features of the Risabhanath image of Khajuriapada of Puri point out the Odishan classical art of 10th century C.E. The Risabhanath image of Khajuriapada is an important Jaina antiquity of the district of Puri. The Mahavir image of Charampa contain the character of sculptural art of the medieval Odisha. This Mahavir image of Charampa is very attractive for its iconographic features. The Parsvanath image of Sisupalgarh is a masterpiece sculpture of Odisha. The ideas of cut marks in the Shantinath image of Charampa are undoubtedly brought from the other school of Indian art. The image Shantinath of Charampa shows the character of the Odishan sculptural art of the Somavamsi period. The Risabhanath image of Charampa shows the iconographical features of the Odishan sculptural art of the Somavamsi period. The Risabhanatha image of Podasingidi is distinguished for its fine workmanship. The image of Ajitanatha of Charampa also contains some cut marks in its body. The sculptural designs of the Ajitanatha image of Charampa demonstrate the Somavamsi art of Odisha. The Risabhanatha image of the site of Bhubaneswar is a notable Jaina sculpture of Odisha. The sculptural description of the Risabhanatha image of Bhubaneswar shows the artistic character of the Somavamsi period. The Risabhanatha image of Bhubaneswar is a representative of masterpiece sculpture of medieval Odisha. The Parsvanath image of Baidyakhia in the Koenjhar district is a fine Jaina sculpture of medieval Odisha. All the Jaina Tirthankara images of Charampa discussed in the subject were initially noticed under a Banyan tree on the eastern bank of a large tank, which located in that site. The plants and trees are found in the Jaina Tirthankara images of Odisha. The symbols of Jaina *tirthankaras* are also found to be designed in the middle of the plinths of Jaina images of State Museum and each symbol recognizes to identify a particular Jaina *Tirthankara*. Each *Tirthankara* has its own unique symbol to identify it. This helps us to identify the specific *Tirthankara*. Out of ten Jaina Tirthankara images of the Odisha State Museum, eight discovered from the Northern part of Odisha and two from the eastern part of Odisha respectively. It can be proved that the Jaina religion was well-liked in the state of Odisha from the 8th century to 11th century C.E. All the above ten Jaina Tirthankara images of Odisha State Museum were made by the artists of the Kalingan school of art. Jainism has had a profound impact on sculpture and the way of life of people of Odisha. Jainism has shaped the Odishan society and culture to a great extent. The sculptural art of Odisha has also been influenced by Jainism. Iconographic characteristics of the ten Jaina *tirthankara* images of the Odisha State Museum represent the development of Jaina sculptural art of Odisha during the medieval period.

CONFLICT OF INTERESTS

None.

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