Chapter-III

HISTORY OF ŚAIVISM
Saivism, which centers round the worship of Śiva, is one of the oldest religious cult in India. The worship of Śiva both in iconic and phallic form goes back to the period of Indus Valley Civilization. But Saivism as a definite religious sect with a philosophy and organization of its own developed only in the beginning of the Christian era. However there are stray references of Śiva worship in the account of Megāthnese (300 BC) and Pātanjali (2nd century B.C.). Evidence to the worship of Śiva is also seen in the coins issued by Kusānas during the 1st Century A.D. The Guptas also patronized Saivism which is proved by the Mathurā Pillar Inscription of Chandragupta II. In the post-Gupta period it seems that Saivism spread all over India.

When and how Saivism entered into Orissa is shrouded in mystery. Dr. K.C. Panigrahi has referred to the existence of Śiva in phallic form in the icon of Goddess Virajā (5th century A.D.) The earliest known epigraphic evidence indicating the worship of Śiva in Orissa is found in a beautiful image of Nātarāja found at Sitābinj in Keonjhar district. The Asanpart Stone Inscription recovered from a place near Sitābinji speaks of the erection of a temple (devayatana) for lord Śiva by Mahāraja Śri Satrubhanja of Nāga dynasty. This Inscription is ascribed to 4th century A.D. This eight handed image of Nātarāja Śiva is the earliest Nātarāja image ever recovered from Orissa. In his two upper hands the Nātarāja Śiva holds a snake and in his lower two hands he plays with a Vinā. One hand is found in ‘varadā’ pose while the other three hands hold a trident, a dambaru and a rosary.

The Nala kings of Kosala (western Orissa) who ruled during 5th century A.D. were also the worshippers of Śiva and they declared that the Kingdom was conferred on them by Maheśwar and Mahāsenā.
The Māhāras who ruled over South Orissa during 4th-5th centuries A.D. were Vaishnavas but they were not against Śaivism. The eastern Gaṅgas who ruled over Kaliṅga (South Orissa) from C. 498 A.D. were great patrons of Śaivism. One of their kings Indravarman I records his homage to Paramēśwara who is described as the creator, sustainer and destroyer of the world. Their titular deity was the Gokarnaśwar Śiva who was installed on the top of the sacred Mahendragiri. Contemporaneous to the Māhāras were the Mudgula rulers of Utkala or Ubhaya Tosali and they were also devout worshippers of Śiva.

Maharāja Sasanka of Karnasubarna (Bengal) who is said to have ruled over Utkal in 7th Century A.D. was a great patron of Śaivism and the Ekāmra Purāṇa refers to the building of a temple of Tribhubaneswara at Bhubaneswar by the king. This tradition is also found in Kapila Samhitā and Swarnādrimahodaya. However the temple does not exist now. Dr. K.C. Panigrahi opines that the temple has been replaced by the present great temple of Lingaraja. These literary references however prove beyond doubt that Śaivism was in a flourishing stage in Orissa in 7th Century A.D.

The Sailadbhava of Kangoda Maṇḍala who came to power in 7th Century A.D. were great patrons of Śaivism. Under their patronage a large number of Śaiva temples like Laxmaneswara, Satrughanśwara, Bharateswar, Parsurameswar and Swarnjaleswara at Bhubaneswar, Simhanāth temple on the Mahānadi near Baramba and the Śiva temple of Badagan in Ganjam District were built in this period. In their Copper Plate grants the Sailodbhaba kings expressed their devotion to lord Śiva and glorified him as the cause of creation, existence and destruction.
Śaivism suffered a setback due to rise of Buddhism in the 8th Century A.D during the rule of the Bhauma-kara. All the Bhauma rulers were devout Buddhist and as such Śaivism lost its importance. Yet some Bhauma rulers also patronised Śaivism along with other sects of Hinduism. We have epigraphical evidences to show that the Bhauma rulers patronized Śaivism, granted villages to Śaiva deities and built Śaiva temples. The Hameswara temple Inscription of Jajpur says that Mādhavi Devi, queen of Buddhist king Subhakaradeva I, appointed a Śaiva ācharya for conducting the worship of the deity Madhaveśvara. The Virajā Mahātmya, which was edited during Gāṅga period, mentions the temple called Kusumėśvara, Laliteśvara and Dandiśvara at Jajpur. Temples bearing those names do not exist now. However, these temples can be assigned to Subhakara ‘IV’ Sāntikarh III and Dandimahādevi respectively as Subhakara IV and Sivakara III bore the surnames Kusumahāra and Lalitahāra respectively. The Hindol Plate of king Subhakaradeva III mentions the donation of village Nindilo in Uttara Tosali for the worship of the God Vaidyanātha Bhattāraka installed in the Pulindeśvara temple built by Pulindarāja. The title of Parama Maheśvara used by Subhakara Deva IV indicates that he was a devotee of Lord Śiva. The Boud Plates of Prithivi Mahādevi (894 A.D.) refers to the grant of a village for the worship of Uma-Maheśvara installed in the temple of Nanesvara Śiva. Many other references are also found to show the encouragement given by the Bhaumakara rulers to Śaivism during their period.

After the fall of the Bhaumakars in the political sky of Orissa, Somavarnaśis appeared as the leading dynasty to rule over Orissa. Under their active patronage Śaivism flourished in this land. Somavarnaśis were Śaivites from the very beginning. Right from the time of Māhaśivagupta Bālārjuna Śaivism received due attention, though his mother queen Vāsaṭā was a follower of Vaisnavism. The Lodhia Plates informs us that he
granted a village, to Isanesvara Bhattaraka at the request of his Šaivaguru Sulapāṇi who was the disciple of Pramathāchārya. The Senakapāta Inscription gives an ample references about the role played by Māhašivagupta Bālārjuna for the spread of Šaivism in South Kosala as well as the role played by various Šaiva Ācharyas for the said purpose. It mentions about the building of a temple by Durgarakṣita for Šadasivacharyya who haild from Amaradaka penance grove, which was an important centre of Mattamayura sect of Šaivism. Epigraphic evidences of this period proves beyond doubt that the Šaiva ascetics like Rudrasambhu, Šadasiva, Pramathāchārya and Sulapāṇi had succeeded in initiating the monarchs and people at large into Šaivism by arranging sacrificious ceremonies on a large scale. The construction of the temple of Somešvara by Gaganasiva was the climax in this process of the development of Šaivism in South Kosala. The excavation in Rānipur-Jhariāl and Belkhaṇḍi and the materials recovered and now preserved in the Belkhaṇḍi site Museum includes Šaivite sculptures like, Umā-Maheśvara, Gañēsa, Ḭārtikeya, Bull, Pārvati etc, which are assignable to early Somavāṃśi period Gaganasiva chose Rānipur (Rānipadraka) a beautiful place for his religious activities and most probably he received the royal patronage of Mahāśivagupta Janamejaya-I, the real founder of great Somavāṃśi dynasty.

Further tradition says Janamejaya performed an Āsvamedha sacrifice at Kataka near modern Cuttack as well as constructed the Uttareśvara Śiva temple in the same city. This capital city has been identified with modern Choudwar. Nothing more about Janamejaya-I’s religious activity is known to us.

By the second quarter of 10th century A.D the political headquarters of the Somavāṃśis was shifted from south Kosala to Utkala (the coastal
tract of Orissa). As a result the religious activities of Somavamśis also shifted to this area. Places like Bhubaneswar and Jajpur became the centres of their religious activities in coastal Orissa. Due to royal patronage Śaiva temples and Śaiva establishments grew in this area. By this time Mahaśīvagupta Yayāti-I (922-955) a devout worshipper of Śiva started to rule over both western and coastal Orissa. In his copper plate grants Yayāti-I assumed the title ‘Paramamāheśvara’, which clearly supposes Yayāti-I’s close affinity to Maheśvara, the other name of Śiva.

Yayāti I is credited with the building of capital of Abhinava-Yayātinagara, performing ten horse sacrifices to which he invited ten thousand Brahmins from Kanauj constructing the Mukteśvara temple at Bhubaneswar and reviving the shrine of Jagannath at Puri. According to a tradition prevalent in Bhubaneswar Yayāti Keśari built the Mukteśvara temple. Dr. Panigrahi has also mentioned that in all probability the temple of Mukteśvara was built by Yayāti-I, whose reign period is in between 950 A.D. to 975 A.D. This Mukteśvara is one of the most beautiful temples of India and has been designated by Fergusson as the “Gem of Orissan architecture”. K.C. Panigrahi, in view of its architectural and iconographic peculiarities, considers it a dividing line between the earlier and the later groups of Orissan temples. In this temple two images of Lakulisa are found, one in dharma Chakra pravarttana mudrā and the other in Bhumisparsa Mudrā. The presence of this iconographic features prove the prevalence of the Pāṣupata sect and the influence of Buddhism on Śaiva images of the 10th Century A.D. Further images of Saptamātrūkās with Virabhadra are found to be decorated on the ceiling of the Mukhasāla. Further Dr. Panigrahi remarks about Mukteśvara that “here we find for the first time a porch which marks the beginning of Pidhā temple well shaped pilasters and recesses formed by them and images carved in alto-relievo, Gajasimha and Nāga columns. In the cult images we find for the
first time a mouse used as a mount of Gaṇeśa, a cock associated Kārtikeya, babies carried in the arms of the Saptamātrikās and Ketu among planets. It is to be noted that these architectural and iconographic features are conspicuous by their absence in the earlier group of temples”. A comparison of Boud temples of the early Somavāṁśis with Mukteśvara also lead us to place Mukteśvara with the early period of Somavāṁśi rule in Orissa. While discussing about the cause for the construction of Mukteśvara by Yayāti-I Dr. L. K. Panda says36 “Yayāti I after his conquest of the coastal tract of Utkala, obviously visited Ekāmra which had attained celebrity as a ‘Siddha Tirtha’. Being inspired by the achievements of his predecessors, naturally he devoted his energy for the construction of a Śaivite monument for which he would be remembered by the posterity. It was obviously this resolve that led to the construction of the Mukteśvara in the Siddhatirtha Ekāmra”. Moreover the Brāhmanical cult images like Gaṇeśa, Kārtikeya, Durgā, Lakulisa, Sūrya and Sarasvatī and their iconography present in the temple walls of Mukteśvara also inclined us to determine it in early Somavāṁśi period. Further the temple walls also include the images of Buddhist, Jain and Chāmuṇḍā images. This is a clear example of religious assimilation centering Śaivism. The presence of Lakulisa and carvings of Śiva’s life also indicate a compromise between Lakulisa Pāṣupata and Mattamayura cult during this time.

Earlier we have already justified the inclusion of coastal tract of Orissa by the second half of the 10th century A.D. and Jajpur was the centre of the political activity of the Somavāṁśis. But here we find less archaeological remains in comparison to Bhubaneswar. To find the causes of the presence ofless archaeological remains at Jajpur it can be suggested that as the Somavāṁśis were Śaivites, they would definitely be interested for Śaivapitha that is Ekāmra Tirtha which had established its fame as a Śaivapitha long before the coming of Somavāṁśī to the coastal tract than a
Śaktipitha like Virajā. Temples like Satrughaneśvara (C-573 A.D.) and groups prove that Bhubaneswar was a centre of Śaivism from earliest time. Virajākṣetra Mahātmya speaks of Yayātiśvara temple at Jajpur but today there is no such temple at Jajpur to be identified with Yayātiśvara. Further huge numer of Śiva Liṅgas are found in sporadic manner in and around Jajpur. At present we find in the compound of Virajā temple two sheds in which 55+42=97 liṅgas are worshipped. It is difficult to determine the exact date of those liṅgas. The installation of these massive liṅgas can be assigned to Śomavamsi period as Somavaṁśī rulers were Śaivites. The immediate predecessors of Somavaṁśī i.e. Bhaumakara were Buddhist and immediate successor of Somavaṁśī i.e. Gaṅgas were Vaiṣṇavites.

Further to speak about the existance of Liṅga worship in the coastal tract of Orissa in the early period of Somavaṁśī rule we want to place here the inscribed Liṅga from Soro of Balasore district. In this Liṅga the Buddhist Dhāranis are inscribed, which read, as :-

(Line 1) “Om ye dharmā hetu prabhavā he
(line 2) tum tesām (teshām) Tathāgato hyave (va) dat,
(line 3) tośāsca (teshāmcha) Yonirodha evamvadi (di)”.

This liṅga perhaps was a Buddhist votive stupa, which in later times, has been converted in to a Śiva Liṅga. From palaeographic point of view, the Inscription is assigned to the later part of the ninth century or the beginning of the 10th century A.D. Thus it can be suggested that with the rise of Śaivism under Somavaṁśīs, Buddhism declined and this Liṅga clearly represents a change from Buddhism to Śaivism in the early phase of Somavaṁśī rule in coastal Orissa.
After Yayāti I his son and successor Bhimaratha, alias Mahābhābagupta-II succeeded to the Śomavārṇī throne, but unfortunately there is no remarkable Śaivite archaeological remains of his time so far discovered to his credit. After him his son Indraratha continued the traditional religious policy of Śomavārṇīs, i.e. encouragement for the progress of Śaivism. The temple of Indresvara, otherwise known as Rājarāṇi temple at Bhubaneswar situated in a close vicinity of the celebrated temple of Mukteśvara, is most probably a creation of Indraratha. The temple of Rājarāṇi is a magnificent monument of medieval India. The late medieval works like Ekamrapūrāṇa, Svarndri Mohodaya, Ekāmra Chandrikā and Kapila Samhitā mention about this temple. In this regards Ekāmra Pūrāṇa says

"Siddhesvarāt adhureṇa Pūrvasyām diṣi Pārvatī
Viśvakarmā Mahāprājna Indreśvaram Akalpayet".

(Not far from Siddheśvara, towards the east Pārvati intended to setup Indreśvara (temple) with the help of Viśvakarmā, the great architect.)

On the basis of this evidence it can be presumed that the Indreśvara temple was situated nearer to Siddheśvara or Mukteśvara. This Indreśvara temple perhaps was named after Indraratha, the Śomavārṇī ruler. M.M. Ganguly’s suggestion regarding Rājarāṇi that it was a Vaishnavite temple is not acceptable because the body of the temple and cult images in it indicate that it was a Śiva temple. Further R.P. Chanda’s suggestion in this regard that it was Vaiṣṇava temple of Aniyankahima’s father’s time is not acceptable because the cult images carved on the walls of the temple clearly justifies it a Śaiva shrine. In the entrance of the door jambs of the Jagamohana two Śaiva door keepers Chaṇḍa and Prachiṇḍa are present.
They wear Jata Mukuta, garland of Skulls and Cobra which clearly show the Śaivite thought of the Mattamayura school. This type of door keepers are also found in the Śaiva temples of Brahmeśvara and Megheśvara. These door keepers also hold trident as a mark of the weapon of lord Śiva. This type of door keepers are not expected to be present in the Vaiṣṇavite temples. Besides on the lintel of the Jagamohana is found an image of Lakulisa in Yoga mudrā pose holding Lakuta and accompanied by four disciples on the side panels. The disciples here, as in the Megheśvara temple, have been represented as emaciated and bearded figures and have their right hands raised in “abhaya-mudrā”; only two of them are seated on lotuses. On both sides of the Lakuli images, the lintel was carved with eight bearded and emaciated ascetics kneeling side by side in a row with fan-shaped Jata-bharas on their heads carrying on their backs the pots hung from their shoulders. The right half of the row with four ascetics is in the complete form but on the left, the lintel has been broken off and has been replaced by a plain stone. These ascetics are no doubt the Pasupata teachers, occurring as they do in association with Lakuli and his disciples.44

Further there are also other Śaiva sculptures on the body of the Vimāna of the Rajarāṇi temple. No image is at present found in the side Niches of the Vimāna since they are stolen away. But on the bases of the southern and northern niches the scenes of Liṅga worship is present. The Vimāna also contains on its facades three panels of Śiva dancing with his female counterparts in the company of attendants. In another niche nearer to Jagamohan there is a beautiful image of Pārvati holding a club in the upper left hand and lotus with stalk in the lower left hand. The stalk of the lotus raises from the pedestal and passes through the left arms of the deity. This type of Pārvati image is popularly named as Nisāpārvati and is found in the Śaiva temples of subsequent period. A scene of Śiva’s marriage with
Parvati is found in the western side below the central niche. Here Śiva sits wearing the crown of a bridegroom and leaning against a pillow, while Parvati standing in front of him stretching her hand which is caught by Śiva’s right hand. Two attendants: one holding a fly whisk and other with a Vīna are found. This type of image are also noticed in the earlier Śaiva temples at Bhubaneswar. T.A. Gopinath Rao describes this pose of Śiva’s marriage as Kalyāṇa Sundara Murti. Thus the Śaiva cult images present in the temple and the architectural similarities with other Somavarṇi Śaiva shrines and the name Indrēśvara prove beyond doubt that this Indrēśvara or the Rājarāpi was a Śaiva temple constructed during the time of Indraratha.

After Indraratha Mahaśivagupta Yayāti II alias Chapdihāra was chosen as the king by the Ministers. His period shows that he engaged himself with various wars and conquests in order to consolidate his position and to strengthen the Somavarṇi dynasty. Thus he got less time to patronise religion, art and literature. However Mādalāpāṇji credits Yayāti Keśari with the performance of Dasaśvamedha or tenfold horse sacrifice at Jajpur for which purpose he invited ten thousand learned Brāhmins from Kānya-Kubja or Kanauj. Tradition and Pāṇji also credit him with the starting of the construction of the present Liṅgarāja temple at Bhubaneswar and Chandeśvara temple at Chandeśvara under Tangi P.S. of Puri district. We have already ascribed the credits of ten fold horse sacrifice and construction of Dasaśvamedha ghāt to Yayāti-I. Regarding the construction of the Liṅgarāja temple by Yayāti-II, it seems to have certain reality. We know that Kolāvati Devi, the queen of Yayāti II, constructed the temple of Brahmeśvara at Siddhatritha in Ekāmra kshetra during the reign of her son Udyota Keśari about the middle of eleventh century A.D. and she dedicated to lord Śiva some beautiful dancing women. Thus the Brahmeśvara temple Inscription clearly shows that
Kolāvati Devi, wife of Yayāti II was a devout Śaiva who was responsible for the construction of Brahmeśvara temple during the reign of her son and it lead us to believe that her husband can not be a believer of some other faith. Dr. Panigrahi suggests that the Liṅgarāja temple, being a stupendous structure, was probably began by Yayāti II (C1020 to 40) and completed by his successor Udyata Keśari (C1040-1065) the last great King of the Somavāṁśi dynasty. Yayāti-II, though had less time for religious activities, had sympathy for the cause of Śaivism. Yayāti Keśari is also credited with the construction of the temples of Kosaleśvar at Deogan in the Keonjhar district and the temple of Chandesvar on the Chilika lake. This Yayāti Keśari may be Yayāti II. Thus, during Yayāti II’s time Śaivism was not neglected in Orissa. But it is beyond doubt that Śaivism reached his high water mark in the soil of Orissa during the reign of his son and successor Udyota Keśari.

Udyota Keśari, son and successor of Yayāti-II, occupies a significant place in the history of Śaivism in Orissa. In the process of development of Śaivism in Orissa which started from the earliest times, the Somavāṁśi period was a landmark. The construction of gigantic Brahmeśvara and Liṅgarāja temples during the time of Udyota Keśari who is confused in literature and tradition with Lalāteṇḍu Keśari, marks the climax in the rise of Śaivism. The genealogical lists given in the Somavarfisi copper plates nowhere mentions the name of Lalāteṇḍu Keśari. Madalapānji mentions Ananta Keśari as the successor of Yayāti-II, Dr. Panigrahi has suggested that “Udyota Keśari, being a most uncommon and unfamiliar name might have been converted into Ananta Keśari in the traditional account. About Lalāteṇḍu Keśari, there is a cave in Khandagiri hill locally known as Lalāteṇḍu Keśari Gumpha, which still bears an Inscription of Udyota Keśari of his fifth regnal year. This shows that Lalāteṇḍu Keśari and Ananta Keśari are other names of Udyota.
Kesari. In this regard it can be said that the Somavamši rulers bore more than one name; for example Yayati-II, father of Udyota Kesari had another name called Chaḍḍihāra. In this regard Dr. Panigrahi’s views that Ananta Kesari and Lalatęṇḍu Kesari are two other names of Udyota Kesari seem to be right.

About the two Śaiva temples of Udyota Kesari’s period at Bhubaneswar Brahmeśvara seems to be older than that of Kirtivāsa (Liṅgarāj). Ekāmra Pūrāṇa refers Brahmeśvara as an elderly (jyestho) member of the group of the temples of Bhubaneswar. The relevant lines of the Ekāmra Pūrāṇa says –

"Prāśādam Prathamoyam hikshetre Yeshta Sanātanah
Brahmeśvara iti – khyatah Sarvāsura Śūrarchitah."

(This first and foremost abode of Sanatana Ksetra worshipped by the demons and gods is famous as Brahmeśvara.)

About the origin of the Brahmeśvara temple, Ekāmra Purāṇa (Ch. 14) says that Śankara after an elaborate exposition of the merits of Bhubaneswar as his liking place on earth advised Brahmā to erect a temple and accordingly Viśvakarmā built the temple. However the temple Brahmeśvara was constructed during the 18th regnal year of Udyota Kesari by his mother Kolāvati. Regarding this verse 12 of the Inscription reads as follows:
By that Kolavati was caused to be erected this cloud touching (very high) temple with four Chārusālā temples, which appeared to be the crown over the head of the earth-goddess and an obstruction on the speed of the sun’s chariot due the light, for God Brahmeśvara, who destroys the sins of those who only bowed down their heads and gives salvation to those who worship by actual touch, at a place called Siddha-tirtha in Ekāmra.)

Like the walls of Mukteśvara and Rājārāni, the walls of Brahmeśvara temples are decorated with various cult images in which Śaivite images constitute majority. In one panel, Śivalinga is worshipped by the devotees standing with folded hands in front of a Śaivite sage in meditation pose. In another panel a man is seated on a throne. Below the throne a Kamaṇḍalu and a conch shell on a circular stand are formed which indicates that the man in the throne is perhaps a saint. Further he is seated on cross legged position leaning towards the right side supported by a pillow behind his back. In the lower portion of the base relief of the Vimāna sculptures like Natarāja Ajaikapāda Bhairava, Andhaka Vadha Murti, Ardhanařīśvara are found. In the southern wall of the temple one Ekapāda Bhairava holding a trident, a dambaru and an akshamālā in his hands, wearing a garland of skulls stands on an ‘apasmāra purusa’. This iconographic features clearly indicate the influence ofMattamayura school of Śaivism. Andhaka Vadhamurti is seen holding Kharpara in the upper right hands wearing garland of skulls and lifting the demon Andhaka in the
trident. In this Śaiva temple the Śaiva and Śakta deities are sculptured in terrific form. One image of Chāmuṇḍā standing upon a corpse, a jackal biting the head of the corpse, and holding a trident and human head is found on the western façade of the Vimāna. On the walls of the Jagamohana, another Chāmuṇḍā is found which holds a nṛimunda and Kharpara. A jackal licks the blood dropping from the nṛimunda. While a buffalo like animal is grazing between the thighs of the deity. This terrific representation of Devi and Śiva represents the tantric assimilation of Śaivism and Śakti worship. Dr. L.K. Panda\(^54\) suggests that this features were possibly due to the influences of Bhavadeva, the tantric preceptor of Udyota Keśari. Thus the temple Brahmeśvara was constructed for the worship of Śivaliṅga, (Brahmeśvara) and various cult images relating to Śiva worship clearly envisages importance of Śaivism during this time.

The great temple of Liṅgarāja, which was most probably started during the time of Yayāti-II, was completed by Udyota Keśari. There is no inscriptional sources mentioning the name Liṅgarāja or the King among the Liṅgās. Only literary sources mention about Liṅgarāja. There is also no definite record to determine the exact date of construction of this temple. The first epigraphic evidence relating to this temple is found from the inscription of Gaṅga King Anantavarman Chodangaṅgadeva, where the king granted a village for the maintenance of a perpetual lamp for Kirtivāsa. This Inscription corresponds to A.D. 1114 – 15\(^55\). This shows that the Ganga king, Anantavarman Chodangaṅgadeva after conquering Utkal by 1112 A.D. visited Bhubaneswar and worshiped lord Śiva in the holy shrine of Kirtivāsa. Further in another inscription engraved on the walls of the temple of Liṅgarāja dated A.D. 1134, the name Kirtivāsa is found \(^56\) Ekāmra Pūrāṇa\(^57\) mentions about the story of destruction of two demons - Kirti and Vāsa at the hands of Pārvatī and the temple was so named in the desire of Śiva. Thus, the present Liṅgarāja was popular by
that time as Kirtivāsa. About Liṅgarāja Mādalāpāṇī mentions that the eastern part of the Liṅgarāja temple started to tilt and the queen Tulāvati had dismantled and rebuilt it. Dr. Panigrahi\textsuperscript{58} suggests that Tulābati Rāṇi is no other than Kolāvati Rāṇī, the builder of Brahmeśvara temple and most likely she was responsible for the construction of Jagamohana of the Liṅgarāja, which is situated to the east of the main temple. In this regard Donaldson's\textsuperscript{59} views that “there are many temples within the compound and it is difficult to know which structure is being talked about, particularly since the site had been occupied by structures for at least four hundred years prior to the construction of the Liṅgarāja. It is also difficult to believe which part of temple was starting to tilt as it was most likely not even finished at this time.” From stylistic point of view this liṅgarāja is similar with that of Brahmeśvara. Liṅgarāja is larger in size but sculptural representation in most of the cases are equal which inclined us to think that both are creation of one school of artist. Regarding the construction and age of the Liṅgarāja temple Donaldson\textsuperscript{60} view is that “There are innovations, both stylistically and iconographically, which suggest that the temple is slightly later, or at least sculptural decoration, so that it would tentatively place its construction, or completion, to the third quarter of the 11\textsuperscript{th} century, the sculptors working on the Brahmeśvara probably being employed on the Liṅgarāja after completing work on the earlier temple” S.N. Rajguru\textsuperscript{61} also thinks in the similar way when he says “the temple of Branchmeśvara was built before the great temple of Liṅgarāja at Bhubaneswar”. Thus for the completion of the Liṅgarāja temple credit should be given to Udyota Keśari. However great and gigantic temples of Bhubaneswar prove without any doubt that during our period Śaivism was a flourishing religious faith with the royal support. But another interesting aspect of Śaiva worship during this period was the construction of separate Shrines for Śaiva family members like Gaṇeśa, Kārtikeya and Pārvati. The Bhubaneśvari and Gauri temples at Bhubaneswar are such
examples. Another interesting feature of this period witnessed is the development of Hari-Hara cult in the temple of Liṅga-raja.

In addition to Bhubaneswar, Śaiva temples and sculptures and traditions centering round Śiva are found in different parts of Orissa. Though it is difficult to identify them with a definite Somavamśi ruler but from architectural and iconographic consideration they can be placed with Somavamśi period. We have earlier mentioned that Jajpur was the capital of the later Somavamśis. Here we find a Sivalinga named Yayātiśvara and a Tirtha named Yayāti Tirtha. Similarly Dharmeśvara, Bhimeśvara and Chandeśvara Śiva shrines may be ascribed to the king Dharmaratha, Bhimaratha and Chaṇḍihāra Yayāti-II of this dynasty respectively. At Puri Śaiva temples like Yameśvara, Lokanātha, Mārkandeśvara are assigned to this period. The State Archaeology Department has brought to light many temples and monuments in Dayā Valley which are assigned to Śomavamśi period. Notable among them are the Siddha Gaṇeśa temple on the Dhauli hill, Somanāth temple at village Ghoradiya under Delanga P.S., Brahmeśvara temple at Beraboi under the same P.S. Arjuneśvara temple at village Haladibasanta on the eastern bank of the river Dayā. Sidheśvara temple at the village of Sidheśvarapur under Tangi P.S. and Jaleśvara temple at Golabai under Khurda P.S. Similarly archaeological exploration at Prāchi Valley by Orissa State Archaeology Department also brought to light various Śaiva temples of our period. Notable among these temples are Angeśvara at Pitapara, Amereśvara at village Amereśvara, Isvaradeva at Jiunit, Grameśvara at Latāharana and Grāmeśvara at Nibharana.

At Choudwar Śaiva temples like Kāpāleśvara, Vaidyeśvara, Uttareśvara and Buddhāliṅga temple are found, which may be identified with Somavamśi period. A short Inscription in the characteristic of 10th –
11th century script is found engraved on the entrance of the Buddhāliṅga temple.

Further temples like Kundaśvara at village Kundaśvara under Balikuda P.S., the Śiva temple at – Kalarahanga near Baranga, the Paścimeśvara temple of Amangei at Kandarpur near Athagada have been assigned to this period.

Western Orissa was the early seat of Somavāṁśi rule. Here various Śaiva monuments and sculptures of this period are also found. On the bank of the river Mahanadi at Boud we find important Śaiva temples like Paśchimeśvara, Kapileśvara and Bhubanesvara, which bears close resemblance to the Mukteśvara temple at Bhubaneswar, a monument of Somavāṁśi period (in 9th – 10th century A.D.). The Pātaleśvara temple at Bodhikomna is an important brick temple of the early Somavamśi period dedicated to Śiva.

However to conclude the position of Śaivism during this period, it can be said that it reached the highest position in the religious field. The mind and heart of majority of the people of this period were enshrined with Śaivite philosophy. Bhubaneswara with the gigantic temples of Liṅgarāj, Brahmeśvara, Rājarāṇi and Mukteśvara became the centre of Śaivite activities during this period. This was possible because of the patronage extended to Śaivism by the successive rulers of the Somavāṁśi dynasty.
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