Chapter – VII

MONUMENTS AND SCULPTURES
Orissa is famous of its art and architecture. It is the centre of attraction for visitors who sometimes forget themselves observing the artistic and religious idea that preserves in the monuments. Various monuments and sculptures still exist due to the royal patronage given by contemporary rulers. The period of our discussion i.e. Somavamśis is an important period which witnessed remarkable development of art, architecture and sculptures. It requires a careful consideration among the scholars to bring the monuments, their architectural and sculptural peculiarity as well as antiquity to lime light. Many of the monuments of Somavamśi period are either ruined with the march of time or faced serious vandalism of fundamentalist thought. Some portion of the ruined monuments are laying in a sporadic manner and some of the remains has been affixed in the temples of the later period. It is very difficult to bring them in order. However, the big and lofty temples of Somavamśi period with various attributes of temple architecture stand as silent witnesses to the cultural glow of the Somavamśi period.

Though the archaeological remains of our period are found in different parts of Orissa and in some places of Chhatishgarh yet places like Bhubaneswar, Jajpur, Puri, Choudwar and a number of places of western Orissa are noteworthy. Among the above mentioned places Bhubaneswar is very important as great temple of Somavamśi period are still existing and glorifying the cultural history of this period. Dr. K.C. Panigrahi has mentioned that “the monuments in and around Bhubaneswar cover practically the whole dated history of Orissa from the earliest times to the last Hindu dynasty”1. The monuments of this period provide an excellent opportunity to the researchers for making a study of the evolution of art and architecture of Orissa in general and the place in particular. Eminent scholars like M.M. Ganguly, R.L. Mitra Charles Fabri, Vidya Dehejia, Percy Brown, Thomase Donaldson,. K.C. Panigrahi, B.K.
Ratha, K.S. Behera, A.N. Parida and others have thrown some lights on the temples, their evolutions and architectural peculiarities.

The Orissan temple architecture by reason of its own distinct individualities and a long history of evolution, soon came to acquire for itself a distinct nomenclature, viz, the Kalinga. Prof. R.D. Banerji has drawn our attention to an inscription of the pre-Muslim period in the temple of Amriteśvara at Holal in the Bellary district in which mention has been made of four classes of temples—Nāgara, Kaliṅga, Dravida and Vesara. However, the Kaliṅga type has been taken to be a sub-class of the Nāgara style rather than a class by itself, in as much as both Kaliṅga and Nāgara temples possess curvilinear spires and square plans with projected angles. “In Orissa the cube of the sanctum, originally divided into three vertical sections as in the temples of Nāgara style, gradually became divided into five and together with the provision of the “angasikhāra” on the “anurāḍha pāga”, constitute the distinct characteristics of its temple type.”

Basing on the observations of the scholars working on the cultural history of this period one can place temples to this period. For an easy understanding of the temple architecture of this period, the following features should be taken into consideration:

1. The sanctum proper consisting of a Vimāna (cella) and a Śikhara (the curvilinear tower) came to be known as rekhā deul. The Jagamohana (Porch or audience hall) was called Pidhā or Bhadra (a stepped pyramid truncated above and crowned by a ribbed stone) deula.

2. The gaṇḍī (cublé of the sanctum) of the rekhā rises straight up to a short height and then begin to curve inwards at an increasing rate.
3. In most of the cases the “ganḍi” is generally divided into five vertical sections called “Pāgas” (pilasters). Accordingly temple’s type is considered as Pancha-ratha.

4. The basement of the Vimāṇa and Jagamohana show the usual structural division such as pāda, kumba, pāta, kani and vasanta, which are to be noticed in later temples of Somavāṃśi period. The five conventional divisions namely Janghā, Vāraṇḍi, Vandhana, upper Vāraṇḍi and upper Janghā are also to be noticed in the cubical portion.

5. Miniature replica of the Pidhā, Khākhara (Vesra) and Śikhara temples, some half-finished and other fully curved, find place for the first time on the cubical and curvilinear portions.

6. The Chaitya arches continued to be decorative motif in a much stylized form.

7. The Bādas (walls) of a Pidhā temple divided themselves into five pilasters each and in addition to a door, two balustrated windows are provided.

8. The Mastaka (crowning element) of both the rekā and pidhā deulas became full, fledged with āmalaka (fluted final) kalasa (pitcher), āyudha (weapon) and patākā (flag).

9. The eight Dīkapālas or guardian deities of the eight directions, viz-Indra, Nairta, Varuna, Vāyu, Kubera, Agni, Yama and Isāna (Śiva) are found to be depicted at their proper places on the pagas for the first time during our period.

10. Planet slabs, usually occurring as lintels to the doorways, from this period began to contain the figures of the nine
planets. (Ravi, Soma, Mangala, Buddha, Brhaspati, Sukra, Sani, Rahu and Ketu) instead of eight planets of the earlier period\textsuperscript{13}.

11. Another innovation of the period was the projecting lion from the raha with either a Kirtimukha or an elephant under it, the latter forming the Gajasimha motif so popular in Orissa art. The amalaka-sila is supported by deula charinis, dopicha-lions at the corners and seated divinities according to the taste of the builders\textsuperscript{14}.

On the basis of above characteristic features of Somavarnśi temple as guidelines, monuments of various places can be examined and determined. In Bhubaneswar maximum monuments of this period are found in good condition and various scholars have worked extensively on these monuments.

**Mukteśvara – (Fig. No - 1)**

The temple Mukteśvara of Bhubaneswar is considered as an early monument of Somavarnśi period. It is considered as one of the beautiful temples of India. Mr. M.M. Ganguly\textsuperscript{15} has described this temple as “a dream realized in sand stone”. This temple consists of a Vimāna and a Jogamohana and is enclosed by an octagonal low wall. At the entrances there is a beautiful ‘torana’. The Vimāna is pancha-ratha in plan and stands on a low platform. The base shows the sub-divisions like Pāda, Kumbha, Pata, Kapi and Vasanta which are present in the Brahmesvara and the succeeding temples. The pilasters are well formed and are with recesses containing Gaja-Simha and Nāga columns. Here each of the facades has three niches meant for ‘pārśva devatās but are now empty. Further there is also a sunken panel which marks the transition between
the cubical and curvilinear portions of the temple. In the earlier temples, all images have been carved in shallow niches or medallions, but here for the first time the principle of carving images in **alto relievo** has been found. However it can be said that the earlier practice has not been totally stopped. Because some images appear in niches both on the cubical portion and the sikhara. The sikhara is short and it had four Natarāja and four kirti-mukhas on four facades. The Natarāja figure of the western façade has been detached and has now found in a miniature temple situated within its compound.

The Jagamohana of Mukteśvara temple is a ‘pidha’ temple. Its ground plan is star-like. The pidhas have been arranged in a continuous succession and topped by only a kalasa. The Bāda on the northern and southern side have the broadest central pilasters which project out of the main plan of the temple and each of them has a perforated window with a square frame. The roof above the windows rise in two tiers with steps of the roof and are surmounted by images of lions. Like the Vimāna the recesses in between the pilasters have figures of Gaja-Simha and Nāga.

Another great attraction of Mukteśvara is its beautiful ‘Torana’ which is beautifully decorated inside Jagamohana. It has elegant door frame which has Gaja Lakṣmi in the middle of the lintel. The ceiling of the Jagamohan, delicately carved with full blown lotus, also contains Virabhadra and the Saptamātrikā with babies in their laps. This temple of Mukteśvara has been described by R.L. Mitra as “the handsomest a charming epitome of the perfection of Orissa temple architecture”\(^{16}\). K.C Panigrahi\(^{17}\) assigns the date of Mukteśvara to the reign period of Yayāti-I on the basis of its architectural and sculptural peculiarities as well as tradition current at Bhubaneswar.
The temple Rajarani at Bhubaneswar is really a marvelous piece of architecture. About the origin of this temple local people speak various fantastic stories. Scholars like K.C. Panigrahi and M.M. Ganguly have critically studied the architectural features of the temple. At present this temple has no presiding deity, which provides the scope for the scholars and the people to give different opinions. M.M. Ganguly rejects the view that it is a pleasure resort of an Orissan king (Raja) and his queen (Rani) as it has no out houses and stable etc. The Rajarani temple possesses all the elements of a temple structure i.e. a porch, niches, pista, Nava-graha panels on the lintels of both porch and the sanctum besides the essential decorative motifs of Dikpalas, Dvarapalas etc. M.M. Ganguly is of the opinion that the name Rajarani is derived from a very fine grained yellowish sandstone called Rajarania in common parlance18. Mr. Ganguly’s observation about this temple was a Vaisnavite shrine as the upper plinth of the temple is carved with the petals of lotus lacked weighty evidence to prove this temple as a Vaisnava shrine.

This temple stood on a platform which has three mouldings. The bada has been divided into five parts (Panchaanga). The Jagamohana like that of Muktesvara is a pyramidal structure (Pidha – deula). It is Pancharatha in plan. But what is very charming is the main sanctuary or Vimana which bears a large number of its miniature (small) prototype called anga-Sikhara, all over its body. Besides these, both on the facets of the lower and upper Jangha, there are graceful female figures in various poses. R.D. Banerji observes “In chastity of design, poise in execution and sense of proportion the Rajarani figures are perhaps unrivalled19. In the traditional Sanskrit texts dealing with different temples of Ekamra ksetra, it is named
as Indreśvara Śiva. This Indreśvara may be identified with Indraratha, a Somavamśi rulers, who might have built this temple.

**Brahmeśvara Temple (Fig. No – 3)**

The temple Brahmeśvara is another, important monument of Somavamśi period situated at Bhubaneswar. This temple is situated in between Megheśwar and Rājaśhaṇi on the way to the present Brit colony. One Inscription originally attached to the temple was removed to Calcutta in the 19th century and is subsequently lost. A reduced facsimile produced by Mr. Prinsep, the first editor of the epigraph, is the only surviving record of the Inscription. The Inscription states that the temple was constructed by Kolāvati Devi, the mother of the Somavamśi king Udyota Keśari in the 8th regnal year at a place known as Ekāmra (Bhubaneswar).

In this temple, all the canons of Orissan architecture are applied. This temple consists of two components i.e. the Viṁāna and the Jagamohana, Four small temples are located in the four corners of this temple compound. Here Viṁāna and Jagamohana are Rekha deulā and Pidhā deula respectively. It is a pancha-ratha temple with five pilasters, namely two corner pilasters, two intermediate and one central one. These fully developed pilasters give the structure almost a rounded appearance unlike the earlier temples, which are some what square in appearance. The pilasters alternate with deep recesses containing gaja-simha. Here in this temple Viṁāna and Jagamohana rise straight from the ground level without plinth or platform, but the basement of the main temple shows the usual structural divisions such as Pāda, Kumbha, Pata, Kaṇi and Basanta. The five conventional divisions namely the Jangha, Varaṇḍi, Vanḍhāna, upper varaṇḍi and upper Jangha are also to be noticed in the cubical portion.
Further on the cubical and curvilinear portions of the Vīmāna miniature replicas on both Pidhā and Rekhā temples are found. Here the side niches were placed with separate images created out of single stone. But now a days these niches are empty and due to their movable nature those images might have been removed by antiquity collectors.

The Jagamohana of this temple is a pidhā deul. It's roof shows undecorated Pidhās or steps diminishing as they ascend and crowned by a large amalaka. Besides a door in the east the Jagamohana also possesses two balustraded windows with female figures carved on the out faces of the balustrades.

**Līṅgarāja Temple : (Fig. No. - 4)**

The temple of Līṅgarāja is one of the best monuments of Somavamśi rulers as well as a great archaeological remains of the east. Dr. K.S. Behera has remarked what the Līṅgarāja temple of Bhubaneswar represents the typical Kaliṅga style in its final form. This temple is surrounded by compound wall and within the compound various minor shrines without any proper arrangements are found. The Līṅgarāja temple consists of Vīmāna, Jagamohana, Nātamaṇḍir and Bhogamāṇḍapa. Out of these four the Nātamaṇḍir and Bhogamāṇḍapa appears to have been added at a subsequent period. Dr. K.C. Panigrahi considering the similar type of sandstone and similar type of sculptural representation in the Vīmāna and Jagamohana, has opined that both the sanctuary and the Jagamohana formed parts of the same original scheme especially as these two components formed at the time of the temple complex proper. The other two structures i.e. Nātamaṇḍir and the Bhogamāṇḍapa were created in a
later period because the sandstone and the sculptures are of different types and represent a later artistic development.

The Vimāna of Liṅgarāja temple belong to pancharatha class. It has five fold divisions in the bada. The Pā-bhāga has five well decorated moldings. The niches of the central projection on three sides contain Parsvadevatā images. The konika rathas of the Tala-Jangha are carved with miniature shrines of wagon-valuated roof (Khakarā munḍi) where as those of the upara-Jangha contain roof of the horizontal tiers (Pidhā munḍis). On the central raha pāga above the baranda are placed projecting lions and stylite Chaitya windows. The Anuraha Pāga is embellished with four miniature sikharas in a vertical order. The Gaṇḍi presents a beautiful appearance and rises to a great height before taking a tapering inclination to reach to Beki. Finally the Vimāna bends at the top of the gandi for the placing of the crowing elements Viz-Amalaka, Khapuri, Kalasa and Dhvaja.

The Jagamohana, standing close to the Vimāna, is a pyramidal structure with its Pidhās arranged in two tiers. It has balustrated windows in the north and the south. But now the north window has been blocked up while the south window has been converted into a door way.

The cult images on the temple are similar to those of the Brahmiśvara from artistic point of view. The dikpālas with their mounts and attributes are found on the temple walls not on the Jagamohana as in the Brahmeśvara. The images of Gaṇeśa, Kārtikeya and Pārvati appear respectively in the southern, western and northern niches of the sanctuary, with the smaller structure built in front of them have been converted in to subsidiary shrines. The life size images of Pārsva – devatās are made of chlorite stone. Among the cult images, the images of Kārtikeya is very interesting. An image of Mahisāmardini is found in the southern façade of
The Jagamohana. In this Mahisasamardini image the demon is not buffalo head but a male figure issuing out of a decapitated carcass of a buffalo. The only one image of Lakulisa that appears on the front façade of the sanctuary has been blocked from view by the ascending tiers of the roof of the Jagamohana. Considering the architectural similarity of Liṅgarāja with Brahmesvara temple. Dr. K.C. Panigrahi views that the temple was probably started by Yayāti-II and completed by Udyota Kesari about the middle of the eleventh century A.D.25.

Kedārēśvara – (Fig. No- 5)

The temple of Kedārēśvara is another important temple of Bhubaneswar. This temple is of the same type as that of Brahmesvara26. It is a Pancha-ratha temple with the pilasters fully developed Gaja Simha figures are found in the recesses between pilasters. The pārśvdevatās like Gapeśa, Kārtikeya and Durgā are found in the side niches. The Jagamohana is a pidhā temple. Both the Vimāna and Jagamohana rise abruptly from the ground. The important architectural peculiarity to be noticed here is the curvature of the Śikhara, which does not show an inclination to the inside at the top. But the Śikhara at its topmost portion makes an angle with the āmalaka. From this peculiarity it has got close affinity with the Jagannatha temple at Puri27. Further the presence of two inscriptions of the Gaṅga period in the side entrance of the Jagamohan led Dr. K.C. Panigrahi to think that the temple must have existed and acquired fame as an important shrine during the Gaṅga period. Hence, he has suggested that in all probability it was built in the declining period of Somavānśi dynasty or in the early part of the Gaṅga rule in Orissa and so the date of its construction should be placed in the last half of the eleventh century or the first half of the twelve century A.D.28.
Gouri Temple: (Figure No - 6)

The temple dedicated to goddess Gauri is situated inside the Kedāreśvara temple compound at Bhubaneswar. This temple has been suggested to be a close contemporary of the Mukteśvara temple. Like the Mukteśvara, it has a plinth in the shape of a raised platform. The alasakanyās scroll, the dwarfs with uplifted hands, pitchers (kumbha) carved in altro relievo in the Vimānas and the large Chaitya arches flanked by bearded figures holding a long chain on the central pilasters, found on the Gouri temple can be compared with similar motives on the Mukteśvara temple.

Sureśvara Temple: (Fig No- 7)

The Sureśvara temple is located near the Kotitirtheśvara temple in the close vicinity of the Svarnajāleśvara temple at Bhubaneswar. The similarity of this temple with Mukteśvara places this temple with Somavaṃśi period. In addition to other features this temple has on the front facade a Natarāja which is similar to the Natarāja of Mukteśvara. The Śikhara of Sureśvara is wholly undecorated but the Vimāna has decoration like Mukteśvara.

Manibhadreśvara Temple:

The temple Manibhadreśvara is situated in the locality very close to the temple of Vaitāl and Sisireśvara at Bhubaneswar. The temple is in a dilapidated condition and contains only the Vimāna in Pancharatha design. The pilasters of this temple are not in round shape. The figures of the ten incarnations of Viṣṇu were once depicted on the cubical portion of which
now only eight images are available. The chaitya arches in the shape of bells is incomparable with such arches found on the Vimâna of the Brahmeśvara temple. From the stylistic consideration of the images found here and the architectural peculiarities of the temple it can be assigned to the Somavânši epoch\textsuperscript{30}.

\textbf{Dākra-Bhimeśvara Temple:}

This temple, showing stylistic affinities with the Rājārâṇī, is situated in a short distance east of the Liṅgarâja temple. Considering the architectural feature. Thomase Donaldson\textsuperscript{31} comments that the Dākra Bhimeśvara represents one of several temples erected during the experimental phase when exotic elements introduced from outside architectural traditions were grafted on to the indigenous architectural structure without being successfully assimilated into the decorative programme. He also placed it within the temples of 10\textsuperscript{th} and 11\textsuperscript{th} century.

\textbf{Ekāmbaraśvara Temple:}

This is a little known temple and is situated within the compound of the Liṅgarāja temple. The temple is pancharatha in design with a two storey Jângha but virtually devoid of decorative details except for the Pāga divisions. This temple has been placed in the 10\textsuperscript{th} and 11\textsuperscript{th} century A.D.\textsuperscript{32}.

\textbf{Valukeśvara Temple:}

This temple is situated to the east of the entrance to the Liṅgarāja temple behind modern structures fronting the road and adjacent to the police station. This temple shows close stylistic and iconographic affinities
with the Lingarāja temple, though on a small scale. This little known as Valuksvara temple can be assigned approximately in the second half of the eleventh century A.D.\textsuperscript{33}

Other temples of Bhubaneswar assigned to this period are the temple of Bhubaneśwari located in the north of the Jagamohana of the Lingarāja temple, the temple of Siddha Lambodara inside the Lingarāja temple compound and Sidheśvara near the Mukteśvara temple\textsuperscript{34}.

**The Panchupāṇḍava Temple Ganeśwarapur**, (Fig. No-8)

The Panchupāṇḍava temple situated at the foot of Jalauka hill on the bank of the Birupa river on the outskirts of the village Ganeśwarpur in Cuttack district is one of the most beautiful temples of Somavaṃśi period. According to K.S. Behera\textsuperscript{35} the Panchupāṇḍava temple, seems to be an earlier prototype of the Mukteśvara temple at Bhubaneswar. This temple has four subsidiary temples on the four corners of the compound. Out of this four temples one temple is completely demolished and the main temple is also in broken condition. The presiding deity in the main temple is a life size four armed figure of Viṣṇu with all his attributes (Fig. No. 42)

Further in Ratnagiri Hill in Jajpur district one temple known as Mahākāli Temple has been assigned to Somavaṃśi period\textsuperscript{36}.

Puri is a great Vaiṣṇava pitha. In addition to the Jagannath temple we notice a number of temples dedicated lord Śiva in this place assign to the Somavaṃśi period. The most notable temple of this period is the Markandeśvara temple.
Markandesvara Temple:

This temple at Puri has three chambers. The architectural features of this temple is not clearly visible due to heavy cement plastering. We have earlier mentioned that Somavamšī king Bhima Keśari identified with Bhimaratha has installed the images of the seven mother goddesses on the bank of Märkandesvara tank near this temple.

Further the river Dayā, which flows through the present Khurda and Puri districts has witnessed development of various temples on its valley. The state Archaeology Department has conducted a survey of this valley and brought to light some of the monuments of Somavamšī period\textsuperscript{37}. These are Siddha Gañeśa temple on the Dhauli hill, Somanātha temple at Village Ghoradiya under the Delang P.S. Brahmesvara temple at Beraboi under the same P.S., Kunteśvara temple by the side of the Arāgada hill near Jatani P.S.. Arjunēśvara temple at village Haladi Basanta on the easten bank of the river Dayā. Visvanath temple on the top of the hill of the same name under Delang P.S. Daksina Chaṇḍi temple at Balapur near the Tapang Railway Station, Rāmanidhideva temple at Rāmeśvara in the Tangi P.S., Ramakantadeva temple at Rangta, Jajpur, Sidhesvara temple at the Village of Sidhesvarapur under the Tangi P.S. and Jalesvara temple at Golabai under Khurda P.S.

Among above noted temples few have some architectural importance about which we feel it necessary to give a brief information here. The Daksina Chaṇḍi temple at village Bālpur is a Khākharā temple, where a Mahiśamardini. Durgā with ten arms, is worshipped. This image can be assigned to Somavamšī period\textsuperscript{38} and it is perhaps the original deity of the temple. Another temple in Dayā valley is the Somanātha temple at village Ghoradiya. This is a panchayatana temple, which faces west and has four smaller shrines on its four corners. The porch of this temple is a later
addition as is evident from the place of juncture between the Vimāna and the Jagamohana. The door Jamb of this temple has similarity with the door jambs of Brahmeśvara temple at Bhubaneswar. The temple was probably a close contemporary of the Brahmeśvara temple at Bhubaneswar or even an earlier one.

The Brahmeśvara temple at Beraboi is also another interesting temple of our period. This temple is of Pancharatha design. The Vimāna of this temple has carvings on its Bāda portion. The eight guardian deities with Ajaikapada Bhairava, Ardhanāriśvara and Bhairava are found on the pilasters of the Jangha, while the upper Jangha, contains the figures of seven mother goddesses along with Virabhadra and Gaṇeśa.

The Jaleśvara temple found on the bank of the river Mālāguni, a tributary of the river Dayā near the village Golabāi, is a dilapidated structure leaning to the south. It is also built in Pancharatha designs but the pilasters are not prominent. The side deities like Gaṇeśa, Kārtikeya and Pārvati are found in their respective places. Apart from this temple various images of this period are also found near the temple side. Dr. B.K. Rath has opined that all these sculptures excluding the eight armed Durgā can be ascribed to Somavamśi period.

Similarly the river Prāchi, one of the most ancient and sacred rivers in Orissa witnessed various monuments and sculptures in its valley, which are new in a state of decay. These monuments were erected during circa 7th century A.D. to Circa 15th century A.D. Out of the temples and images of this valley notable temples of our period are Angeśvara at Pitapara, Durgā shrine at Motiā, Amereśvara at village Amereśvara, Isvaradeva at Jiunti, Grāmeśvara at Lātāharana and Grāmeśvara at Nibharana. However most of these temples are built in bricks. Temples in bricks were
constructed by the Somavaiśāli rulers in western Orissa, the original seat of their power, Dr. B.K. Rath suggests that it is just possible that the Somavaiśālis brought over this tradition of brick architecture to coastal Orissa along with them.\(^44\)

**Choudwar** at present is an industrial city, situated in the Cuttack district on the bank of the river Birupa, a branch of the river Mahānādī. The archaeological remains of this place are mostly Buddhistic and Šaivite dated to ninth and tenth centuries A.D.\(^45\). However, various antiquities mentioned by earlier scholars are now missing. At present temples like Kapāleśvara Vaidyeśvara, Uttareśvara and Buddhālinga are found at Choudwar. A short Inscription in the characteristic of 10th-11th century script is found engraved on the entrance of the Buddālinga temple.\(^46\)

Some other temples, which can be assigned to our period are also found in different parts of Orissa. One such temple is Kundeśvara temple at village Kundesvara under Balikuda P.S. in Jagatsinghpur district. Siva temple at Kalārahanga near Bāranga and the Pāschimesvara temple (Fig. No-9) at Amangei at Kandarpur near Athagarh in Cuttack district are assigned to this period. The temple of Amangei is an earlier temple but its Jagamohana seems to have been constructed during the Somavamśi period.\(^47\)

Kaupur, an ancient site situated the eastern bank of the river Salandi about 15 K.M. from Bhadrak, contains large number of archaeological remains. Here there is a small brick built house which contains the beautiful sculptures like three images of Umā-Māheśvara, two images of Śūrya, one image of Gāpeśa and two images of Garuda. This half built brick shed containing above sculptures of chlorites stones goes by the name of Viranchi Nārāyan temple.
Besides the above mentioned sculptures, this site also contains sculptures laying at random inside the village. There are many Śivalīṅgas buried under ground and some are exposed to view. The Śiva lingas that are still worshipped, are locally known as the Kodamkeśvaṇa, vateśvara, Vankeśvara, Chandeśvara and Mukteśvara. This historic site of Kaupur was an important religious seat of the Somavaṇñi dynasty of Orīsā.48

At Charampa near Bhadrak Railway station, we notice several large Jaina images housed in a modern temple. Laying beneath a tree is a fragmented Mahisasamardini image which can be ascribed to the 11th century A.D. on stylistic evidence.49

Similarly the Viranchi Nārāyaṇa temple at Palia (Fig. No-10) in the Bhadrak district is an important site of our period. The original temple was broken and was repaired and restored by local zamindar. The door jams (Fig. No – 47) of previous temple are fixed in the present temple. Inside the temple is installed the image of sun-god popularly known as Viranchinārāyana (Fig. No-41). Here, on a square sized stone slightly tapering towards the top, are carved four images of Sun-god in relief on the four sides of the slab. The figures hold two lotuses in two hands. This temple has been ascribed to 10th or 11th century A.D.50

Jajpur occupied an important place during the Somavaṇñi period. It became the capital of the Somavaṇñi in the 2nd half of the 10th century A.D.51. During this time many temples and images were created with Somavaṇñi royal patronage. But unfortunately no notable temple of the period exists today. But a number of beautiful images and other memorable monuments of Somavaṇñi period are found, which are as follows:-
Saptamātrikās:

Saptamātrikā images are found in two sets at Jajpur:- one in the compound of the residence of Sub-Collector, Jajpur and the other in a small temple near Dasāsvamedha Ghat on the bank of the river Vaitaraṇī.

(a) Mātrikās – (Compound of the Residence of Sub-Collector)

There are three images namely Indrāṇi, Barāhi and Chāmunaṇḍā found in the compound of the residence of Sub-Collector, Jajpur and protected by the Archaeology department in a separate house constructed for the purpose.

Indrāṇi (Fig. No-23)

The image of Indrāṇi is a colossal one measuring 8'8" × 5' 9". She is seated in lalitasana on raised pedestal and is readily recognizable through her mount the elephant carved below the pedestal. She wears a high conical hair dress, elaborate ornaments and a sari the folds of which are daggling over the pedestal. Ornaments like girdle, anklets, armlets, necklace and ear-rings are noticed in her body. She is four - armed but the arms are broken. The baby on the lap is missing.

Varāhi – (Fig. No-24)

The image of Varāhi is equally large in size. She is seated in an easy posture with the right leg pendent, the foot on a buffalo sculptured on the pedestal. Out of the four arms three are broken. She wears anklets, armlets and necklace. She holds the baby on her left lap in the lower left hand, which is also broken.
Chāmuṇḍā, (Fig. No- 25)
The terrific image of Chāmuṇḍā measures 9’1”×6’. The goddess is represented as the hideous skeleton of a decrepit old woman, all bones and skins and no flesh, seated in an easy postures on a prostrate human being. She wears a garland of skulls and ornaments of bones and had originally four arms all of which are unfortunately broken. Baby is absent in this image.

(b) Mātrikās (Dasāsvamedha Ghāt)
A second set of mātrikās is now housed in a shed on the left bank of the river Vaitaraṇi. The images are Māheśvari, Kaumārī, Vaigāvī, Indrāṇi, Varāhi, Chāmuṇḍā, Dantarā or Sebadwiti. The image of Brāhma is missing. But the people have placed a figure of Laxmi Nṛsimha and worship him as Brāhma or Dantura or Sebadwiti in not a member of Saptamātrikās.

Māheśwari – (Fig. No- 26)
She is seated on a couch, her right leg being placed on the hunch of the bull. She is four – armed. In her upper left hand she holds a trident. In the lower left hand she holds a jug. In the upper right hand she holds a Japāmālā and lower right hand is in Varadā pose. Her headdress is characterized by an elevated tiara which resembles Jatāmukuta. anklets girdle, wristlets, armlets, necklaces and ear rings are found as ornaments.

Kaumārī – (Fig. No. 27)
The figure of Kaumārī is four armed. In her upper right hand she holds the Śakti (vel) and her lower right hand is in Varadā pose. In her upper left hand she holds a gadā and a baby in the lower left hand. Her left leg is placed on a peacock.
Vaiṣṇavi or Nārāyāni: (Fig. No- 28)

She is four armed. Her tiara is conical and richly decorated and so also two ear–rings and the necklaces. In her upper left hand she holds a Chakra and a baby in her lower left hand. She holds a Sankha in her upper and a lotus in her lower right hand. Her right leg is placed on the Garuda.

Vārāhi (Fig. No- 29)

The image is a prototype of Varāhi in the 1st set found in the compound of the residence of Sub-Collector, Jajpur. The mane on the head of the deity has been conspicuously represented. The ears are decorated by big circular rings inlaid with designs. The pedestal of the deity is also nicely decorated. Even the baby on the lap of the deity is ornamented. She holds a fish in her upper right hand. Her lower right hand is a varada pose. She holds a vase in her upper left hand and a baby in her lower left hand. Her right leg is placed on the buffalo.

Indrāṇi – (Fig. No. 30)

The images of Indrāṇi is also seated on a decorated pedestal. Here also the headdress is conical and richly decorated. The ear-rings are also of large size; usual weapons are also associated with her hands. Her left leg is placed on the head of the elephant.

Chāmuṇḍā- (Fig. No- 31)

The figure of Chāmuṇḍā is found seated on the prostrate body of a devotee with folded hands. Even this skeleton image is ornamented by a decorative girdle round the waist. The image is seated on a double petalled lotus. She holds a skull–cup in her main right hand while the left-arm cradles a khat-vaṅga (club with a skull at the top). The hands are placed at her chin, where she chews on the little finger. The backhands hold a
sacrificial knife and a severed head. A serpent canopy is placed in front of the flame line, coiffure rising above her nearly baldhead.

Sevaduti or Dantura: (Fig. No. 32)

This image appears between the images of Vaisnavi and Kaumāri. The image is of a hideous old woman seated on her haunches in a pose often assumed by Beki-Bhairavi. The priests at Jajpur refer to her as Chāyā, the consort of Sūrya or Yama-mā, the mother of Yama. Kedarnath Mopahatra calls it as Sevaduti.

According to Banerjea, the image is a Dantura form of Chāmūndā as characterized by her emaciated form, long distended ear, lean pendulous breasts with projecting ribs and evil smile lurking in her broad bare face. This type of Danturā Chāmūndā image with the Mātrikās is evident at Pujārīpāli in the Boraseni temple.

Lakṣmī Nṛsimha, (Fig. No- 33)

This eighth image is worshipped as Brāhmi at the opposite end from Chāmūndā. But it is actually an image of Lakṣmī – Nṛsimha of a later date with an ornate back – slab, though the manner in which the diminutive Lakṣmī is seated on his Yogapatta now missing suggest a small child. The original Brāhmi image was either destroyed or lost and subsequently during the reinstallation of the Mātrikās the Lakṣmī – Nṛsimha image was placed by the local priests as Brāhmi.

Ganeśa – (Fig. No. 34)

At Jajpur one Gaṇeśa image is found in a small temple on the bank of the river Vaitaraṇi, which is very close to Dasāsvamedha Ghāṭ and Saptamātrikā temple. This Gaṇeśa image is popularly known as Budhā Gaṇeśa or Siddhi Gaṇeśa. In this image of Gaṇeśa, mouse is represented
as the mount of the God. The God is in sitting pose and is holding in the four hands a radish, a Japāmālā, an upraised Kuthāra and a cup of sweets. A snake is used as the sacred thread. He wears a Jatāmukta and the pedestal consists of full—blown lotus. The mouse appears on one side of the deity on the pedestal below the feet of the God. On comparing various Gāṇeśa images, Dr. R.P. Mohapatra views that “This image may be regarded as the biggest sitting Gāṇeśa in Orissa reported so far.” This sculpture is assigned to the Somavāṃśi period.

Subhastambha: (Fig. No-18)

This is one of the noteworthy monuments of Jajpur near Chandesvara temple. This pillar measures 33'-8" with a monolithic staff. It is a polygon with sixteen sides made of Chlorite schist measuring 27'-7" having a diameter of 3'-5". The shaft is elegantly cut in chlorite and is quite similar to that of the sub-pillar at Puri. The base is rough and unfinished. It does not contain any artistic design. The pillar stands on a pedestal of three blocks of stone measuring 5'-4" making four steps. The cap of the pillar consists of sixteen sided cylindrical block about 4ft. high ornamented by lotus petals supporting a square abacus of two feet. It is carved with a group of three atlantes on the east and west faces. The collar below the abacus has festoons of beaded garlands hanging from lion heads. Though there is no crowning figure on the square abacus, it is said that it was originally a Garuda-pillar and a figure of Garuda had adorned the top. Many historians like Paramananda Acharya, Birupakhya Kar, Kedarnath Mohapatra, and K.C. Panigrahi are of the opinion that this Subhastambha was originally a Garuda Pillar. But Mr. J.A. Page doubts it as the square abacus at the top of the pillar has not been damaged in any way by its removal. Perhaps a separate Garuda image was fixed by certain paste for which there is no sign of its removal. Dr. R.P. Mohapatra suggests that possibly this Subhastambha was erected by Yayāti—I of the
Somavamśi dynasty to commemorate his victory over this land. Its architectural similarity with Mukteśvara temple at Bhubaneswar places its antiquity to 10th Century A.D. 64.

**Hero Stone : (Figure No- 46)**

Other interesting monuments of Jajpur of this period are the inscribed hero stones about which rare scholars have paid attention. A very beautiful inscribed hero stone of 3’6” height and 2’5” breadth is placed in the left side of the Jagamohana of the Virajā temple. The stone slab is conical on the top and broadly divided into three sections. The lower section depicts a royal figure defeating the enemy and a standing attendant on the lower right corner holding a parasol over the head of the royal figure i.e. the hero. On the lower left corner an enemy soldier is attempting to protect himself from the advancing royal figure. Above him is a kneeling warrior holding a shield over his head in his left hand. In the middle section the female musicians are leading a procession carrying a figure in the palanquin. Three pairs of hand are shown holding bows in the top section of the memorial stone. In the top section a pidha shrine containing two figures facing each other is also depicted. They are wearing crown on their head. In the background an attendant is present while on the outside the other family members are shown with an elephant. In the bottom part of the stone slab two lines of writing are engraved. Though the letters are deeply incised, most of the letters are partly damaged. Each line consists of five letters. In the beginning of the first line “Siddham” is expressed by the symbol. This symbol is also adopted in a number of Orissan Inscriptions belonging to the Bhañja and the Somavaṁśis period. It bears the horizontal head mark on the top, which is the usual feature of the Somavaṁśi inscriptions. The text of the inscription is read as follow :—

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From above two lines and the image depicted on this stone it is presumed that the figure was not a common man but a dignified person of the time with a military background. Considering the paleography of the inscription and architectural design this hero stone may be assigned to the 9th – 10th centuries A.D. However some historians have assigned it to 11th & 12th century A.D. But we think that the hero stone was sculptured during the period of Yayāti-I. To commemorate his victory of the area, he might have ordered to sculpture the hero stones. Another inscribed hero stone is also found in the Hanumaneśvara temple at Mahavir square, Jajpur which is attached on the western wall of this modern temple. This inscribed stone image may be assigned to the Somavañśi period.

Western Orissa:

Present western Orissa is considered as the early seat of Somavañśi rule. Various monuments of early Somavañśi and later Somavañśis are found in western Orissa. Unfortunately in western Orissa most of the earlier temples of our period are either collapsed or in dilapidated condition.

Nṛsinghanāth Temple _ Interior Pillars:

The present Nṛsimhanāth temple in the district of Bargarh was constructed in the 15th century A.D., But the place is an ancient one and the existence of four pillars within the Jagamohana suggest that there was originally a pillared Manḍapa, which has under gone many changes. However, with two ornate door frames being added in the 11th century the structure was completely renovated when the present shrine was constructed. Here the pillars are arranged in a square in the centre of the
Jagamohana as on pillared Maṇḍapas in the upper Mahānadi valley. “The shaft of the pillars is square and decorated with lotus half-rosetees separated by vertical bonds of scroll work as an examples from Chhatisgarh, including the inner surrounds of the doorframe on temples such as at Sirpur or Adbhar. In fact this area was under the influence of Pāṇḍuvarṇsi and it is quite likely that the pillared Maṇḍapa at Narasinghnāth was constructed by sculptors from Chatisgarh. Stylistically these four surviving pillars appear to date from the 9th century A.D.

Kosalesvara Temple, Patnagarh:

Another pillared Maṇḍapa that still existing in the Sonpur area is the Kosalesvara temple at Patnagarh. This temple has undergone many renovations and the walls are heavily plastered. The deul measures 14 feet 8 inches square. In front of the entrance to the Maṇḍapa is a small Naḍḍi shrine consisting of four pillars supporting a flat roof. The Maṇḍapa is 27 feet 6 inches square and has a projecting porch on the north and south sides. The roof of the Maṇḍapa has not survived, while the floor within is lined with two rows of four pillars each rather than four pillars arranged in a square as at Rānipur–Jharial and other sites. These pillars have square base above low pedestal which is crowned by standing lions at the corners. Between each lion is a niche which uses various figure motifs including Kārtikeya, Gaṇeša, Lakulisā Krisna Lilā themes, Nāga and Mithuna couples. However on stylistic ground these images and the temple can be ascribed to the end of 9th or the beginning of the 10th century A.D.

Kosalesvara temple, Baidyanāth:-

Another interesting and impressive pillar–Maṇḍapa of western Orissa is Kosalesvara temples at Baidyanātha, nine miles from present Sonpur. Like other pillared Maṇḍapa of our period this temple has been renovated several times. The originals deul was destroyed and has been
replaced by a small modern shrine. But the original pillared Jagamohana still stands in a dilapidated condition. The gradually ascending sequence floors of the Maṇḍapa antarala and sanctum suggests central Indian influence as the sanctum floor is usually lower on Orissan temple. Here the Maṇḍapa has stone doorframe at the entrance projecting balconies on the north and south. An ornately carved doorframe on the west leading to the sanctum, twelve enraged stone pillars forming the sequence interior and a raised platform in the centre of the floor, measuring 14 feet square, with a pillar on each corner. However this temple has two inscriptions which unfortunately provide no light on the date of construction. The first inscription, not yet edited appears on one of the porches, while the second one, referring to one Rānaka – Vaimvika, is inscribed on a piece of stone used at present by the priest to prepare sandal paste. Thomase Donaldson mentions that on stylistic and iconographic grounds appears to date from the last half of the 9th century A.D..

Belkhaṇḍi:

Another pillared Maṇḍapa is found at Belkhandi near the confluence of the river Utai and Tel in Kalāhāṇḍi district. Here only few pillar fragments and numerous large sculptures carved on stone slabs are found. These fragments were housed in a museum at this place. The pillar fragments are octagonal in shape and decorated with an ālamba frieze of Kirtimukha masks dripping garland of pearls. There are several fragments of Purnāghata capitals, a large canopy (Chattri) with loops of pearl strings, flying Vidyādha couples on its under surface and a mithuna sculpture similar to one at Baidyanata. Similarly cult images like Śiva Andhakāśura Vadha-murti, Gajasurasamhāramurti with Śiva holding the skin of the elephant over his head. Śiva standing in a tribanga pose, fragments of Chāmunḍā. Hara-Pārvati, Lakṣmi-Nārāyana, Gaṇeśa, Kārtikeya etc. are
seen. Stylistically and iconographically most of the images can be ascribed to 9th or early 10th century A.D.\textsuperscript{74}

**Kapileśvara Temple, Chardā:**

The Kapileśvar temple at Chardā in Balangir district is also an important temple of our period. It is situated about three miles west of Binkā which is identified with Vinitapura, on the Mahānadi river where many of the early Copper Plate grants of Yayāti-I Mahaśīvagupta (A.D. 922-955) were issued prior to the establishment of Yayātinagara as the capital\textsuperscript{75}. Here the main temple and Maṇḍapa are covered with plaster and white wash and the temple is comparatively in good condition than other pillared temples of the period. This temple is traditionally ascribed to Anangabhima Deva II (A.D. – 1211-1235) But Donaldson opines that stylistically the temple can be placed in the early 10th century A.D. making it some what later than Kosalesvara temple at Baidayarāṭha\textsuperscript{76}. It is a pancha-ratha temple and measured approximately ten feet square at the base. It’s small size makes it appear as an annexure to the large pillared Maṇḍapa. The Pābhāga of the kanika probably consisted of four moldings, as on the Pābhāga of the Maṇḍapa where that of the anartha may have five moldings. The Jangha measures 60 inches in height. The Kanika is fashioned as an enraged, Stambha or pilaster decorated with hanging festoon at the top of the shaft and a tala-bandhana at the base. The decorative programme of subsidiary pāgas are similar to that of the temple of Sidheśvara and Nila Mādhava at Gandharādi.

**Brick temples of Bodhikoma:**

The Pātāleśvara temple at Bodhikomna is an important brick temple of the early Somavāñśi period. This village is 40 K.M. distant from Khariar. This temple faces east and originally consisted of a pillared Maṇḍapa antarala and deul. The original Maṇḍapa collapsed long ago and
is now replaced by a second structure made of stone at the base and bricks above while the roof was tiled. This Pātāleśvara is unique in the sense that its Vimāna is of Pancha-ratha design and the temple rises abruptly from the ground level. The pāgas of this temple are not rounded as in case of temples of coastal areas. They are developed with angular points so that an aerial view of the outside plan of the sanctum would look as star shaped with the pāgas acting as point of the star. The nine planet slab is found acting as lintel over the door way which has the Gajālaksmi in lalitāsana. This temple has some similarity with Lakṣmāna temple at Sirpur. It is also a close contemporary of the brick temple at Rānipur-Jharial. This temple has an inscription on the proper right side of the sanctum door-fame. The inscription has not yet been edited but most likely is later than the construction of the temple which can be dated to the closing years of the 9th century A.D.78.

Prof. Donaldson has drawn our attention to a similar type of brick temple at Kausuli near Rānipur-Jharial, though only the foundation of the deul and antarala has survived along with the Pitha, the Jagamohana being completely destroyed. This temple faces east and the intersecting squares measures 14 feet on each side. The antarala has a large pillar on either side of its door opening but nothing of the frame has survived whereas the jambs of the sanctum door, also of stone, are partly intact but relatively plain. However, this temple has no surviving sculptures. Stylistically the temple is closely aligned to the Pātāleśvara temple and can likewise be dated to the late 9th or early 10th century A.D.

Indralāta Brick Temple : (Fig. No - 11)

Rānipur-Jharial in the district of Balangir is famous for its antiquities. It is famous for sixty four Yogini temple and Indralāta brick
temple. The Indralāta temple is an unique ancient brick temple of Orissa. This temple is locally known as Indralāta.

This temple stands on a pitha measuring 52 inches in height. The pitha is 90 feet long and 37 feet in wide. The Jagamohana is destroyed. This temple is pancharatha is design and only Vimāna and antarala is existing. The pābhāga is 69 inches high and consists of four moldings. The gandi portion are engraved with Chaitya and medallian designs similar in every respect to that of the Gāndi portion of the Vaitāl temple in Bhubaneswar assignable to 9th century A.D. and Varāhi temple at Chaurasi of the Prāchī valley. On the southern side just above the place for side deities is the figure of Varāha Viṣṇu while on the west and the north are the terracotta. figures of Narasingha Viṣṇu are found. The northern and southern western corner of the temple contains the terracotta image of Viṣṇu. The stone door way found here, the carved brick decoration, windows and ornaments suggest this temple as a 10th century work.
Gandharādi is situated in the ancient Khinjali Maṇḍala, which was under the sovereignty of the Bhaṇjas and was probably the ancient capital of king Gandhamardana. This Gandhamardana is identified with Gandhata Satrubhaṇja after whom the village was named (Gandhatapati) as we know from Boud Plates of Ranabhaṇja-I issued at Dhrtipura. In a Copper Plate grant issued during the 13th regnal year (A.D. 935), Yayāti-I donated a village in the Maṇḍala of Gandhatapati (Gandhrādi) which suggests that the Bhaṇjas had been subdued by Yayāti-I by that time. The temples are of rekha order with flat roofed Jagamohana. Stylistically the temples can be ascribed to the opening years of the 10th century A.D., probably just prior to the construction of the Kapileśvara temple at Chardā where the decorative programmes of the deul is near duplicate of that on these twin temples.

**Bhubaneswar, Kapileśvara and Siddheśvara temple at Boud:**

(Fig. No-14)

On the bank of the river Mahānadi at Boud are found the noteworthy temples like Bhubaneśwar, Kapileśvara and Siddheśvara. These temples had close resemblance to the Mukteśvara temple at Bhubaneswar. These temples are located inside the compound of the later Rāmeśvara temple along with numerous other shrines and sculptural fragments. Three temples are placed on three corners of a rectangle; the first two facing east and the other facing west. The remains of a fourth temple are found in the remaining corner to suggest that they were possibly subsidiary shrines. But nothing of central shrine survives except several images which are too large for extant temples. The temples have an eight pointed stellate plan formed by two intersecting squares measuring 11 feet each. The temples are erected on a pitha, 49 inches high. Both the sanctum or garbha-griha and arghapatta of the Śivaliṅga within have this stellate design. This led
The Yogini temples:

Other interesting monuments in Orissa are the Yogini temples. In Orissa two circular temples are dedicated to the cult of Yogini. One is at Rānipur-Jhariał and the other at Hirāpur near Bhubaneswar in the present district of Khurda. The cult of Yogini was prevalent prior to the 10th century A.D. The Yoginis are specially the mother goddesses who were worshipped at the beginning of every Sanskara. The principal Yoginis are seven or eight but their number is at times raised to sixty four. The principal seven or eight are called Mātāras or mother goddess.

The Yogini temple at Rānipur-Jhariał (Fig. No-16) is circular in shape. It contains sixty four niches inside for the 64 Yogini. (Fig. No-19). At the centre of the circular temple there is a Maṇḍapa which rest on four pillars. In this Maṇḍapa there is an image of Śiva having three heads and eight arms. Śiva is in tandava dance pose with the images of Gaṇeṣa and Pārvati. The temple had originally its opening to the south side which is now closed and converted into a niche containing a figure of Chāmundā. Probably on closure of this door an entrance was made to the east side.

I.D. Beglar has given detailed note on sixty four Yogini temple of Rānipur-Jhariał and about the Yogini images. He has assigned this Yogini temple to 9th century A.D.
Another yogini temple (Fig., No-17) is found at Hirapur near Bhubaneswar in the district of Khurda. This sixty four Yogini temple at Hirapur was discovered by K.N. Mohapatra in the year 1953. This temple looks like a Gouripatta with a projection of 4’ in length 2’6” in breadth and 5’ in height to its east. From the east there is a passage into the temple. The height of the enclosure from the ground level varies from 8’ to 9’ the length of the outer circumference is 90’ and the diameter inside is 25’. The entire structure is made of a type of sand stone available in neighboring stone quarries with the foundation of laterite blocks. The measurement of the passage is 8’ in length and 2’6” in breadth. The middle portion of the enclosure is embellished with a rectangular open mandapa known as Devi Maṇḍapa (9’6”×8”), the upper part of which indicates reconstruction. From the ground level the mandapa is 9’ high with four doors to the east, South West and North. The niches in the inner enclosure and the Devi Maṇḍapa contain the images of Yoginis in chlorite stone and the outer surface contains nine images of Katayāyani.

The Hirapur Yogini temple contains the figures of sixty four Yogini images. Nava Kātyāyaniś, Bhairava and other figures. Except the figure of Bhairava others are in standing posture carved out of Chlorite stone. A detail description of the iconography of the images along with the identification is given by Kedarnath Mohapatra.

However regarding the date of the Yogini temple at Rānipur-Jhariāl and Hirapur the opinion of historians differ. As regards the sixty four Yogini temple at Hirapur. H.C. Das views that most probably this temple was built by Hirā Mahādevi, queen of Śāntikara-II and the present village of Hirapur was named after her. Sri K .N. Mohapatra assign it to the 8th or early part of 9th century A.D.
Dr B.K. Rath\textsuperscript{101} suggests that "From the history of the Somavāñsa dynasty and a study of the Yogini temples and their sculptures in Orissa, it would lead us to believe that the Yogini temple at Rānipur-Jhariāl preceded the temple at Hirāpur in date". The Yogini temple at Rānipur-Jhariāl has been assigned to the ninth century A.D.\textsuperscript{102} or more precisely to the reign period of the Somavāñsa.\textsuperscript{103} We also observe in the similar way and believe that Yogini worship came from Western Orissa to coastal Orissa by the Somavāñsa kings as the images of Rānipur-Jhariāl are comparatively crude than the images of Hirāpur. However, both the Yogini temples belong the Somavāñsa period as both of the structure and images testifies the Somavāñsa artistic and sculptures representation. And we also believe that when Somavāñsa rulers established their monumental activity at Bhubaneswar, they might have intended to establish Yogini temple nearer to Bhubaneswar in memory of their ancestral Yogini activities of western Orissa, their original place of political activities.
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