CHAPTER-V

IMAGES AND MONUMENTS
The land, where stone turns to life, speaks, laughs, dances and infuses life in man, is Orissa. She is the reservoir of innumerable artistic, architectural and sculptural riches. She is rich and proud with innumerable images and temples of different divinities on her lap. S.K. Saraswati has aptly stated that, “architecture is intimately connected with sculpture,” and Percy Brown has justly said that a piece of sculpture might be the creation of an individual's taste and interest, the temple demonstrates the will of community. The temples represent in concrete form the prevailing religious consciousness of the people, Orissa, to our good fortune, possesses large number of sun images and temples dedicated to sun god to her credit. This testifies the interest and religious leanings of the Odia towards Sun worship. Orissa is considered as one of the prominent centres of Sun worship from very early times. Even the later Puranas emphasise its importance as a seat of sun-cult which is also attested by epigraphic evidences. The wide prevalence and popularity of this cult has reflected itself in the Plastic art and monuments.

Orissa has the prized possession of a number of Sun images. Though Sun god worshipped as the presiding deity in the temples of Orissa are handful in number, the sculptural representation of the Sun are found in different temples. He is represented either as Pārśva-devatā, āvaraṇa devata, or even as decorative motifs in the lintel body of subsidiary shrines, as a graha in the navagraha slab or in the Vajramastaka designs etc. However Orissa has produced sun-image even in the earliest phase of the iconic tradition.
The handsome figure of the Sun-god carved in relief in the frieze of Ananta guripha cave may be regarded as the earliest known representation of the Śūrya. This image is craved in and about 1st century B.C. This image is contemporary of the Sun images found from Bodhagaya temple, from the cave of Bhaja, from an octagonal pillar of Laṭa Bhagat. Here the Sun god rides a chariot drawn by four horses. The god is attended by a female figure on either side holding a chauri and a chhatra. In his right hand the God holds a lotus and by the left he holds the reins. On the right corner there is the figure of a demon in the flying pose.

In the process we find exquisite images of the sun from different parts of Orissa ranging from 6th century A.D. to the middle of 14th century A.D.

We find a detached image of Śūrya next to the Pattamangla temple of Chhatrapada. Here the Sun stands in a Samabhaṅga pose. The arms are found broken and most of the back-slab and the pedestal are missing. He wears a heavy northern dress which hangs and almost kisses his ankles. He wears heavy boots and a scarf which loops around his thigh and a dagger is attached to his right hip. We find ornaments like a necklace and a truncated crown. It is flanked by pingala at the lower left side, who holds a tall pen and staff. The style of the image suggests, post-Gupta characteristics, so it may be assigned to the 6th century A.D.

Another image of the Sun of late 6th century is found in a damaged niche from the ruins of the compound wall of Laksmanesvara temple of Bhubanesvar. Here also the sun god is depicted in the same pose holding full-blown lotuses in his two hands. He puts on a necklace,
Kaṭisūtra and girdle and his lower garment hangs of his knees. A diadem is found at the base of his Karandamukuta. The image on the whole lacks refinement.

One image of the Sun\textsuperscript{11} is found depicted in a niche from the temple Lakṣmanesvara temple of Bhubaneswar. Here the Sun is seated in Padmāsana holding his two full-blown lotuses in his two hands. He wears a udarabandha, bracelet, necklace, armlets and a crown. He is depicted without any consort or attendants. Aruṇa, the horses and the chariot are also not present. The image belongs to 6\textsuperscript{th}-7\textsuperscript{th} century A.D. He has a smiling face.

There is a broken image of the Sūrya\textsuperscript{12} in the Lingaraja compound. This image belonging to early 7\textsuperscript{th} century A.D. stands in Samabhaṅga Mūdra in his chariot, which is now missing. He holds full-blown lotus in each hand and is dressed with a heavy northern type tunic, and is dressed with girdle, kaṭisūtra, cuinass, wristlets, floral kundalas and a truncated crown. A beaded halo is there framing his head. He is flanked by Daṇḍi and Pingala, Who hold an ink-pot and pen respectively.

The Sun-image\textsuperscript{13} found from the north-side of the Jagamohana of Parasurāmeśvara temple, Bhubanesvar is of Mid 7\textsuperscript{th} century A.D. Here the Sun is given a standing Samabhaṅga pose and is found holding a full-blown lotus in either hand. He puts on a heavy northern dress Ědichyavesa and boots. He wears a girdle at the waist and the loose ends of the scarf hang below his arm. He also wears a pearl diadem at the base of his truncated crown. The torso and lower part of the face are damaged. It measures 22 by 11 inches.
An image of Sūrya\textsuperscript{14} is available in the Vītal Deūl of Bhubanesvar belonging to late 8\textsuperscript{th} century. The image is positioned in the bottom niche of the Vajramāstaka on the east facade of the gāndī. He stands in a Samavaṅga pose in his chariot, which hides his legs up to his hips. He holds a full-blown lotus in each hand. His eye are down-cast and he is dressed with a chain girdle, a cuirass decorated with lotus rosettes and a truncated crown. His curly hairs hangs down to his shoulders. There is a nimbate behind his head. A Vidyadhara is depicted at each upper corner of the back slab. He is flanked in the chariot by Ṛṣā and Pratyuṣā, who stand with one leg uplifted and dispense arrows from a stringed bow. A small image of Aruna is found seated in Padmāśana in front of Sūrya, holding the reins on his left hand and a crop in his raised right hand. Seven galloping horses are shown beneath Aruna. The reins form a circle around the head of the middle horse, which is depicted frontally. The other three horses on either side are depicted in profile facing outward.

A temple of Suklesvara provides a Sūrya image\textsuperscript{15} of 9\textsuperscript{th} century riding in the chariot in the traditional manner with his legs obscured. He holds a full-blown lotus in each hand. He wears a cuirass, girdle, jewelled arm-bands, wristlets and a pearl necklace. He uses a tall conical crown and round halo frames his head. Aruṇa is seated in Padmāśana and the seven horses are shown as usual.

One image\textsuperscript{16} belonging to the 8\textsuperscript{th} century A.D. is found from a temple compound of Jajpur. The image is found standing in a chariot. He holds two full blown lotus flowers in his two hands. He wears ornaments like Kundala, necklace, Jaṅnopavita, Udarabanḍha, armlet and
bracelet. He wears a Krišṭa mukṭa on his head. Aruṇa, the charioteer is seated in front of the God. Seven galloping horses are depicted. The God is devoid of any attendant.

Another image of the Sun belongs to 9th century A.D. is found from Jajpur is preserved in the museum. The crown portion or the head is broken. He is found depicted in a chariot with two full-bloomed lotuses in his two hands. He wears kundala, neckless, bracelets, armlets, udarabandha etc. Aruṇa is depicted in him but his legs are hidden inside the chariot. Seven galloping horses are depicted.

One image of Sūrya is found in Balisahi, Narasinghpur. It is kept on a Simḥāsana in open air. He is standing inside a chariot. He holds two lotuses by the stalks. He wears bracelet, necklace, mukṭa etc. Aruṇa is seated but now in a blurred condition. Five horses are depicted. It belongs to the 9th century A.D.

The Biranchi Naṅgāyan temple of Pālia presents a unique image of sun belonging to 9th-10th century. The image is the presiding deity of the temple and is Chaturmukha. The image is unparalleled one, the only one in the history of Indian iconography. Four sun images are engraved on a 2mt 90 c.m. long and 85c.m high square stone block, the height of the image of eastern side is 28c.m., the image of south is 37 c.m. the image of north side is 28c.m. and that of western side is 28 c.m. In each side seven horses are engraved under the pedestal of the images. Each image holds full blown lotuses on his hands. The portions from the knee to the feet are not depicted. These images are the personification of different time of the day and they express it through their facial expressions, specially of eyes. The image of the east is being
the symbol of the rising sun, the eyes are half-open. The image of the south being the symbol of mid-day sun, the eyes are fully open. The image of the west as the symbol of the setting sun is shown by eyes almost going to be closed. But the eyes of the northern side image is not clear at all, which indicates that it is the sun god of night (nocturnal sun). The image is carved on a smooth red stone.

Stylistically same two images are found from the Madhukesvara temple both belonging to Mid 9\textsuperscript{th} century. One image\textsuperscript{19} is in the north niche on the eastern side of the rekhadeul on the southeast corner of Jaga-Mohana. The sun is depicted in the same pose with two full-blown lotuses in his hands and wears a northern tunic, a truncated crown and boots. A scarf is there around his shoulder which hangs over his thigh. Though his face and chest are damaged, the traces of armour are noticeable on his chest. A Prabhamandala decorated with lotus petals surrounds his head.

The second image\textsuperscript{20} is found on the lintel on the southeast corner shrine of Madhukesvara compound. Here also the Sun-god stands in the same Samabhaṅga Mudrā with his legs hidden. He holds lotuses in his two hands and is ornamented in the same way as in the Vaital temple, a scarf and waist-band being new additions. A strings of pearl is also added to his crown at the top. There is the elliptical nimbate decorated with lotus petals, encircles the lotus flowers and his head. Uṣā and Pratyuṣā are represented as dispersing arrows. A Kuchi-baṅdha is worn around the breasts. Aruṇā is seated in Padmāsana holding the reins in his left hand and a staff or crop in his right hands.
The prancing horses are shown in the same way with the centre one depicted in a frontal pose.

A late 9th century broken image of surya\textsuperscript{21} is housed in a small shrine on the west side of the Simhānātha temple complex. He is depicted in his chariot with his obscured legs in the conventional way. He holds two lotuses in his two hands. He wears a jeweled, truncated crown, a waist-band and a girdle. Uṣā and Pratyuṣā are dispensing arrows. A Vidyadhara is placed in each upper corner of the back slab. Only some parts of Aruna are traceable. It measures 151/2 by 121/2 inches.

There is an image of the Sun-god\textsuperscript{22} of the same period in a niche on the east side of the Jagamohana of Mallikeśvara temple. The temple is situated in Paikpada. He is depicted in the traditional standing position on the chariot. He holds the stalks of lotus in either hands. We find a lotus rosette in each upper corners of the niche. Though his body is considerably obliterated, girdle is visible. He is dressed with a jewelled crown and a Makarakūḍāla with floral designs appearing above each ear. His lower garment is tied in a knot on each hips with the loose ends. There is a plain Prabhāmandala Sūrya is flanked on either side by Daṇḍi and Piṅgala with Uṣā and Pratyuṣā shooting arrows. Aruna is depicted riding on the centre horse and holding the reins in his right hand, the left hand being uplifted. The horses are seriously damaged and only the outline of Aruna is noticeable. It measures 22.5 by 15.5 inches.

There is a very beautiful image\textsuperscript{23} of the Sun-god in the collection of Orissa State Museum. This image of late 9th century holds a lotus in
each hand in the usual pattern and wears a Kaṭisutra around his armour and a truncated crown. His facial features are damaged and obliterated. A nimbate surrounds his head. A Vidyādhara is depicted at each upper corner of this back-slab. Uṣā and Pratyuṣā are found dispensing arrows. Arunā is seated in padmāsana holding the reins in his left hand. The end horses on either side is carved on the flank, thus is not visible from the front. It measures 28 by 17 inches.

The image of Śūrya found inserted into a niche of the modern Khajuresvara temple of Shergarh is ascribable to late 9th or early 10th century. He is depicted in the conventional standing pose holding lotuses. He wears a traditional body ornaments, makara-kunḍales and a jewelled crown. His navel is exposed as his cuirass extends only upto the Kaṭisutra. The attendants flanking him are missing. Arunā is depicted as holding the reins in his left and a sword in his raised right hand. The horses are carved in the conventional manner. It measures 11 1/2 by 7 inches. The images found in the Varāha and Akhaṇḍalesvara compound at Jajpur exhibit all these traits.

The Mahisasamardini temple compound of Shergarh contains a detached Sun image of late 9th or early 10 century. Here the Sun is represented in the conventional manner. We find no Kaṭisutra and his armour extends from his necklace to his girdle. His facial features are almost obliterated. He wears a Karanda-mukūta out of which stiff curls peep out on either side of his head. A lightly etched nimbate is there decorated with lotus petal. Śūrya is flanked by two kneeling females in anjali-mūḍrā most probably they are his consorts. Arunā is shown seated in bhaddrasana with his back leaning against a low panel. The
centre horse is longer than the others and appears to be squatting rather than prancing, while the others horses are not depicted clearly. It measures 22 1/2 by 15 inches.

Another image26 of the same period is found in the Grāmesvara compound of Lataharana. He is depicted as riding in his chariot in the usual fashion holding lotuses in his hands. He wears necklace, Kāṭisutra, armour and Padma-kūndalas. The armour extends up to his Kāṭi-sutra and the necklace is decorated with pendants. His crown is partially obscured. He is flanked in each corner of the chariot by a lotus half rosette. Aruṇa is seated in Padmāsana, but holds the reins in his right hand while his left hand is raised. The horses are depicted in the traditional way. It measures 11 by 7.25 inches. The two images of Kapātesvara compound at Nathuāvara display the same characteristics.

The next in the series belonging to the same period is the image of Sūrya27 inserted into a niche in the compound wall of Kapilesvara temple. He is represented in the conventional position on the chariot. His arms are found broken at the elbows and his face has been roughly re-cut at a later date. He wears a Kāṭi-Sūtra over the his coat of armour and a crown. But the upper portion of the back slab is missing. He is flanked in each side by a standing cauri-bearer, while Uṣā and Pratyuṣā are shown in vigorous pose shooting arrows. Aruṇa is seated in padmāsana and holds the reins in both hands. The chariot has a pañcaratha design with three horses on the centre paga and one in each side paga.

One of the niche of the Khajureśvara temple of Shergarh houses a beautiful image28 of sun-god of late 9th or early 10th century. He
stands in the conventional way. He wears a Yajñopavita, cuirass, and other usual body ornaments and boots. His tunic hangs rarely to his ankles. The scarf of his arms hangs almost to his knee. He has a jewelled mukūṭa and a plain nimbate. Dandī and Pingala are depicted at the base and a vidyādharā is there on each upper corner of the back-slab. Aruṇa is mostly obliterated, whereas the horses are found intact. It measures 23.75 by 11.5 inches.

The same temple complex presents another image of the same period. He stands in the traditional pattern. He holds lotuses, wears a breast-plate, a scarf hanging up to his thigh and all other body ornamentation. His feet are hidden by the charioteer. Floral ruffles are there above his ears. He has a jewelled mukūṭa and a plain prabhāmandala. A vidyādharā at each upper corner of the back slab is depicted. Dandī and pingala dressed in the northern pattern are at the base. Aruṇa is seated in padmāsana with the reins in his left hand and a crop in his raised right hand. The seven horses are found prancing in the conventional manner.

An interesting image of the Sun is noticed in the Vajra-maṣṭaka niche on the east façade of the gāndī of the Somesvara temple of Mukhalingam. This image of early 10th century depicted in his chariot with a lotus in either hand as usual. He wears makara-kūndalas and traditional body ornaments. Vidyādharā is positioned in its original place. Sūrya is flanked in the chariot by Dandī and pingala. Aruṇa is seated in padmāsana on the edge of the chariot driven by the seven horses.
The Surya image\textsuperscript{31} found in the west rāhā niche of the Varāhi temple of Chaurasi is also ascribed to the same period. Here the Sun-god Serves as a parśva-devata. He is seated in padmāsana on a Viśvapadma cushion and holds a full-blown lotus in either hand. He wears two kinds of necklaces, an double strand Yajnopavīta, a breast plate, girdle, wristlets, arm bands makare-kundālas, dhoti and high boots. A scarf fallow on his lap from his arms with its ends waving up on either side. He wears a jewelled-mukutā and floral ruffle appears above each ear. We find a plain nimbate. He is flanked by Daṇḍi and pīṅgala who are dressed in northern style tunic, one holding a sword and shield and the other is with a pen and ink-pot respectively. Aruna is seated in a small box on the face of Viśvapadma with his legs obscured. He holds the reins horses are depicted standing on their hind legs and there is a spoked-wheel behind the centre horse. The image measures 31 by 19 inches,

Another important image\textsuperscript{32} of this early 10\textsuperscript{th} century is a detached image of Surya in the Pātāleśvara compound of paikapada. He stands in full view in his chariot and holds two lotuses in his two hands. He wears a jewelled yajnopavīta, necklaces, curiass, girdle edged with festoons, a dhoti, wristlets, arm-bands, and anklets. He has a jewelled crown and the halo has a border of Ictus petals and a string of pearls. We find a lotus rosette as each upper corner of the back-slab and pilaster on each side. Uśā and pratyuṣā are found kneeling in front and dispensing arrows from their bow. Daṇḍi and pīṅgala are at the base of the back slab. This image measures 33 by 19 inches.
We find two images of the Sun in Biranchi Narayana temple of Kaupur. One of them is inserted into the back wall of the sanctum. He is represented in the usual Samabhanga manner with his legs disappearing into the chariot. He holds two lotuses and wears a necklace, coat of armour, Kaṭisutra, girdle, and wristlets, a tall jeweled crown. There is a halo behind his head. The Vidyadhara is depicted in the usual manner Dandi and pingals are standing on either side of Surya with their legs also hidden in the chariot. Aruna is seated in padmasana and holds the reins in his left hand. The chariot is of Tri-rathā design with three horses in the centre and two on each side. They stand on their hind legs with their front paws kept in front of the chest. The image measure 44 1/2 by 24 inches. The second image of this place is of 45 1/2 by 21 1/2 inches. These images are assigned to 10th century.

The porch of Rāmesvara temple of Paikapada contains a detached image of Sun-god. He is present in his full view on his chariot and holds lotuses in his hands. His body ornaments are completely Indian consisting of a triple-strand Yajñopavita, ornate necklaces, transparent breast plate, girdle with a kirti-mukha clasp spewing festoons of pearls, wristlets, arm-bands and anklets. He wears a dhoti with a sash hanging around his thighs and fastened on the hips where the ends hand straight down. He also wears Makara-kundalsa, a jeweled crown and simple halo. A lotus rosette is found on each upper corner of the back slab and a thin pilaster on each side. Dandi and pingala stand at the base of the back slab, one holding a sword and shield while the other a pen and an ink-pot respectively. Usā and Pratyusā dispense arrows with their bows and Aruna is found riding the centre horse. It measures 58 by 29 inches.
Four images hailing from the temples of Khiching and dateable to late 10th or early 11th century are preserved in Khiching Museum. In one of the Images, Sūrya is seated in Padmasana on his chariot. He wears a cuirass and holds a full-blown lotus in each hand. He has a tall-crown and makara-kurīḍalas. Aruna is seated in padmasana in front of a visvapadma cushion holding the reins in his left hand and a crop in his uplifted right hand. The seven horses are depicted in the conventional way. It measures 15.5 by 10.75 inches.

The second and third images are stylistically similar. They depict Sūrya in his chariot holding lotus in hand and wearing a cuirass, dhoti, boots, scarf and other body ornaments. He wears a jeweled mukūṭa, makara-kuṇḍalas and a pointed halo. A Vidyādhara is found at each upper corner of the back slab. On the base he is flanked by Dāndi and pingala holding a sword and an indistinct object in their right and left hand respectively. Aruna is seated in padmāsana holding the reins in his left hand. The seven horses are tied in the conventional way. The images measure 30 by 15 inches and 21 ¼ by 11 ¾ inches respectively.

In the fourth image Sūrya is shown standing in his chariot. He holds lotuses and wears a Yajñopavita, a breast-plate, dhoti, boots, and traditional body ornaments. Two lotus rosettes are portrayed on his two shoulders and ribbon fly up behind his ears. He wears a conical crown with a spoke wheel carved behind. His head is framed by an elliptical nimbate with a Kirtimukha at the top. A vidyādhara is found in its usual place and a virala is found on each side of the back-slab above the figures of Uṣā and Pratyuṣā. At the base Sūrya is flanked by Dāndi
and pīṅgala. Aruna is seated in padmāsana holding the reins in his left hand. The pedestal is of Paṅca-ratha design. Out of the seven horses three horses are placed on the centre pāga and one on each of the side pāgas. We find the carving of a kīrtimukha mask on the face of the chariot above the middle horse. The measurement of the image is of 40 by 20 ¼ inches.

In the beki of Jamesvara temple, one image of Sun god is found intact. It belongs to 11th century A.D. The image is seated in Padmasana holding two lotuses fully bloomed in his two hands by their stalks. His head is adorned with a beautiful Kīrīṭa Mukuta. He is depicted without any attendants.

Two detached images of the Sun-god of 11th century are notices in Līṅgaraja compound. In one of them Sūrya is found riding in his chariot which is designed as a temple car. Surya holds a lotus in either hand and loose ends of the scarf hangs over at the hops. His facial features are obliterated. The ceiling of the niche has a penta-foil arch and the crowning element consists of pīḍhamūndis arranged in pōṭālas and surmounted by a small āmalaka. Except the Kīrtimukha capital the niche jambs are plain. Aruna is seated in padmāsana with the reins in his left hand. There are only four horses, two on each side of a centre post, most probably a wheel. The exterior wheels are also included which gives more emphasis to the ratha design of chariot.

The other image is also in the pose of riding in his chariot. He holds a lotus in each hand and wears an ornate necklace, girdle with a Kīrtimukha clasp, arm-bands, wristlets, boots and a scarf hanging over his same down to his knees. He has makara-kūṇḍalas with floral designs
and Ashoka leaf above each car. He has a jeweled tiara and his hair is arranged in a tall kirtita-mukuta. There is a pointed nimbate with a beaded inside border and the vidyādharas are depicted in their usual place-Pingala holding a pen and ink-pot and Daṇḍi with a sword and a shield are placed on the right and left sides of Surya respectively. Uṣā and Pratyuṣa are placed standing before them. Aruna is seated in padmasana with the reins in his left and a crop or staff in his uplifted right hand. The seven prancing horses are carved on the pedestal while a kneeling figure is added at each corner.

We find an amazing image Harā-Sūrya in a Mundi niche on the Jagamohana of Lingaraja temple. Here the Sun has four-arms. He holds a trident, the characteristic attribute of Śiva and a lotus in his normal hands. His back hands are in Varadā and abhaya mudrā.

A unique life-size image of Sun-god is discovered from a village called Sauntpur near Balangir. This image of 11th century A.D. is standing. He wears a conical crown, earings, Yajnopavita, designed girdle, armlets, wristlets etc. The image is two-armed, but both are broken. One of the forearms rests on the waist and the other holds a lotus-bud. Seven horses are depicted on the pedestal and Aruna is found seated on it. This image is now preserved in a Sambalpur University Museum.

In the Durga temple of Manomuṇḍa of Boudh district an image of Sūrya (sun-god) is found enshrined. But the villagers of Manomuṇḍa are worshiping him as goddess Durga. But actually it is an Sun image. It is a standing image measuring 3 inches and 11/2 inches. He holds the stalks of lotus in both his raised hands. He wears a kirita.
Mukuta on his head. Flying vidyadhara couple with garland in hand are depicted on both sides above the head of the god. His two wives Rajni and Nikshubha are represented in his left and right sides in standing position. Seven front faced horses in the galloping position are depicted on the pedestal. Aruṇa the charioteer is seen in between his legs. He holds a whip in his right hand and the reins of the horses in his left hand.

Manamūnda is a village just across the river Tel and situated on the opposite bank of Sonepur. Here, we may recall the Sonepur copper plate charter of the mighty Somavamśi King Mahābhāva gupta Janmajaya issued from Arāma in his Seventh regnal year. According to it the king donated village Gottaikela to the Kamalavana Vanīka Sarīgha, who in turn bestowed the same village on the temples of Lord Kēśava (Viṣṇu) and Lord Āditya (Sūrya) for charity oblation and offering etc. This copper plate points to the existence of a visnu temple and a Sun temple. We are getting ample evidences of the existence of a visnu temple at Sonepur from the loose sculptures of the Narasimha, Trivikrama etc. But the sun image of the early temple is not found anywhere in Sonepur. So, it might be possible that due to close vicinity the image of Sūrya right have taken away by the villagers of Manomunda from Sonepur in the remote past and now it is worshipped by them as Goddess Dūrgā, due to lack of their knowledge on iconography. So, the Sun image found in the Dūrgā temple, Manomūnda might be the central deity in the temple of Āditya of the Sonepur copper plate charter.

In the Śvapneśvara śiva temple at Kamsarā-Mājhipali in Sonepur district we find the image of Sun-god carved in one side of a Square-shaped temple pillar. It is now kept inside the Jagamohana to the
proper left of the sanctum doorway. In the same pillar, four figures are carved on four sides. They are a standing Nāyikā, Sūrya, dancing Ganesā and Úma-Maheśvara. Sūrya is depicted as standing in Samabhāṅga holding the stems of two full-blown lotuses in the both his raised hands. He is seen wearing a Kiritamukuta on his head and Makara-kundalas in his ears. Near his legs two profiled female figures are found on the both sides. They might be his wives Rajni and Nikṣubhā. In the pedestal portion, Aruna the charioteer and the Seven horses are carved.

One important Sun image is found kept near the Jagannāth temple of the village Bhulia Sikuan in Nuapadéa district. The sun god is shown standing in Samabhaṅga holding tow round lotus flowers in both his hands. He has a smiling and pleasant face. A beautiful Mukuta is adoring his head. He is wearing a long boots up to his knee-level. Two female figures are standing in both sides of his legs. Four horses are depicted on the pedestal. In the centre of the pedestal Aruna the charioteer is depicted front-faced with both his hands folded in obeisance. The sculpture is of the height of 30 inches and breadth of 18 inches.

One unique Sun image in found as a loose sculpture and at present kept inside the Jagamohana of the Śiva temple at Kapilapur in Jharsuguda district. The image is depicted as seated in Padmasana. He is found holding two lotus flowers by its stalks in both of his hands. He is depicted as wearing Kirita-mukuta, yajnoapavita, necklace, girdle etc. The horses are carved on the pedestal.

Two Sun images are found from the Śiva temple of Panchgaon, Jharsuguda district. One image of Sūrya is found standing in
Samabhanga posture. He is depicted as holding two full-bloomed lotus flowers in both hands, Dāndi and Piṅgala are depicted sitting in both sides of the pedestal. Aruṇa the charioteer in the centre and seven running horses are carved on the pedestal.

Another four handed Sūrya is found in the Śiva temple of Panchagaon, Jharsuguda. The Sung-god is carved as sitting in padmāsana and holding two full-bloomed lotus flowers in both of his lower hands. In the upper left hand he holds chakra and in the right hand, the Kaumodaki Gada. This form of Sun is identified with Āryaman, one of the twelve Adityas.

From Narsinghnāth in Bargarh district, from Gandhāra in Baud district and Lalei in Sundergarh district, the pedestal portions of the broken Sūrya images are found. Though the original images of sun-god are not found the pedestal portion depict seven galloping horses pulling the chariot with Aruṇa as the charioteer.

An image of the sun god is found kept on a pendal on the bank of river Mahanadi in the Papakshaya ghāta of Binka. The image is depicted as seated in padmāsana. He is four armed. He holds two full blown lotuses on his two hands. He is adorned with different ornaments like ear rings, necklace, bracelets and ornate crown. A Prabhāmāṇḍala is found behind his head Aruṇa with the reins in his hands is depicted. Five galloping horses are found on the pedestal. Flying damsels are carved on the back stone on the two sides. The finding of this image at Binka suggests the popularity of sun worship in this region.
An upper Kanika niche on the eastern side of the Valūkesvara temple contains one image of Sūrya belonging to mid-11th century. He is depicted as standing in Soma bhāṅga on his chariot. The image is not in good condition of preservation. His arms are broken at the elbow. He wears a sacred-thread, girdle, ornate ear-rings and a conical crown. There is a trefoil-torana behind his head with a Kirti-mukha at the apex and an attendant figured at the base on either side. A vidyādharā is at each upper corner of the back-slab. There is a cauri-bearer on each side above the figures of Dāṇḍi and Piṅgala. Usā and Pratyṣa are found shooting arrows. Only fragments of Aruṇa are available. The horses are arranged in the tri-ratha designs of the pedestal.

An image is available in a modern pavilion on the north-side of the Champanatha compound. He stands in a Samabhanga pose holding two full-blown lotuses in his hands. He wears an ornate necklace, a breast plate, a triple-strand sacred thread, girdle with hanging festoons, arm-bands, a short dhoti and high boots. He also wears a jeweled tiara and makarakuṇḍalas with ribbon billowing above. His hair is arranged in a tall kiriṭa-mukutā. There is tre-foil torana behind his head with a Kirtimukha at the top. Dāṇḍi and Piṅgala are standing on the right and left side of the torana at the base and a flying vidyādharā couple is placed in each upper corner of the back-slab. We find the addition of a guard or warrior holding a sword in the right hand and a shield in the left hand standing in front of a pidah-munḍi on each side of the back-slab. Usā and Pratyusā are present in front of these warriors shooting arrows. The standing female cauri-bearers, probably his two consorts are placed above the munḍi of each side. At the feet of the Sūrya, Aruṇa is found seated in Padmaśana with the reins in his left hand and a crop or whisk.
in his raised right hand over his head. The pedestal is of tri-ratha plan with three horses on the centre pāga and two on either side. It measures 33 by 16 inches and is ascribed to 12th century A.D.

Another image of 12th century hailing originally from the nāta-maṇḍira of Konārak is found preserved in the National Museum, New Delhi. He stands in a samabhanga pose holding a full-blown lotus in each hand, the hands and forearms are, now missing. He wears an ornate necklace of six-beaded strings with a central clasp and slanting pendants, a beaded hāra, pearl neck-ornament, diaphanous breast plate, a dhoti, a girdle with hanging festoons, kirti-mukha clasp, a yajñopavita with oblique hangings, arm-bands with Kirta-designs, makara-kundaḷas and high boots. He also wears a jeweled tiara with floral ruffles above the ears and his hair is arranged in a tall Kirta-mukuta surmounted by a lotus -finial. His head is framed by a tre-foil-torana with a Kirti-mukha at the top. There is the figure of horseman on the right and of a seated man-playing a Viṇa on the left at the base of the torana. A vidyādhara flying through the clouds is placed in each upper corner. At the base of the back slab on either side is represented a standing warrior holding a sword and a shield in front of a Khakhra-mundi. Above each mundi is a female figure holding a lotus in the uplifted inside hand. At the feet of Śūrya, Daṇḍi is placed on his right. He is represented as resting his hands on a staff, while on the left pīṇgala is depicted holding an ink-pot and a pen. In front of a the Sun’s feet is Aruna, depicted only above his waist holding the reins in his left hand and a lash in his raised right hand. The pedestal is of tri-ratha design and three horses are placed in the middle and two on either side. It measures 74 by 35 inches.
The Mahāgāyatri temple of Koṇārk contains no less than two icons of 12th century A.D. We find an image of Sūrya in the South raha niche of the temple. The head, upper portion of the back-slab and the right arm are not available, while the left hand is broken at the elbows. He is depicted as standing in Samabhanga mudra on a visvapadma cushion rather than in a chariot. He wears a transparent dhoti, boots, ornate girdle, the ends of which hangs from a Kirtimukha clasp. He is flanked by a warrior on each side standing in front of a Khakhrāmunḍi. The warriors are in tribhanga pose and are holding a sword and a shield. Above each munḍi is a female cauri-bearer, the one on the right now missing. There are three visvapadma cushions supported by lotus rhizomes. Dāndi, Pingala, Uṣa and Pratyuṣa are not represented. It measures 55 1/8 by 35 3/8 inches.

The north-raha niche of the temple houses an image of Bhāskara(Sūrya). He is seated in bhadrāsana on a horse. The hooves of the horse are firmly planted on the ground and its legs are stiffly rendered. Sūrya wears a transparent breast-plate, a sacred-thread, a short dhoti, high boots and all other conventional body ornaments. He wears padma-Kundalas and a tall jeweled crown having a lotus finial. Behind his head there is a makara-toraṇa encircled by flames and decorated with a Kirtimukha at the top and flanked by a gana blowing conch on either side. The warriors and Vidyadhāras are depicted in their usual places. Above the Khakhrāmunḍi is a female cauri-bearer. The arms of Sūrya are broken at the elbows and his feet are supported by a lotus. It measures 74 by 36.25 inches.
An interesting beki image of Hara-Sūrya\textsuperscript{56} belonging to late 12\textsuperscript{th} century A.D. is noticed on the east side of the Megheśvara temple. He is seated in Padmasana and is four-armed. The normal hands hold a trident and a full-blown lotus. While the back hands are in Varada and Abhaya mudra. He wears a Sarpa-Yajnopavita, again a Saivite feature, two types of necklaces, ornate ear-rings crowned by flying ribbons, a tiara and a crescent moon in the tall Jata-mukuta, further Saiva attributes.

Another image of the same period is there in a niche on the north side of the Jagamohana at Niali\textsuperscript{57}. He is seated in padmasana on a visvapadma and holds a full-blown lotus in each hand. An extra lotus is added in each upper corner of the niche. He wears necklace, sacred thread, girdle, ornate. One stylistically same image is found at Batesvara temple of Tulasipur.

The Bhavani-Shankara compound provides a detached broken image of Sūrya.\textsuperscript{58} The image was recovered from the Bindusarovara. He is standing in Samabhanga mudra. His arms are broken at the elbows. He is dressed with a sacred-thread, a breast plate, a dhoti, and traditional body ornaments, along with makara-kundals and jeweled mukuta. A makara-torana with a Kirtimukha at the top frames his head. The vidyādharas are found at the upper corner of the back-slab. Daṇḍi and pingala are represented standing in front of a Pidha-munda, each holding a sword and probably a shield. This image is assigned to 13\textsuperscript{th} century A.D.

Konarak, the famous centre of Sun-cult possesses no less than seven beautiful representative specimens of Sun-icon all belonging to
Mid-13th century A.D. We find one image of Mitra (Sūrya) in the South raha niche of the Sūrya deul. He is depicted as standing in Samabhanga pose in a Sapta-ratha chariot drawn by seven horses. He is lavishly ornamented with a necklace of five beaded strands held by a clustered clasp, a pearl-string around the neck, Yaynopavita fringed with slanting pendants, arm-bands with Kiriṭa-ornaments, an elaborate girdle with chains of flowers hanging from the lower strand and the loose ends coming out of a Kirti-mukha clasp at the centre. He is also dressed with a short dhoti showing series of minutely detailed fabric patterns and long boots. He also uses ornate ear-rings, a jeweled tiara and his hair is arranged in an interesting stupa shape on the crown of the head. Though his arms are broken at the elbow, the lotus flower held in the right-hand is still attached to the trefoil-torana framing his head. There is a Kirti-mukha at the top of the torana, flanked on either side by a gana blowing a conch. A small seated image of a deity is found at the base in front of Pidha-mundi. The seated figure on the right is Brahma and that on the left is probably Śiva, though not clearly identified. Thus, all the three deities form a "triniti". There is a Vidyadhara couple in each upper-corner of the back-slab and there are divine musicians and dancers around the trefoil arch. At the base of the back-slab there are two warriors standing holding a sword and shield, each on either side outside them we find tiny images of Uṣa and Prāyuṣa shooting arrows. There are four standing female figures holding lotus flowers and offerings. They seem to represent the four consorts of the Sun, i.e. Rājñī, Nikṣubhā, chāyā and Suvarcasa. At the right foot of the Sūrya Narasimha I himself is depicted kneeling, his hands folded in anjali, looking up at Sūrya with his sword lying on the floor of the chariot. By
his left foot, we find the kneeling guru or family priest. His head is well-shaved and a tilaka-mark appears on his forehead. In between these kneeling figures Dandi, Pingala are depicted. Aruna is shown from his waist up, seated in front of the feet of Sūrya. He holds the reins in his left hand and the lash in his raised right hand. The seven horses are depicted in the conventional pattern. Dancing musicians are placed in shallow niches above the horses. The work measures approximately 133 by 70 7/8 inches.

Stylistically identical image of Pūṣan(Sūrya) is found in the west raha niche of the Surya deul. The image and the supporting figures are almost identical with those of the South raha niche. The only important deviation being the large jeweled crown used by the Sun. Both arms are broken at the elbow and Aruna is now missing. It measures 134 7/8 by 70 inches.

A beautiful image of the Sun-god is found from the same temple. He is represented in the conventional pattern with usual dress and ornaments. A trefoil-torana frames the head of Sūrya. An image of Brahmā in the right and of Siva on the left side are depicted. The Kirtimukha at the top is flanked by a gana blowing on a conch, on either side. Around the outside rim, undersized dances and musicians are added.

The next in the line is an image of Konarak preserved in the British Museum. Sūrya stands in Samabhanga pose on his chariot and holds lotuses on his hands. His arms are now broken at the elbow. He wears a short dhoti, high boots and a Vanamālā along with other traditional ornaments. His hips are decorated with hanging tassels and
ribbons fly above his ornate ear-rings. He wears a jeweled filled and a
tall conical crown with a lotus finial. A Makara-torāṇa ringed with
flames serves as the nimbate. The depiction of the Kirtimukha, ganas
and vidyādhara are as usual. Sūrya is guarded at the base by a Daṇḍi in
the left and pingala in the right. Piṅgala, measuring the good and evil
deeds of mortals, is shown pot-bellied and bearded. He holds a staff or
pen in his right hand and the object in the left hand is not clear. Daṇḍi,
the punisher of evil-doers and upholder of divine justice, holds a sword
and a shield and is depicted as a youth. Uṣā and Pratyuṣā are carved in
their usual pattern in front of these figures. Aruṇa is depicted from his
waist up and is placed in the upper face of the chariot holding a lash in
his uplifted right hand and the reins in his left hand. The chariot is of tri-
ratha design with three horses on the centre pāga-end two on either
side. The upper part of the chariot is decorated with a row of short
balusters. It measures 42 inches.

Unlike other major images, the image found from Koṇārak
Museum is carved on a sand stone rather than chlorite. Sūrya stands in
his chariot holding a lotus in either hand and wears traditional body
ornaments including a cuirass, a short dhoti, long boots and an ornate
girdle with a Kirtimukha clasp. He has ornate ear-rings with billowing
ribbons. He has a jeweled fillet and a conical with a lotus finial. The
Makara-torāṇa with the Kirtimukha frames his head. A Vidyādhara
couple is at each upper corner of the back slab. Sūrya is flanked at the
base by a warrior standing on either side before a Pidhā Mundī. Above
each mundi is a gaja-virlā. Aruṇa is seated in Padmāsana holding the
reins i.e. his left hand. The seven horses are all depicted in frontal
poses, three in the centre and two on either side in the triratha design.
Above the horses on the sides small kneeling devotees are depicted four on each side. It measures 73\(\frac{3}{4}\) by 36\(\frac{3}{4}\) inches.

An interesting image of Hara-Śūrya\(^{64}\) is found from Konārak Museum riding in a chariot. He is four-armed and holds lotuses on his two major hands, where as the back hands holds trident and display varāda. He is dressed with scared-thread, ornate girdle, necklaces, arm-bands, short-dhoti and long boots. He has ear-rings with floral ruffles and an asoka leaf above each ear. He wears jewelled tiaras at the base of his tall conical crown. The Makara-torana with the Kirtimukha flanked by the conch-blowing gana on either side outlines his head. Above each makara is a cāurī-bearer and a female figure, while a gandarva is placed at each upper corner of the back-slab. He is guarded by a warrior holding a sword and a shield. Aruṇa is seated in padmāsana and the horses are spirited in the usual way. It measures 34 1/8 by 17 3/4 inches.

The north rāhā niche of the temple provides an image\(^{65}\) of Haridvāsā(Bhāskara). Though badly damaged the lavishly ornamented golden horse is shown spirited with uplifted legs. The arms of Surya are broken at the shoulder and his feet are missing. Only the top of his boots are traceable. He is exquisitely ornamented and is dressed with a jeweled crown with ribbons flying above each ear. The trefoil torana is there with its usual characteristic features.

An image of Brahma and one of Śiva are noticed at the base of the torana on the right and left respectively. The Vidyādhara couples are depicted in their usual place, while ten dancing musicians are found around the arch. On the sides of the back-slab, two standing female figures, most probably his consorts are found, small images of Daṇḍi and
Pingala are depicted on the right and left side of Sūrya respectively. On their sides two warriors, one on each side are represented. The pedestal consisted of three mouldings and is of Pañcaratha plan. King Narasimha himself is depicted looking up at Sūrya in the mouldings on the right anuratha, while his guru is depicted on the left anuratha. It measures 141 by 61 $\frac{1}{8}$ inches.

A beautiful image of Birāṇchi-Nārāyana belonging to 13th/14th century is discovered from Salebhata in Balangir district. The image is two-armed and is made of red stone. He is seen in standing position with conventional ornament and attendants. But the horses are not found here.

Last but not the least is the detached image of Surya at present housed in the sanctum of the Durga temple of Motia. It is latest image belonging to 14th century. He is depicted standing in his chariot holding a lotus in either hand. He wears ornate necklaces, sacred thread, girdle with hanging chains of flowers, wristlets and boots. Tassels hangs from his hips, and a Vanamālī hangs from his arms. He wears a large circular ear-rings and a tall Kirta-Mukhuta. The Makaratorana is so designed as to give a ratha or temple car design to the back slab. Two vidyādharas are depicted at the upper corners of the slab. Usā, prastūṣa, Dandi and pīṅgala are shown represented at the base. Aruṇa is at the feet of Sūrya, depicted only from above his waist with the reins in his right hand. The pedestal is of Pañca-ratha design, but there are only six horses, the centre horse being replaced by a wheel. It measures 19 $\frac{1}{2}$ by 10 $\frac{1}{2}$ inches.
The Navagraha Worship:

Yajñāvalkya in the Yajñāvalkya smṛiti\textsuperscript{68} prescribes for the performance of “Grahajajnas”, to gain peace, prosperity, long life and its preservation. He states that through these yajñas, man should try to please and satisfy the Navagrahas or the planets to avoid unauspicious happenings in religious performances. Thus, the antiquity of Navagraha worship goes back to the Smṛiti literature. Yajñāvalkya gives detailed information about the images of the Grahas. According to him, the figures of Sūrya(Sun), Soma(Moon), Maṅgala(Bhauma, Mars), Budha(Mercury), Brihaspati(Jupiter), Sukra(Venus), Sani(Saturn), Rahu and Ketu should be made of copper, crystal, red sandal, wood, gold in case of Budha and Brihaspati, Silver, Iron, Lead and bell metal respectively. Their figures should be drawn in canvas in their respective colours or in ‘Māṇḍalas’ made of scented paste(Sandal wood).

Different literary works like Yajñā – Valkya smṛiti, the viṣṇudharmottara purāṇa, the āgni purāṇa, Aṁsumadvedagama etc. give the descriptions about their forms. The Navagrahas are depicted with different pose and posture with their respective āyudhas. Sūrya is depicted with two lotuses on the two hands seated in his chariot drawn by seven horses. Soma or Moon is depicted with holding Kūmuda (Lily) flowers in his two hands and seated on a chariot drawn by ten horses. Maṅgala or Bhauma is depicted as holding Daṅḍa in the right hand and Kamāndalu in his left hand and seated on a goat. Budha is depicted with Aksamāla and Kamāndalu in his both hands and seated in Sarpāśana. Guru or Brihaspati holds aksamāla and Kamāṇḍalu in his two hands. He is depicted as seated on harḥsa. Sūkra, holding aksamāla and Kamaṇḍalu
is depicted as seated on a grog. Rahu is depicted on a sacrificial pot or kunda. Ketu is depicted in āñjalī mudrā or arms folded and his lower part is that of a snake. All these deities should be adorned with Kiritā mukuta and ratna kundalas.

The figures of the Navagrahās are usually depicted in a panel on a door frame of the shrine, on the entrance door-way or sometimes on the toraṇa of a Sūrya temple. Even some shrines dedicated exclusively to the Navagrahās are found in India.

Navagrahās are frequently carved in the temples of Orissa. The greatest number of Navagrahā slabs and representation are found from Liṅgaraja temple. In the earlier temples and graha slabs eight grahas are depicted, Ketu being a later edition. The Siva temples of Bhaumakara period contains eight grahas. Only after the Gaṅga period Ketu came into depiction. In Orissan temples Bṛhaśpati and Sūkra are depicted bearedless in the earlier temples but they are found shown bearded in the later ones. One distinct but very impressive mode of representation of the Navagrahās was to carve them in the twelve-spoked wheel called the Navagrahā-carka has been discovered in the ruins of Khiching. It rests on a lotus pedestal. All the nine planets are shown inside the broad rim. The Navagrahā slabs are found in almost all the temples of Orissa, irrespective of Śaiva, Śākta, Vaisnava or Saura temples.

An analytical study of all these images makes it clear that in general there are four categories of Sun images:

(a) Sūrya standing without any chariot,
(b) Seated images without a chariot,
(c) Riding in a chariot and
(d) Riding on his horse.

The Sun images of earliest period represent him in a simple standing pose devoid of any chariot or attendant figure. Generally he holds the stalk of a full-blossomed lotus in each hand and assumes a rigid frontal pose i.e. Samabhaṅga. He is usually dressed in a heavy northern type garment with heavy boots, truncated crown, scarf etc. The standing images found from Chhatrapada, Lakshmanesvara, Parasurāmesvara, Madhukeśvara and even an image of later period from Mahagayatri temple exhibit such characteristics.

The seated images are found in Padmaśana without any attendant figure and with conventional body ornaments. The images discovered from Satrughnesvara, Svarṇājalesvara, Parasarūmesvara, the siva temple complex at Bankada, the siva temple at Kapilapur, Papakshyaghat, Binika, Panchagaon etc belong to this category. The presiding deity of Konark temple may be of this category.70

The most popular and complex type of images depict the Sun riding in a chariot in different poses. One mode of depiction was conspicuously popular from the 8th to 10th centuries. In such mode, Sun is shown from his hips up with his legs disappearing into the chariot. He generally holds a full-blowed lotus in each hand and Aruna is seated in the front edge of the chariot. The god is flanked by his attendants. The images of this mode are found in the Vaital temple along with those at Suklesvar, Paikpada, Shergarh, Kaupur, Gandharadī, Jajpur etc. The second mode seems to be less popular as we find only a few images i.e. in Khiching71 and Chaurasi of 10th century. The third mode of this class
was popular from 11th through the 13th centuries and the images found from Konarak, Lingaraja compound, Khiching, Paikpada champesvar etc belong to this type.

We find only a couple of images of Sun-god riding a horse. They are both found from Konarak and are serving as “Pars'vadevatas” in the north raha niches of the Surya and Mahagayatri temple.

Besides all these general features some specific developments and peculiarities are observed in the Orissan examples.

The Sun image of Anantagumpha, the earliest specimen of solar iconography displays peculiar position. He is devoid of any attendants like Dandi or Pingala and his chariot is shown to be drawn by four horses. This is peculiar because, starting from the Rig-veda all literacy sources speak of the seven horses of Surya. The representation of only four horses therefore points to the identification of the horses as the symbols of four yugas, four directions, four Vedas and the like.

In the process of development we find the association of Pingala on the side of Surya in the image found from the Pattamaṅgalā temple of Chhatrapada. But no Dandi is found here. In the subsequent period we find the appearance of Dandi in the image noticed from Lingaraja temple complex belonging to 7th century A.D. But here one of them is found holding a pen, and the other with an ink-pot, whereas the sacred texts prescribe that Dandi should be represented as holding a staff or sword and Pingala with ink-pot. However they are found holding a shield and a sword in another image found from Lingaraja complex. This representation is given, most probably according to the suggestion of Mastya Purāṇa. Any way, these two indispensable accessory figures
are found absent in a number sun images ranging from 7th century to 9th century A.D. In most cases Dañđi is placed in the left hand side and pingala in the right of Sūrya. But some instances show a change in their position also.

Another marked peculiarity is observed in the Sun-image found from the Vaital temple, Where Sun is represented with his down cast eyes. Again the development is marked when Ěṣā, Pratyuṣā and Aruṇa made their first appearance. The seven spirited horses are also depicted. In the later period four images in Anijalī Mudrā, most probably his consorts came to broad day light in the image found from the Mahīsamadārī temple of Shergarh. The addition of the Vīdālas are marked in the Kiching Sun image and that of Gaja-Vīdālas is marked in the late medieval period. In some of the images of later period we find one warrior on each side of the back slab with sword and shield. According to Boner, they represent Māsa (month) or Dīvasa (Day) or Saṃvatsāra(Year) both registering time and watching over the irreversible course of the days. In the Sūrya image hailing from Koñārak and now preserved in the National Museum, New Delhi there is an additional figure riding a horse on the right and a seated man playing a Viṇā in the left are shown. Besides the Kirtimukha, gaṇas and Vidyādhārās, made their existence in different images. The 13th century image of Mitra and that of Haridvāsa of the Sūrya Deul, Koñārak witness the association of Brahma and Śiva on the two sides, all three forming a sort of “triniti”.

Aruṇa, the charioteer is generally found seated in Padmāsana holding the reins in his left hand and a crop or a lash in his uplifted right hand.
But some deviations in the rule are found in the images found from Mallikesvara temple, Gramesvara temple of Lataharan and the temple of Motia. Where he is depicted as holding the reins in the right hand and the vice-versa. Sometimes he is found with a sword.

We also find deviations in the number of horses. All the sacred literature and iconographic texts prescribe the seven horses of the Sun. But in Ananita-gumpha Sun-image only four horses are depicted. Four horses are found even in a later example belonging to 11\textsuperscript{th} century found from Lingaraja compound. These horses are depicted two on each side of a wheel. Again the latest image discovered from Motia exhibit six horses, the Centre horse being replaced by a wheel.

In all the images the Sun is depicted as two-armed, the only exception being two images of Madhukesvara temple and found from Panchgaon, Jharsuguda, which is four-armed. In the additional hands the Sun holds the loose ends of the waist and the normal hands are represented as holding two lotuses.\textsuperscript{73}

The most important peculiarity is noticed in the life-size image of Sūrya hailing from village Sauntapur of Balangir district. In this image we do not find the high boots and one of his arm is found resting on his waist while the other holds a lotus bud, not a full-blown lotus. All these suggest the influence of Southern or local iconic trait. It is purely indigenous in character. Again the image noticed in the Ramesvara temple of Paikpada displays a sort of complete Indian dress of the Sun-god.

One of the rarest variety of Sun-image is found in Palia. The presiding deity of Biranchi Narāyana temple exhibits a remarkable
peculiarity, when he becomes a chaturmukha Sūrya carved on the four sides of the same block of stone.

A further stage of development in the iconography of Sun-god is reflected in the composite figure of Hara-Sūrya. 11th century onward we find assimilation of different cults due to the syncretistic attitude of the period. It is perhaps for this reason that we find Hara-Sūrya images in the Meghesvara, Lingaraja and Konarāk temples. These images are depicted as four armed, the two normal hands display a fall-blown lotus and a trident while the back-hands are in Varadā and abhaya-mudrā.

Even the Hara-Śūrya image of the Meghesvar temple wears a Sarpa-Yajñō-pavita, a crescent moon and a tall Jata-mukuta, all Saivite attributes along with full blown lotus, ornate earrings etc all the saura elements. Thus, we find a happy synthesis of both the cult in such type or images. The name “Biraṇchi-Nārāyaṇ” itself denotes a composition of two deities, “Biraṇchi” i.e. Surya and “Nārāyaṇa” i.e. visnu. However, we are not in a safe condition to conclude it to be a syncretic image as no Vaiṣṇavite attribute is found except the “Padma”, one of the four “Ayudhas” of visnu. Secondly, the Padma is not binding to Visnu only. It is rather a Characteristic feature of Lord Śūrya. If these are composite images, then we get them in Kaupur, Palias and Salebha etc. A Hari-Hara-Hiraṇyagarbha image is found from Malhar, now preserved in Harisingh Gour Museum, Sagar University displaying the blending of three important religious cults.

With the passage of time a development in execution of the figures and chariots of the Sun-god is witnessed. For example, the plain pedestals of the chariot received ornamentation and in the later period
they are found to be designed in tri-ratha, panca-ratha and even Saptaratha. A refinement in the figures are also noticed. The Sun-image found from Läkmaresvara temple of Bhubanesvar of late 6th century exhibits a squat body, showing thereby the crudeness in execution. But in the subsequent period we find refinement and the two images found from Khiching, one standing and the other seated are fine specimens of Orissan art. The seated one is a rare variety in the whole of Eastern India. According to K.C Panigrahi “the sweet expression of the face beautified by faint smile and the excellent modeling of the whole composition endow it with a quality seldom found in such other reliefs of Eastern India. The standing image is an excellent example of Orissan iconographic art ever carved out by the sculptors. The two standing images from Kaupur and the three images from Khajuresvar temple of Balesore made of chlorite cist are the specimens which exclusively show the features of the god in a beautiful manner. The smiling face, well-proportioned physique, lavish ornamentation etc. glorify their artistic glamour. But the over life-size images of the Sun-temple of Konarak surpassed all others in all respects. The plastic art of Orissa attained the highest water-mark and the final expression of the oriya artist is reflected in the three standing images of Sûrya depicting the Rising Sun, the mid-day Sun and the setting Sun. The oval face, the divine smile, exquisite ornamentation, smooth texture of the well-proportioned body etc. of the images symbolize the culminating point in the Orissan art movement. The maintenance of a sound equilibrium among the carvings of the profuse ornamentation, the high jack boots, the ornate loops hanging from the
belt etc reflects a proper synthesis of Iranian tradition if at all with indigenous elements.

**Temples dedicated to the Sun god:**

The temple is not a piece of architecture, but the symbol of the will of the community. It represents the concrete form of the prevailing religions faiths and believes of people. The presence of sun temples, suggest the popularity of sun worship in Orissa. The literary, epigraphic, monumental and archaeological evidences found from all parts of Orissa suggest the existence of a number of free-standing temples dedicated to the sun-god in ancient as well as medieval time. But to our misfortune, all of them but a few have disappeared into oblivion.

**The Sun temples of Sonepur, Kaipur and Salebhata:**

According to the sonepur copper plate grant of Janmâjaya of there was a sun-temple “Acîtya bhattarakâ devâkula” in sonepur region. But it has been lost to oblivion with the passage of time. However, the sun image, now worshipped by the villagers of Manomunda as the image of Durga in the Durga temple, may be identified with the image of the presiding deity of the sun temple referred to.

The Saura temples might be there at Khiching, Shergarh, Soro etc. The large number of images discovered from those places testify it. But with the flow of time, they are victimized to ruins.

One temple situated at Kaipur in Balasore district is also dedicated to Lord Biranchi Narayana. This is a brick temple, and is square on plan. The temple is now in ruins and is devoid of a roof. Two beautifully carved images of Surya are found here.
One temple, dedicated to the Sun god was erected at Soro, a place situated in a Pargana now called Fatiabad. The temple is now in ruins. The name ‘Soro’ itself testifies its derivation from Surya or Saura. Dr. N. N. Basu called the place as ‘Saura Pura’ or ‘Sūrja Pura’.

There was a temple of God Biranchi Nārāyaṇa, the Sun at Salebhatā about thirty five kilometers from Balangir town. Due to the efforts of Mr. P. C. Ratha, the then state superintendent of Archaeology in 1946-47, a thorough survey of the archaeological sites of Balangir district was undertaken. In that course, the existence of Biranchi Nārāyaṇa temple of Salebhata came to focus. The image of Biranchi Nārāyaṇa was collected and kept in the Archaeological Museum of Balangir-Patna state.

While dealing with the antiquities of Balangir-Patna state, Cobden Ramsay, the then political agent of the Feudatory states writes. An ancient temple dedicated to the Biranchi Nārāyaṇa Devatā, the Sun god is at Salebhatā. Images dug up on the spot establish the nature of worship originally practiced there. The form of the images and the design of the temple tally precisely with those found in the temple of Baidyanath in the Sonepur State.

If the design of the temple of Salebhata tallied with that of Kośalesvara temple of Baidyanath, then the temple must be consisting of a deul and a mandapa. The deul or the sanctum was of typical Orissan style is a Rekha deul. The Kośalesvara temple of Baidyanath was built by the varmans or the Telugu-choda kings of Suvarṇapura as revealed by the ‘Champamalla plates of Jogeśvara Deva Varman of Solar race. So it is highly probable that the Biranchi Nārāyaṇa temple of Salebhata, which
is of the same pattern of the temple of Baidyanath, was built by the Varmanas of Telugu-chodas. The existence of the temple suggests popularity of sun worship.

**The Sun temple of Pālia:**

One temple dedicated to Sun God is found at Pālia. The Biranchi Narayana temple and presiding deity inside the temple are perhaps the ancient most in Orissa, Archaeologist prescribe 8th cent A.D. to be the time period for this architecture. Padmaśri Paramananda Acahrya ascribe 10th-11th century A.D. to be its time. As per historical background, there was a town at the mouth of Kurdi river (part of Salandi river) and Bay of Bengal, named Kuṇḍi Kalaka, later the name changed to Kalaka, later the name changed to Pālia. The temple was built on the shore of Bay of Bengal, however later due to geographical movement it moved 20 km far from the sea.

Regarding the construction of the temple there are some legends. According to the first legend, Samba the son of Krishna after worshipping the sun god, got cured of leprosy and constructed the temple and consecrated the Sun image here. But it does not seem probable, rather seems imaginary. Another legend or myth regarding the temple is that, Lord Brahmā before creating the universe, meditated on Surya, the prime source of all creation at this place. So we find Sun god here as four-headed like Lord Barhma. According to the third episode Mayura, the court poet of Harsha Vardhana became cured of Leprosy after meditating upon the Sun god in this ‘Saura-tirtha’. Then he composed the Saura-Sataka and got a golden umbrella from Harsha Vardhan. He donated that gold chhatra to Lord Biranchi Narayana.
Though all these myth do not have any evidence, still all of them helped a lot in enhancing the sanctity and popularity of this place as a seat of Sun worship.

The present Biranchi Narāyaṇa temple is constructed on the ruins of temples built in different times by different people. According to Dr. H. K. Mehtab, the temple was originally built by a Bhaumakara king of 8th – 10th cent A.D. It is a contemporary of the temple of Khiching. The original beauty of the temple has been lost due to lime work. The exquisite carvings found on the main entrance of the temple proves the artistic excellence of the temple. It seems that during the invasion of Kalapahar one of his general Syed Monsoor with his army invaded and demolished and destroyed many parts of the temple and the image. We find some parts of the ancient image lying scattered in the north-east portion of the temple boundary. The priests of the temple consider it as the head of “Barhma”. The mukhasalā of the temple is almost broken. The only extant “Navagrahapāta” of the mukhasalā is preserved in the State Museum, Orissa. The Muslims not only damaged the temple, but forced the priests to accept Islam. Many fled away and many died in the hands of the muslim soldiers. We find the ‘grave’ of Syed Mansoor just 15 feet away from the southern gate of the temple.

Being deserted the Biranchi Nārāyaṇa temple, the worship of the god was also discontinued. With the passage of time, during the Marathas, one Brahmin Maratha general found the deserted beautiful temple. He made renovation and repair of the temple. He made the old image of the Sun god flow in the water and in its place constructed a replica of it and consecrated the temple and the idol. The Biranchi Nārāyaṇa Idol
worshipped today has been constructed by the Marathas. But the temple which we see today was again got repaired by Zamindar Bhuyan Bhaskar Chandra Mahapatra in 1935 and after him, it was completed by a saint Ramanuja Das in 1937.

**The art and sculpture of the temple**

The temple is constructed inside a 220 feet long and 220 feet wide square block. The height of the temple is 75 feet. In general the structure exhibits the Kalingan style of temple architecture. The sculptural beauty of the temple is amazing and the idol is unique. It was originally constructed three hundred years before the construction of Konarka temple. It is a Rekhadéul. The temple is constructed on a pitha of 100 cm high. Sixteen horses are depicted on the north and south side of the pitha. So the temple is built in the shape of a chariot. We find the depiction of as many as ten wheels. The most distinct peculiarity of the temple lies in the fact that the idol has four faces. There are also four doors, we do not find any parsva devata. The doorways are made of black marble stone and are exquisitely carved. The image is built in a smooth red stone. The carvings of the bodily texture of the image, its ornamentations and specially the expressions of the eyes speak high of the sculptural and artistic value of the artists and the sculptors.

The Angirasa Brāhmaṇas brought by the Marathas from Jajpur are in service of the worship of God Biranchi Narayana. The Magha saptami, Makara saṅkrānti, Śīva rātri, Samba daśami are considered sacred in the Saura Kshetra.
Thus Palia stands as a pride preserver of Sun worship as well as of Orissan art, culture, architecture and dharma.

The Sun Temple of Buguda:

The Khallikot region of Ganjam district is proved to be a seat and centre of Sun worship from very ancient time. The Sumandala copper plate grant of the Prithivi Vigraha where Dharmarāja declares himself as “Sahasra Raśmi Pādabhaktah”. In this context, Buguda as a centre of Sun worship has created an important chapter in the concept of Saura cult.

The Biranchi Nārāyana temple, popularly known as “Wooden Konārka” is a shrine situated at Bugudā about 92 kms from Chhatrapur in Ganjam district of Orissa. The present temple belongs to a later period. It was built by the king Srikara Bhāṇja of Ghumusar has constructed the temple of Birāṇchi Nārāyana inside his palace premises. The temple stands on a full-blown Lotus pitha and is constructed in the shape of a chariot. The roof of the temple is constructed on a total of 46 pillars of wood. This temple is an exception in the case that, “when all other Sun temples are east-facing, as per the sastras, this temple of Bugudā faces the west. The main cause for this is that the way the first ray of the rising sun falls in Konārka temple, just like that the last rays of the setting Sun falls on the throne of Birāṇchi Nārāyana. Hence, the face of the temple is westward, not eastward. The šikharas of the temple is wrapped with copper and brass pata and wedge. But due to severe heat in the summer it has been covered with the layer of lime. The carvings of the seven horses and Aruṇa in the Bhoga maṇḍapa are very attractive.
In the simhasana of the Garbhagriha, three images of the sun god are found worshipped. One stone image, one wooden image and one metal image. The face of the stone image is carved very beautifully. He holds two lotus flowers in his hands. He wears a kirita mukuta on his head. Chāya and Prajñā are depicted on his both sides. Arūṇa with reins in his hands is depicted with the seven horses. All these are depicted in a single stone piece, there is a legend regarding this stone image. According to it, as per the design of king Sri Kara Bhanja the image was made up of wood and he was worshipping it. In one night he got a dream in which “Sūrya Nārāyaṇa” himself directed him to bring and worship the sun image from the hill top of Malatigarh. The next day, the raja discovered one well-built image of sun god and consecrated it in the temple. This legend is found from an unpublished palm leaf manuscript “Bhanjavamsāvali” written by Gaṅgādhara Mahāpātra the then Karji Buguḍā.

Regarding the finding of the image, sewel in his Ghumusar Report has stated that once a herd boy, while tending cattle struck his foot against a plate of metal at the foot of the hill. Consequently, the villagers dug up the portion and unearthed a life-size image of Sūrya nārāyaṇa which was carried to Buguḍā where it was consecrated in the new temple. Whatever the legend or report may be, it is a fact that the finding of stone image or Sūrya Nārāyaṇa, a ancient one in comparison to the new wooden image. Points out that there might be temple dedicated to sun god in that locality. In the ancient or medieval period, which had enshrined this stone image.
The wooden carvings in the wooden structure is praiseworthy. However the popularity of sun worship in this region is very ancient.

**The Sun temple of Arasavalli**

Arasavalli formed a part of ancient imperial Kalinga. The grant of modapoṭu Nāyaka dated 1148 A.D. for installation of a perpetual lamp before lord Sūrya Nārāyaṇa of the Sūrya Nārāyaṇa Temple of Arasavalli suggests the connection of Kalinga with Arasavalli during the Gaṅga period.

The famous Sun god temple of Arasavalli is one of the ancient temple of ancient Orissa. According to Padma purāṇa sage Kāshyapa installed the idol of Sūrya at Arasavalli for the welfare of mankind. Therefore, Sūrya is of Kāshyapa gotra. The ‘Sthala Purāṇam’ of the temple narrates that Lord Devendra had founded this temple and installed the existing idol of the Sun god commonly known as Lord Sūrya Nārāyaṇa Śwāmi-Varu. As per the legend, once Lord Devendra came to visit Lord Śiva, when he was with his consort. Ignoring the words of Nāndi, he tried to enter forcefully. So Nāndi kicked on his chest and he got injury and became unconscious. In his unconscious state Indra dreamt that he would be relieved of the pain of injury, if he build a temple and install an idol of the Sun god. After regaining his sense, he remembered his dream. Following his dream, he picked up handful of earth three times at a place, where he lay and there he found this beautiful idol of Sun god with three consorts Uṣā, Chāyā and Padmini. At the base of the idol of Sun god are the figures of Mathara and Pingala, the Dvāra Paṭakas. Two saints are depicted as holding “Chhatram”. He is depicted as riding over a chariot driven by Anura. All these figures are
exquisitely-carved out of a single black finely polished granite stone. The Sun god is worshipped here by chanting mantras and following many rituals. The temple is constructed in a way that the rays of the Sun in the early morning fall on the feet of the deity twice a year in February and June.

The antiquity of the temple can be traced back to the Eastern Ganga period. One inscription of this dynasty reveals that the sons of Narayana Bhatti called Aditya Visnu Sharma and Bhānu Sharma were devotees of the Lord at Arsavalli Sun temple.

The temple was not repaired for centuries, till it was reconstructed in 1778 A.D. by a person called Yelamanchili Pullaji Panthulu. During the annual Sūrya-Jayanti festival, on every Ratha Saptami, thousands of people visit Arsavalli. The third Sunday of Vaisākha month is regarded to be very auspicious and propitious to worship Sri Sūrya Nārāyaṇa Swāmi. The existence of a Sun temple till today at Arsavalli testifies the popularity of Sun worship.

The Sun Temple of Koṇārka:-

The Sun temple of Koṇārka occupies an unique position in the annals of temple architecture of India. It has been considered as a “Miracle on Stone”. It represents the apogee of the North Indian variety or Naagara style of temples. The Naagara style along with the indigenous Kalinga style of Orissa received their perfection in the hammers of the architects. It represents the crystallized and accumulated experience of several hundred years of this type of temple building, so that no longer is it a fortuitous range of separate structure, as in the Linagaraja and
Jagannatha examples, but a reasoned and systematic co-ordination of its parts into an architectural unity. The temple of the Sun at Konarka therefore illustrate in every aspect the fulfillment and finality of the style.\textsuperscript{90}

The location of the temple of Konarka or the site selection of the temple of Konarka is impressive and justified. Because it was built at a place where the Sea, Sky and the Earth meet in an amazing way and where the Sun sends his first golden rays and also salutes the landscape with its setting rays\textsuperscript{91}. The ancient literature like the Rig Veda and puranas imagine the Sun god as the symbol of Time\textsuperscript{92} and as riding on Times chariot drawn by seven horses with which he traverses through the heaven.

The architects and builders of the temple therefore fashioned and designed it like a Ratha or wheeled chariot as if ready to fly in the sky. "Nothing could be more befitting for a temple the Sun then this allegorical representation of the Sun-god riding on his chariot across the sky".\textsuperscript{93}

The Sun temple of Konarak was constructed by King NarasimhaDeva-I of imperial Ganga dynasty. As per the Sāmba purāṇa,\textsuperscript{94} the temple was constructed by Sāmba, the son of Lord Krishna, after being cured of leprosy by worshipping the Sun-god. But it does not seem plausible Madalapānji\textsuperscript{95}, the temple chronicle of Jagannātha temple refers that one pūraṇdara kesāri has constructed a temple at Koṇārak prior to the construction of present Sun temple of Koṇārak. R.C Hazra, contends that the oldest pact of the Sāmba purāṇa (dated by him between 500-800 A.D.) knew the names of Muṇḍira, Kālapriya and
Mitravanā as famous places of Sun worship. If we accept his suggestions, which seem plausible, we are to presume that Konarka has been famous as a centre of Sun-worship. Since the 5th century A.D.

It is a fact that Narasimhadeva-I of Gaṅga dynasty was the builder of the gigantic temple of the Sun. There are several reasons which might have prompted him to construct this miraculous structure.

(i) He got a son Bhānudeva after worshipping Sun-god, the symbol of production and fertility. To show his obligation, he constructed the temple and dedicated it to the Sun-god.

(ii) Sankha kṣetra puri, Ekāmra Tirtha Bhubaneswar, Nāvigaya, Jajpur were already in possession of gigantic temple dedicated to the sectarian divinities like jagannātha (Viṣṇu), Liṅgaraja (Śiva) and viraja (Śakti or Dūrgā). So, he might have decided to select padma kṣetra Konāraka for his architectural activities to build the temple of Sūrya.

(iii) Narasimhadeva-I was the only ruler of his time, who defeated the Muslims. It was a thing of great glory for the king and the kingdom. So, in order to commemorate his valuable victory, he might have constructed the Sun temple.

(iv) His predecessors have contributed a lot to the field of architecture. So following the path of his fore fathers, he might have built it.

(v) Last but not the least, in order to earn fame as well as punya and to get a place in heaven, he might have constructed it.

Whatever the cause may be, he was the man behind the construction of this precious architectural piece. On the basis of
Madalapanji, copper plate grant of Narasimha Kenduli copper plate, Ain-i-Akbari. It is believed that the construction period of the temple is 1245 A.D. to 1256 A.D.

According to the tradition twelve hundred architects worked for long twelve years and the revenue of 16 years were expended in the construction of the temple. Many legends are there for the completion of the temple, the most popular being the legend of Bisu Maharana and Dharmapada, which speaks high about the sacrifice of a minor boy of twelve years for the community.

As per the legend Visu Maharana was the chief architect of the temple. He left his house to be engaged in the construction work of Konarka temple. At that time his wife was expellant. For long twelve years the work continued and the could not go to his home. In the meantime his wife gave birth to a son named Dharmapada. He became twelve years old and came to the temple in search of his father. He came to know that the architects were becoming un successful to fix the Dahi-nauti (pinnacle) in its proper position. The royal order was that, if the temple could not be completed within a day, twelve hundred silpis would lose their lives. Dharmapada with great proficiency became able to complete the temple very easily by putting the Kalaśa in position within one night. By his work the architects were both happy and sad. They were happy because the work was completed, at the same time they were sad because they feared that they might be dishonoured and even beheaded, if the king found out that a minor boy has done it. They asked Visu Maharana, “Do you think about the fate of the twelve hundred architects or you only think about your son”, Dharmapada
could realize the dilemma of his father and in order to save him and his fellow workers he climbed up the temple and jumped into the river Chandrabhāgā which flowed near the temple.

The Sun temple of Konārak is situated within a large courtyard. It faces the east and consists of a Deul, a Jagamohan and a Nātamaṇḍira. The Deul and the Jagamohana are the component parts of one architectural scheme and are in the same axial alignment. Both of them are designed in the form of grand chariot as if representing the mythological chariot of the Sun god. The Nātamaṇḍira is there few meters away to the Jagamohana. The main Deul or the Sanctury, when in original splendors had a curvilinear tower, the Jagamohan has a pyramidal roof like other Orissan temples. The finest expression of the Kaliṅga style, the temple is remarkable in plan, design, dimension and elevation.

Even the two structures formed parts of one architectural scheme, they are placed side by side in such a way that there is no overlapping of the Vimāna and the Jagamohana. The temple faces east as per a nice plan that the first rays of the rising sun fell on the face of the presiding deity within the main temple.

The main temple which contained the presiding deity is now in ruins. The high astounding tower has fallen long ago except a portion of its bada. The bada is pañca-ratha in plan. It is made of five divisions just like other later temples of Orissa.

But the temple is now devoid of its bāraṇḍa, its majestic gaṇḍi and its mastaka. On the north, west and south sides of the main temple,
there are three subsidiary temples or Nisa deulas constructed on the same platform.

The ruined sanctum is now open to the sky. The actual entrance to the garbhagriha is permanently closed. So, a modern flight of steps have been provided from the top of the extant western wall to enter into the interior of the main temple. The floor of the Sanctum is a square of 32 feet 10 inches and is paved with chlorite slabs, slopping is marked in the floor towards the central part of the northern wall, which is provided with a drain for the clearance of the washings from the interior. The walls are almost plain except a set of three plain mouldings at a height of about five feet from the floor.

The most attractive part of the sanctum is the beautiful Simhasana of chlorite. It is there in the middle of the western side of the floor. It is meant for the presiding deity. The extreme length of the Simhasana is 12 feet 6 inches and the height is about 4 feet 9 inches. The back of the altar is lined with Khodalite stone masonry for the support of the image. A flight of steps made of chlorite is there on the south to reach the Simhasana.

Regarding the height of the main temple, scholars give different opinions. According to M.M Ganguli the height of the main temple was 228 feet. Abulfazl believed the height of Konarka temple was 150 cubit (hath). If one hand is equal to 18 inches, the total height was about 225 feet.

An extract of Madalāpāṇḍi published by M.M Ganguly describes that the height of the main temple from the padma-prṣṭha is 120 Kāthis.
If one Kathi is equal to 1 feet 9 inches then 120 Kathis correspond to 210 feet. If padma prsthā refers to the upper pitha of the main temple complex, then the height of the main temple from the ground level would be 226 feet 6 inches. Thus, the temple had a stupendous height.

Another notable feature of the plan is the provision for the Subsidiary shrines in front of the Parsvadevatās clustering round on the three sides. They might have been provided to import strength and vigour to the main temple. A Pradaksīna patha is provided round the deul. The three parsavadevatā niches are there containing there the parsvadevatas symbolizing the rising Sun, the midday Sun, and the setting Sun. The Mastaka or crowning elements of the temple must be consisting of beki ṛmalaka, Khapuri, Kalaśa and the lotus dvaja to complete the temple, but unfortunately all are missing.

To the east of the main temple there is a passage joining the deula with the Jagamohana.

The Jagamohana is a stupendous structure, partly ruined and partly preserved. In comparison to other components of the temple, Jagamohana is in a good state of preservation. It is distinguished by pyramidal roof. The temple’s pañca-ratha in plan. It is also known as the Mukhaśālā. Architecturally, it has been divided into four parts vertically, the pitha, (the platform), bāḍa (the perpendicular wall), gaṇḍi (pyramidal roof) and Mastaka (crowning element). The Jagamohan has four entrances on its four sides. The western raha originally had the passage leading to the sanctum proper. The eastern door frame provides the main entrance to the Jagamohana. The other two entrances of north and south are now closed. The actual opening of the
eastern door way is 6 feet 10 inches in width including the door jambs is 15 feet 10 inches. The door frame is made of chlorite and rectangular in shape. Its sophisticated ornamentation creates a sense of awe among visitors.

The interior of the Jagamohana is plain and the walls are plastered. It is square on plan; the height of it is 140 feet. It follows the same technical features architecturally as the porches of other developed temples. It is pānchā-ratha on plan. The structure is massive and the pyramidal roof presents improvement over other temples. Fergusson remarks, "there is so far as I know, no roof in India, where the same play of light and shade is obtained with an equal amount of richness and constructive property as in this instance, nor one that sits so gracefully on the base that support it."

Thus, the pitha, the Vīmāna, the Jagamohana and the three subsidiary shrines surrounding the vimana were erected as integral parts of one architectural scheme. There are twenty four gigantic wheels, twelve on either side of the Vīmāna and the Jagamohana. The twenty four wheels are the symbol of mobility, which imparts a monumental grandeur, unique in its presentation the depiction of wheel was an essential component to provide the impression of a chariot. The twenty four wheels represent the twenty four fort-nights. There are eight thick and eight thin wheel spokes in each wheel are the personification of the traditional Hindu divisions of day and night. The wheels are of 9 feet 9 inches, almost 10 feet in height. There are seven horses near the eastern flight of steps to drag the mighty chariot, of these four horses...
are set on the southern flank and three on the northern side. But at the present state, not a single horse is perfectly preserved; only two of them are found that too in mutilated state. Each horse is carved out of several pieces of stone. Each of them is 5 feet 3 inches long and 4 feet 9 inches high. The horses are fully caparisoned and sarparajju or snakes are found round their necks. According to mythology the number of horses drew the chariot of the Sun-god is seven and as per the Samba purana\textsuperscript{104}, they represent the seven vedic metres, Gayatri, Tristubh, Jagati, Anustubh, Pañkti, Brihati and Uṣṇij.

In front of the eastern entrance of the Jagamohana the beautiful chlorite pillar known as Aruna Stambha was there. The pillar consists of a magnificent base, a sixteen sided monolithic shaft and a beautiful floral capital surmounted by a small figure of Aruna. The monolithic sixteen sided column is about 6 feet 3.5 inches in circumference. The pillar rises from a beautiful base resembling a full blown lotus. At the upper edge is also an elegant floral pattern. At the four corners, dopichha Gaja simhas and four chaitya windows motifs are depicted on the four sides. On the top Aruna, the charioteer is shown seated praying in folded hands on the perical of a full-blown lotus. The whole column measures 33 feet 8 inches in height. It was originally established in the Konarka temple complex. But to protect it from decomposition, it was removed and established before the Simhadvara, the lion gate of the Jagannātha temple, Puri by the Marathaas in the 18\textsuperscript{th} century A.D. This has been supported by the statement of Madalapanji \textsuperscript{105} and odradesa Rajavamsāvali.
The Natamaṇḍīra is a detached structure built a few meters away from the eastern entrance of the Jagamohana. This ruined structure was buried under the debris and sand. The roof of this temple is now missing. The Bhavisya puraṇa\textsuperscript{106} points out the provision of Natamaṇḍīra to sun temples. It states that one who builds a dancing hall (Preksaṇaka) for the temple of the sun god earns the religious merit of performing Rājasuya sacrifice. There are four flights of steps in the centre of the four sides to lead to the top of the platform. The Natamaṇḍīra appears to be an after addition of the builder. Because some architectural and artistc differences are marked in comparison to that of the Jagamohana and vimāna. It seems that it was constructed by a different school of artists. Because, the sculptures of this structure seem inferior to those of the main temple and the Jagamohana. The ornamental platform of the Natamaṇḍīra is paṇca-ratha on plan. There are four pillars on the platform. The Natamaṇḍīra has four main openings on the four sides and small openings on all sides except the north. The roof on the Natamaṇḍīra is not found now. Most probably it had a pyramidal roof; the interior of the room is a square of 36 feet 6 inches. The four pillars which supported the ceiling are carved. The sculptures of dancers and musicians are carved very lavishly.

Besides all these architectural expressions, the temple is also adorned with lavish exquisite sculptures. Among the round sculptures the colossal figures of the guardian horses, the elephants and the lion rampant on the elephant or Gajasimhas, the Martanda Bhairavas and some free standing female figures are praise worthy. All these are finest examples of medieval Indian art. The relief sculptures are carved with appropriate skill and judgments. The Nāgas and the Nāgis, the
Alasa Kanyās, the friezes of elephants, the erotic sculptures, the salabānjikās, the depiction of horses, giraffe, camel, deer, tiger, bear, monkey etc in friezes, the deulacarani, the Gadharvas, the floral ornaments creeper scroll all are carved very finely and artistically. The images of the divinities are carved following the principles of the Dharmasastras and Silpasastras.

The images of Śiva, Viṣṇu, Balaram, Mahīṣāmardini, Ganeśa, Brahma, the images of the incarnations of Viṣṇu such as Varaha, vamana, Tri-vikrama, Narasimha, Rama, Krisṇa, Jagannātha etc are depicted. The images of Surya in different poses, the Navagrahas, the Dikpālas and many more sculptures are added to the credit of Konarka.

The temple is represented as if the whole universe in miniature. Therefore everything which is available in the universe is found depicted on the walls of the temple. We find a happy blending of architecture and sculpture, on the whole the Konārka temple occupies a unique place in the annals of art. It stands as a gigantic but silent symbol of the saga of Sun worship.

Traditions recorded in the Madalapanji reveal that on the completion of the temple, the rites of consecration was performed in the 23rd Anka, i.e. The 18th regional year of Narasimhadeva. The exact date of the consecration, as given in the Pañji is Thursday, 5th tithi of the bright fortnight of the month of makara. So, the account of the Madalapanji suggests that the temple was consecrated in 1256 A.D. All the literary evidences of subsequent period suggest the worship of sun god in the Konāraka temple. It continued up to the first half of 17th century A.D. Again Madalapanji record the removal of the sun image of
Konarak temple to Puri during the reign of Narasimhadeva (1621-1647 A.D.). An extract from Madalapanji published by M.M. Chakravarti states that the king visited the temple of Konarak on the 9th Anka of his reign (1628 A.D.). By this time the presiding deity called Maitraditya, Virinchideva had been removed to Niladrimahatsva temple in the compound of Jagannatha temple of Puri. This account of the Madalapanji dated 1628 may be regarded as an historical probability.

Thus, it is the irony of history that, the temple which started its career with glory under the illustrious reign of Narasimha deva- I was abandoned by another Narasimhadeva. However, during this period from the mid-thirteenth century till the early part of seventeenth century, Konark commanded the respect and admiration of generations of people as the greatest shrine of Sun-worship in India.

**Sūrya – Nārāyaṇa Temple**

The temple of Sūrya- Nārāyaṇa is situated in the northern side inner enclosure or Kurma-bedha of the Jagannāth temple complex. It is exactly located close to the east of Laks/mi temple and also adjacent to the east of the Navagraha temple. The temple of Sūrya-Nārāyaṇa(Dharma rāja) contains three parts contiguous to each other. According to J.B.Padhi the present Sūrya-Narayana temple was earlier dedicated to Indra devata whose image is found inside the sanctum. G.C.Tripathy states that the temple was also originally the seat of Dharma devata. It is the only single shrine of Sūrya devata in the temple complex of Lord Jagannātha. From the religious point of view, this temple has some importance in the cultural history of Orissa. Those
devotees, who come to visit Lord Jagannatha, have also to visit Surya devata of the temple complex.

The temple of Sūrya- Nārayana consists of three structures such as vimana, jagamohana and nātamaṇḍapa. All these structures of the temple are built in sand stones, locally called as Baulamala patharas. It faces to east. The presence the Sūrya- Nārayana temple in the premises of Lord Jagannātha temple suggests that the worship of Sun god was popular in ksetra during medieval period.

Art and Architecture of the Temple:

Vimāna:-

The vimana of the Sūrya-Nārayana temple is a rekha deula and its height is about 55 feet from the surface of the temple complex. It has four vertical parts such as pista, bada, gandi and mastaka. The structure of the vimāna is sapta ratha in plan. It stands on a low platform of 2 ½ feet high. The pista or the platform of the vimāna consists of three horizontal mouldings, which are relieved with scroll-works, flower designs and jail works. The base of the pista is square of 35 feet on each side. The bada is pancaṅga type i.e. having five component parts such as pābhaga, tala jaṅgha, bandhana, upper jaṅgha and bāraṇḍa. The pabhaga consists of conventional mouldings of Khura, kuruṅbha, patta, kaṇi and basanta. The intervening recesses of the pābhaga are relieved with scroll works, jail works, flower medallions, creeper with flower devices and naga pilasters. The pagas of the tala jaṅgha are decorated with scroll works, jail works, flower medallions, creeper with flower devices and naga pilasters. The figures of the tala jaṅgha are decorated with khākharā mudrīs, which contain the figures of asta dikpālas and the royal court scenes. The figures of the astadikpālas are seated on their
respective mounts and directions. The intervening recesses of the tala jangha are filled with simha – vidālas (elephant on lady), alasakanyas, kirtimukahs, female figure surrounded with some sakhis, scroll works and creepers with the flowers. The pagas of the upper jangha are decorated with pidha muncis, which contain the figures of the female counterparts of the aśṭa-dīkpalas. They are all in seated postures on their respective mounts and directions. The intervening recesses between the pagas of the upper jangha are filled with alasakanyas, lady with child, preaching scene of lady, standing female figures with tree branches (woman-tree motifs), erotic scenes, flower-medallions, creeper with flowers, naga kanyas and jail works. All the parsvadevata niches of the bada are now completely remained vacant. There is only a small image of Mahāvīr found on the southern side outer wall of the bada. The baranda of the bada consists of ten horizontal mouldings.

The curvilinear superstructure is surmounted on the bada of the vimana. The gandī of the vimana displays five pagas or rathas. All the pagas of the gandī are elegantly carved with scroll works, jail works and creepers with small flower designs. The kanika pagas of the gandī contain ten bhumi amalas in its surface. The base of the eastern side raha paga of the gandī contains an angasikhara, which is surmounted by the gaja – simha motif. Deula Carini figures are inserted in the four cardinal directions of the beki above raahas. Female figures are fixed on the top of the kanika pagas. Due to the absent of the projecting lions in the respective places of the temple is that the figure of projecting lion is not noticeable here as is usually met with in the temples of Orissa.\(^{113}\)
The mastaka of the vimāna consists of beki, amalakasila, khapuri and kalasā. Both ayudha and dhvaja are not inserted in their respective places of the mastaka.

The sanctum preserves the image of Sūrya-Nārāyaṇa as the presiding deity of the temple. The temple priests indicate that the presiding deity is the origina Sūrya-Nārāyaṇa image of the famous Koṇārka temple. With the fall of the Koṇārka temple, the priests arranged its shifting to Puri for proper preservation. It is also stated in Madalāpaṇji that the installed image of Sun god was brought from Koṇārka temple by King Narasimha deva of Bhoi dynasty (A.D.1622 TO 1647 A.D.) According to R.K.Das, the idol of Bhaskara, the Sun god, was brought from Koṇārka temple by Maratha ruler Raghabji and kept secretly in this temple. On the basis of the tradition, K.S.Behera has said that the image of Sūrya, worshipped in the temple, was brought from Koṇārka temple in the first quarter of the 17th century A.D. (1600 A.D. to 1625 A.D.) The image of Sūrya-Nārāyaṇa stands on a pedestal of stone carved with the figures of seven horses; this is evidently the figure of Sun god. So the presiding deity of the temple is Sūrya-Nārāyaṇa, which is visible to outsiders. The image has been installed on the sinhāsana of 2½ feet high. He holds a full-blown lotus in each head. There is another stone image found from the back side of the presiding deity(Sun god).

Within the sanctum, a partially disfigured image has been lodged behind a masonry wall. There is a lot of controversy among the scholars as well as the archaeologist with regard to the identity of that image, which is installed in the back side of the presiding deity(Sun god).
Though there is a stone image of Sūrya at the centre of the sanctum, just behind the image there is another stone image. Some scholars attribute it to be the figure of Indra. Chintamani Acharya specifically states that it is the temple of Indra and the broken image of Indra (back side of the presiding deity) still exists there. According to R.K. Das, in the temple of Sūrya devatā, the broken image of Indra is still there but in front of it a small wall has been raised and the image of Sun god is placed there.

According to Surendra Mohanty, behind Surya Narayana, is seen a beautiful image of Buddha, in sitting posture, sculptured in black chlorite. According to Jagabandhu Padhi, the image can be identified with the image of Indra devatā. According to P.K. Pattnaik image of Buddhist origin is kept just behind that of Surya and can not be seen except with the help of a bright light. This is popularly associated with Indra, which does not appear to be correct. He has also not accepted it as the image of Indra. According to M.M. Ganguly, behind the stone background of the Sūrya- Nārāyana image is seen a beautiful image of a mutilated Buddha in a sitting posture with several carved figures, all in black chlorite. He also refers that the importance of the temple is due to the nature of the deity—enshrined therein. The image on the backside of the presiding deity (Sun god) is possibly the image of Lord Buddha. This back side image (Buddha) is carved seated in padmāsana posture. The entire slab of the deity is 4 ½ feet high. The back ground slab of the deity is decorated with trefoil arch; makara head at the base and the kirtimukha motif at the apex. Two flying apsara figures are depicted on the both side top corners of the slab. Apsara figures are carved on the both sides of the makara headed arch. The sculptural features of the back side image (Buddha) indicate that it is the fine
workmanship of the Ganga art of Orissa. The image of Buddha is larger than the presiding deity, the Sun god. Due to the lack of airābata (elephant) in any part of the present temple of Sūrya-Nārāyaṇa, the back side disfigured deity cannot be the image of Lord Indra. From the artistic point of view, the back side image (Buddha) is very beautiful. There is no any Buddha image except this one in the premises of the Jagannath temple. Out of the ten incarnations of Lord Visnu, Jayadeva has identified that Buddha as the ninth incarnation of Lord Vishnu. M.M.Ganguly has referred that the image of Buddha had been removed from the original Buddhist shrine of the temple complex and in later period, it has been kept here. In this connection Surendra Mohanty suggests that the statue of Buddha in the temple points to yet another link of the cult of Jagannatha with Buddhism.

Both the images of the presiding deity (Sūrya-Nārāyaṇa) and the back side deity (Buddha) are worshipped in the sanctum. A few more brass idols of Surya and his consort are also under worship in this temple.

The sanctum has one doorway towards the jagamohana. Two circular pillars are erected as the jambs of the doorway. The doorway lintel of the sanctum is completely undercoated. The figures of navagrahas are finely carved on the architrave above the doorway lintel. They are all in yogasana postures with respective attributes in their hands. The navagraha slab is also relieved with scroll works and flower designs.
Jagamohana:-

The Jagamohana of the Sūrya- Nārāyana temple is a pidha deula and its height is about 40 feet from the surface of the temple complex. The structure is erected on the plinth of 2 ½ feet high. The bada of the jagamohana is pāñcanga type i.e. having five old divisions such as pābhaga, tala jāṅgha, bandhana, upper jāṅga and bārānda. All the component parts of the bada are devoid of decorative ornamentation. The pyramidal superstructure is surmounted on the bada of the jagamohana. It consists of two tiers or potalas, the lower and the upper potalas, which contain 4 and 3 pidhas respectively. The middle portion of each potala is decorated with pidha mastaka design in all sides. Dopichha lions and Deula Čārini figures are also completely absent in their respective places.

The mastaka of the jagamohana consists of beki, ghañṭa (bell-shaped member) above which there is another beki, amalakasilā, khapuri and kalaśa. Ayudha and dhvaja are not inserted in the kalasā of the mastaka.

The middle portion of the floor of the jagamohana is occupied by the images of Rabīl(Sūrya) and Chandra, which are made of astadhātu. The western side inner wall of the jagamohana contains a figure of Chhāya in its niche. The north-west corner of the jagamohana is occupied by the Kandarpa ratha (made of wood) in which Krishna is sitting in it and gopies are depicted in seated postures on the different parts of the ratha. The jagamohana has four doorways and all are devoid of decorative ornamentations.
Natamaṇḍapa:-

The natamaṇḍapa of the Sūrya-Nārāyaṇa temple is a pidha deula and its height is about 20 feet from the surface of the temple complex. It is also erected on the platform 2 ½ feet high. The base structure is rectangular and it measures approximately 35 feet in length and 15 feet in width. The bada portion of the natamaṇḍapa is completely undecorated. The pyramidal superstructure is surmounted on the bada of the natamaṇḍapa. It consists of three flat-shaped pidhas. There is only kalasa installed on the top of the upper pidha.

The Archaeological Survey of India, Puri circle has deplastered all the above structures of the Surya temple in 1990's. Thickness of lime plaster over these structure was maximum 45 cm.\textsuperscript{127}

Date of the temple:-

There is no authentic evidence with regard to the approximate date of the construction period of the Surya-Narayana temple inside the temple premises of Lord Jagannatha. On the basis of the architectural features, J.B. Padhi is of the view that the temple seems to have been constructed sometime in 13\textsuperscript{th} or 14\textsuperscript{th} century A.D.\textsuperscript{128} On the basis of the architectural style and backside image of the sanctum, the construction period of the Sūrya-Nārāyaṇa temple can be tentatively assigned to the first half of the 14\textsuperscript{th} century A.D. Most probably, it was constructed after the construction of the main Jagannātha temple of Puri. The temple was originally dedicated to the backside image (Buddha) of the sanctum. This temple was converted to Sūrya deula in the first half of the 17\textsuperscript{th} century A.D. It is also very difficult to know about the real
founder who built this temple. There are as many as four of the kings of the Ganga dynasty bear the name Bhānu Deva (Bhānu is synonymous of Sun god). It testifies that Ganga rulers of Orissa were the followers of Sūrya Devata. But there is no any evidence about their patronage for the construction of this shrine. The structures of the vimana and jagamohana seem to have been constructed in same period but the natamandapa built in the later period of the main deula.

A keen study of all the literary, epigraphic, numismatic, and monumental sources points to the prevalence and popularity of Sun-god his worship from time immemorial till today in an extensive scale.

The Sūrya Nārāyaṇa temple inside the Jagannātha temple complex, do not have the structure in Ratha pattern (chariot form) as found in case of Biraṇchi Nārāyaṇa temple of Palia, that of Buguda and Konārak. It is so, because originally the temple was not meant for Sūrya Nārāyaṇa. Only to preserve and protect the Sun image of Konārak and to give due weightage to Sūrya in the “Paṅcadvatā Upāsanā”, Sūrya Nārāyaṇa was consecrated inside the Jagannath temple premises. It is however, a thing of great honour for the Sun worshippers that Sun god is still being worshipped in the religions arena of Odisha. The existence and daily puja or worship of Sun-god in the Biraṇchi Nārāyaṇa temple of Palia, that of Buguda, Arsvalli, the Navagrahas at Konārak and Lord Sūrya Nārāyaṇa inside the Jagannāth temple complex Puri testify that even today Sun god commands the same quantity of veneration and regards, as he did in the past. So, Sun god and his worship is a never ending process in the Saga of Orissan History.
The temples of Sun goc also show a process of development and perfection. Roughness and crudeness is marked in the construction and execution in the temple of earlier stage. However, most of them have lost their existence. They might have built in a traditional fashion. In course of time the Sun temple were thought of in the form of a chariot, which is found in the Biranchi Narayana temple of palia. The temple of Buguda though a modern wooden structure, the stone pedestal containing wheels suggests to an ancient antiquity. The carvings and paintings on the wooden roof speaks high of the artistic majesty. However the temple of Konarka excelled all, architecturally and sculpturally. It reached the zenith in the process of perfection. It becomes the paradise of beauty and splendour. It became the symbol of Microcosm of the macrocosm, everything that is found in the universe, as if got infused stylistically and perfectly. This giant chariot of the sun god is a miracle on stone, standing majestically as a marvelous piece of monument in the world of architecture.
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8. Plate No.9, image of Sun god from Chhatrapada

9. Plate No.10, images of Sun god from Laksmanesvara temple


11. Plate No.11, image of Sun god from Laksmanesvara temple

12. Plate-12, an image of Sun god from Lingaraja temple compound

13. Plate -13, an image of Sun god from Parsuramesvara temple

14. Plate -14, an image of Sun god from Vaital temple

15. Plate -15, an image from Suklesvara temple

16. Plate -16, an image found from Jajpur

17. Plate -17, an image of Sun god from Jajpur
18. Plate-18, image of Sun god facing to the four sides, Palia

19. Plate -19, images of Sun god found from Madhukesvara temple

20. Plate-20, image of Sun god found from Madhukesvara temple

21. Plate-21, broken image of Sun god from Simhanatha temple compound

22. Plate -22, images of Sun god from Mallikesvara temple, Paikpada

23. Plate -23, images of Sun god kept in Orissa State Museum

24. Plate-24, images of Sun god from Khajuresvara temple

25. Plate-25, images of Sun god from Mahisa Mardini Temple, Shergarh

26. Plate -26, images of Sun god from Gramsvara temple

27. Plate-27, images from Kapilesvar temple

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29. Plate-29, images from the Khajuresvara temple

30. Plate-30, images of Sun god from Somesvara temple

31. Plate -31, images from Varahi temple, Chaurasi

32. Plate -32, An image of Sun god from patalesvara temple

33. Plate -33, image of Sun god from Kaupur

34. Plate -34, image of Sun god from Kaupur

35. Plate-35, image of Sun god from Ramesvara temple
36. Plate-36, An image from Khiching Museum
37. Plate-37, An image from Khiching
38. Plate-38, An image of Sun god from Khiching
39. Plate -39, An image found from Khiching
40. Plate-40, A seated image of Sun god found from Yamesvara temple
41. Plate-41, An image of Sun god Lingaraja Temple
42. Plate-42, An image from Lingaraja temple
43. Plate-43, A Hara Surya image, Lingaraja temple
44. Plate-44, A standing image of Sun god, Sauntpur, Balangir
45. Plate-45, An image of Sun god from Manamunda
46. Plate-46, An image of Sun god from Majhipali, Kamsara
47. Plate-47, An image of Sun god from Bhulia Sikuan, Nuapada
48. Plate-48, An image of Sun god from Panchgaon, Jharsuguda
49. Plate -49, A four headed image of Sun god from Pujaripali, Jharsuguda
50. Plate -50 (aandb) A four handed image of Sun god found from Papakshya ghat, Binika
51. Plate-51, A Sun image found from Valukesvara temple
52. Plate-52, A Sun image found from Champanatha temple
53. Plate-53, An image of Sun god, now kept in the National Museum, New Delhi

54. Plate-54, A damaged Sun image from Mahagayatri temple

55. Plate-55, A Bhaskara image found found from Mahagayatri temple

56. Plate-56, A Hara Surya image from Meghesvara temple.

57. Plate-57, A seated image from Niali

58. An image found from Bhawani Shankar temple compound

59. Plate-58, A standing image of Mitra, Konark temple.

60. Plate-59, A standing image of Pusan; Sun temple, Konark

61. An image found from Konark temple

62. Plate-60, a standing Sun god, now preserved in British Museum, London

63. Plate-61, a standing image of Sun god, Konark museum.

64. Plate-62, An image of Hara-Surya found from Konark temple

65. Plate-63, A damaged image of Haridvasa from Sun temple, Konark

66. Plate-64 and Plate-65, Biranchi Narayana image found from Salebhata

67. Pl.66, A image of Sun god found from Durga temple, Motia

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