CHAPTER - VI

SCULPTURAL ART OF THE TEMPLE

The Muktesvara temple is outstanding in many ways. It is indisputably one of the most refined and beautifully carved temples of Orissa. Its exquisite sculptures eloquently speak of the sense of proportion and perspective of the sculptors and their extra-ordinary skill in visualising things of the most minute character with great dexterity. In this temple every inch of the exterior walls of both the deul and the jagamohana have been carved. These carvings are not only delicate and distinct, but are integrally linked with each other. The intricate but clear-cut lacings of the chaitya-windows of the anuratha-pāga, the bho and the kīrtimukha are found in many temples, but nowhere they are so neatly finished in detail and so articulate in design. Again, it is on this temples overall exterior, that many new elements and motifs are arranged with a remarkable sense of composition and pattern.

An unusual feature of this temple is the carved ceiling of its jagamohana with its formal, narrative and iconographic complexity. These sculptures, which we see represent a totally new concept. Similarly, the doorframe of the sanctum has been beautifully carved. In most of the Orissan temples the interior of the jagamohana and the sanctum are devoid of any carvings. This was done so that there were no distraction for the devotees,
and it would emphasise the solemn and serene atmosphere which was required for the performance of the rituals of the deity. Hence, the deviation of the Mukteśvara can be justified by saying that the śilpa-śāstra texts were probably not very strict about this aspect of leaving the inside of the jagamohana and deul free from carvings.

However, it should be remembered that even though every inch of this temple is carved, it is done with due restraint. One can never find a place to prove that the sculptors were over obsessed or that there was any psychotic rush for carving. The sculptors were always conscious to secure a balance between proportion and elegance; between grandeur and beauty. And hence, the outcome was a monument in which sculpture and architecture were in complete harmony with each other.

Another remarkable feature of this temple is the absence of erotic sculptures. A thorough search of the deul and the jagamohana revealed just one small erotic scene in the western wall (south side) of the deul on the lower element of the nāga pilaster. And finally, the sculptural arrangement is such that it emphasises the beauty of the temple. "In fact, in the medieval conception architecture is but sculpture on a colossal scale and the whole temple begins to look like a giant carving with its surface covered and differentiated by ornamentation". ¹

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¹ Santi Swarup, 5000 Years of Arts and Crafts in India and Pakistan. p. 51.
The sculptural art of the temple can be broadly classified under the following heads -

(1) Male and female figures
(2) Animal and bird forms
(3) Mythological and composite figures
(4) Creeper designs and geometric patterns
(5) Architectural motifs
(6) Cult images

1. MALE AND FEMALE FIGURES

In the Muktesvara temple majority of the figures carved on the exterior walls are female. It is only on some of the lateral flanks of the rāhā that we find occasional male warriors. K.C.Panigrahi writes that these "female figures are the most beautiful products of Orissan plastic art". These female figures represent faithfully the ultimate perfection and refinement attained by the sculptors in course of evolution. All these figures are remarkable for their beauty and elegance and belong to the realm of sophisticated art. The sculptors while depicting these figures on the walls of the temple, were mainly concerned with its aesthetic value. Most of these female figures can be termed as nāyikās, śālabhaṅgikās, alasākanyās or idolent damsels. These nāyikā figures are very systematically placed on the walls of the temple, and are tall and slender, posed in the most natural and delicate feminine pastimes. We can definitely

say that these nāyikās form one of the most attractive and charming features on the temple walls.

The most frequent female sculpture is that of the śalabhañjikā. In these female sculpturing some really interesting panels can be seen. One of the most interesting panels on the southern wall rāhā left lateral side, is a śalabhañjikā and a mischievous monkey which is trying to pull her girdle. Similarly many other such scenes can be detailed. In one of the panels we find the female relaxing under the tree, with one leg braced on it. In other examples we find the nāyikā fondling with a child while in some others we find the women standing in a doorway with a bird, at times, perched on it. In one of the cases we see the figure pulling out a thorn from her right foot while being helped by an attendant. In addition to these poses, there are many more vigorous poses with the female crossing her legs and hoisting her torso, including one example where she is depicted from the rear. In almost all the cases the tree bends down over the figures head and in the process serve as a canopy. Here in this temple for the first time we see female musicians. These figures can be seen on all the three rāhā-pāgas top portion of the inner pilasters. Here the female figures flank the niches upara-garbhikā, and are see playing the vina. Though these figures have been eroded they display a new concept where females are shown as musicians. Another new female panel introduced in this temple is the female with a bird or parrot on her elbow. All of these female images,
it seems, are conscious of their charms and are extremely graceful. These figures exude warmth and charm inspite of their broken faces. Their body proportion is enhanced by the tight girdles and the provocative manner in which the necklace clings to the lower contours of their breasts.

As already said male figures are very less in number. On the bada of the deul, on the eastern wall - rāhā - right lateral side we can see a male figure. From the very look one can see the vigour and robustness of the figure (photo 35). Though the face is completely broken, from the long sword and the dagger tucked in the girdle, it can be assumed that this figure is that of a warrior. Similarly, from photo 38 we can see that this male figure is in a good state of preservation. Because the head is completely broken away it is extremely difficult to identify him.

However, when we reach the baranda we find that the recess has housed some secular figures. And it is here on the baranda that secular figures have been allowed to appear on the structure of the temple for the first time. Scenes of Siva liṅga - pūjā, ascetics counting the beads of their māla, dancing ascetics, figures carrying jars on poles which can be otherwise interpreted as persons carrying offerings to god, ascetic teachers and their disciples can also be seen. Basically all these figures are male. At some panels like the northern side, anuratha recess (photo 45) base moulding, and few others, we find occasional female figures. There is an interesting
family scene on the eastern side kanika recess base moulding (photo 47). Another panel (photo 48) is also quite interesting where we see a lady leading the way followed by an emaciated ascetic.

2. ANIMAL AND BIRD FORMS

Apart from occurrences in association with the gods and goddesses as their vāhanas the animals and birds have found places on the surface of the temple as decorative elements. Of all the animal forms the lions and the elephants are the most common. The elephants on the temple have been most realistically treated. It is perhaps only in the Muktesvara temple where we find animal figures in profusion. These include, apart from lions and elephants, the images of makara, tortoise, deer, crab, monkey, parrot, peacock, bull, mouse and swan.

The well known story of the monkey and the crocodile of the Pañchatantra can be seen on the border of the lattice window of the jagamohana, but since there is also a crab represented along with the monkey and the crocodile, the story might have been different. However, another story from the Pañchatantra is seen on the eastern side of the deul, where we find the tortoise being carried in the sky by two swans.

Apart from these, on the pābhāgas fourth moulding or the kāṇi on the rāhā and anuratha, we find elephant frieze,

while on the rāhā-pāga, just below the bho on the fifth moulding there are elaborate hunting scenes. On the right side a hunter bending on one knee wounds a deer with an arrow. On the left side we can see similar hunting scenes. Here, we find an interesting panel where a wild boar or bull charging a man and behind the man is a hunter trying to shoot an arrow onto the wild animal. On the eastern side we find similar types of animal frieze. On each side we see three elephants moving away from the centre in opposite directions, and between each two elephants is placed a tree. On the barāṇḍa recess we find pairs of elephants facing each other with their trunks inter-locked. These elephants have been very realistically carved. The makara heads on the torāṇa, projecting to both the sides have also been beautifully carved. On the front of the jagamohana on the roof we see a standing lion. But the lions seen above the bho motif on the deul are somewhat different. Here the lion is seated on a platform with both hindlegs on the ground and the front paws uplifted so that the animal appears ready to jump. We have already said that the mouse and the cock were introduced in this temple for the first time in association with Gaṇeśa and Kārttikeya respectively. The mouse can be seen on the ceiling of the Mukteśvara jagamohana along with Gaṇeśa. It is placed on the foot level and serves as Gaṇeśas vāhana. Similarly, the peacock is to be seen in association with Kārttikeya on the enclosure wall.
The nāga and nāginī pilasters form one of the most beautiful decorative sculptures in the Mukteśvara temple. These pilasters have been very successfully used in the recess between the rathas. They are generally placed alternating each other i.e. male followed by female and again a male. As already said the nāga-nāginīs are human figures with canopies of serpent hood over their heads. The upper part of the body, upto the waist is human, while the lower part is in the serpentine form. The figures are carved at the base of the pilasters with their tails coiling above, suggesting a descending movement. This unusual combination of the human form with that of the serpent has given it a semi-divine status. These figures are richly bejewelled and are extremely sensuous (photo 30, 36, 40, 42). These figures hold such objects as lotus flowers, crown, musical instrument and open garlands. Many of these figures have beautiful hair-styles which enhance the elegance of the images. These figures have been used both in the deul and the jagamohana as decorative elements.

In the Mukteśvara temple the gana figures have been represented as raising the structures with uplifted hands and bent knees (photo 53). These ganas or bhāraraksakas appear on the capitals of stambhas. On the anuratha, above the pābhāga division, these ganas can be seen on the two pilasters forming a small niche, supporting the khākharā-mūndi above it. Similarly, on the rāhā of all the sides, on the baranda
recess there are four gana figures. Here too they are represented in the same manner i.e. bearing the load above them. However, the lower relief figure on the lattice window of the jagamohana is the corpulent yakṣa type. He wears an elaborate curly wig, big kūndalas and holds a club over his knees.

Flanking the bho of the rāhā are two dwarf figures which can be categorised into the gana group. Short and stocky they stand with one foot upon each of the arabesques of the bho motif. These dwarfs wear arm hands, bracelets, torques and large kūndalas. Their faces are framed by tightly curled beards and moustache with teeth bared and eyes bulging. The hair is arranged in two rows of tight curls. At the centre of their forehead they wear a single cobra head.

The flying gandharva couple figures are found at many places on the temple. On the panel above the lattice window, there is a series of these gandharva figures. In the panel is a kīrtimukha with two thick creepers coming from either side. And this creeper is populated by the flying gandharva couples. These gandharva couples are best seen on the mouldings immediately bordering the lattice window. The female is depicted as much smaller than the male, and she rides on his angularly upturned leg (photo 76). On the bho one can even see these flying figures. But here they are shown as single ones. Even in the central panel on the entrance to the jagamohana one sees two flying gandharvas placed at the upper corners of the plaque.
The *vyāla* figure has been very frequently used as decorative motifs on the walls of the temple. These *vyālas* are placed on the lateral flanks of the *rāhā-pāga*, on the connecting walls of the *deul* with the *jagamohana* niches, on the base of the *toroṇa*, and entrance portal. This motif is an unusual one - combination of lion and horse, with bulging eyes, and at times having a long proboscis which holds the strands of pearls. The body is ornamented with bridle, reins are tasseled garlands. The animal stands on its hind legs with a rider, either male or female on the back. The warrior normally holds a sword which is uplifted and beneath the uplifted paws and chest of the lion is a demon warrior or a crouching elephant (photo 35 and 38).

The *gaja-sīmha* motif is the standard decorative element for the base of the *nāga-nāginī* pilasters. These *gaja-sīmhas* are represented frontally, and are in pairs. The lion is seated with three paws on the back of the crouching elephant and one paw uplifted as if ready to strike the elephant (photo 28).

**4. CREEPER DESIGNS AND GEOMETRIC PATTERNS**

The creeper designs on the Muktesvara is extremely rich and varied. These works not only unify the overall decorative programme but also enhance or delineate individual architectural units so that each motif is effectively separated from its adjacent one.
The most often used scroll is the *vana-latā* which has an ornament of hanging bead-garlands generally issuing from the mouth of a *kīrtimukha*. The *vana-latā* scrollwork consists of garbled foliage unrelated to any stalk which produces an over all pattern without any focal point. Equally important is the *pātra-latā* in which circular blossoms spray out symmetrically from a central vertical stalk. Another type of creeper motif can be seen above the lattice window on the *jagamohana*. Here we find three circular medallions on each side of a centrally placed *kīrtimukha*. The medallions are filled up by the flying *gandharvas*. Another type of design termed as *gumphana* is also found on the Muktesvara. Here we see a series of oval shaped medallions formed by inter-lacing of creepers and the medallions are filled with animals. Other types of designs found basically on the portal are the *kutilā*, *gelabai* and *jalapatra*.

In this temple lotus petals often appear as scroll where they are very systematically arranged next to each other forming a geometric pattern. These lotus petals have been used in the *rekhā-muṇḍis*, on the mouldings of the chaitya design above the *jagamohana*, the ceiling, *torana* and on one of the mouldings below the *bho* motif. Another excellent geometric pattern is seen on the grille window (photo 73) where its squares create a diamond pattern. This perforated window gives a beautiful optical impression.
5. ARCHITECTURAL MOTIFS

(i) Chaitya Window

The chaitya window medallions are one of the most important decorative motifs used in the Mukteśvara temple. These sculptural motifs not only enhance the clarity of the overall decorative programme, but also beautify the structure. Starting from the enclosure wall to the jagamohana and the deul, one can see these motifs in abundance. On the anuratha-pāga and above the bho on the rāhā one can see these motifs in an interlacing manner of three and five chaitya windows. In other places like the enclosure wall one can see these motifs as individuals. The central niche is often empty and at times houses an image.

The bho on the rāhā is infact a large chaitya motif, which has been very intricately and beautifully designed. The bho on the north has housed a Naṭārāja, while, the other sides have an outward gazing male head.

(ii) Kīrtimukha

Kīrtimukha or the "Face of Glory" is another important decorative element in this temple. It is a fierce looking lion's head with bulging eyes and open mouth with strands of pearls dropping down from it (photo 89). These kīrtimukhas are seen above the bho motif on all the façades of the sikhara where they drop down strands of pearls which form an elaborate decorative
design. The kirtimukha motif is used in many places starting from the kanika to the bho and the torana. In the kanikas as we have seen, they are a part of the embellishment with the salabhanjika, the scroll work, the pearl garland and the gāga above it. Here in the kanikas the emphasis is on the pearl garland rather than on the kirtimukha. However, on the bho, the kirtimukha occupies an important position (photo 59).

(iii) Khākharā Muṇḍi and Rekhā Muṇḍi

Khākharā-muṇḍis and Rekhā-muṇḍis have also been used on the decorative programme of the Muktesvara. The pārvadevata niche on the rāhā of the deul has an upara and tala-garbhiṅkā. The tala-garbhiṅkā is designed as a khākharā-muṇḍi, tri-ratha in plan with niches at the base (photo 23). While the upara-garbhiṅkā is fashioned as an elongated rekhā-muṇḍi. It is also tri-ratha in plan, and has seven mouldings, the top moulding serving as the amalaka. Similarly, the anuratha is fashioned as an elongated khākharā-muṇḍi, having eleven piḍhā mouldings. The lowest and the topmost are bigger mouldings. The rest nine mouldings are superimposed with multiple chaitya-windows (photo 26). The flanking pāgas to the jagamohana's grille window and the entrance are also designed as khākharā-muṇḍis (photo 71).

(iv) Pilasters

We already know that Orissan temples are astylar in nature, and hence, the rejection of the pillars. But pilasters
do have an important role in the exterior surface treatment of the temple walls. It is on the Muktesvara temple that we see a fully developed pilaster design. These pilasters have been used as decorative units in the rāhā-pāgas, the corner pāgas of the deul, entrance of the jagamohana, its corners, the nāga-nāginī pilasters and the toraṇa. These pilasters have been exquisitely carved. Over the base moulding is carved a beautiful śālabhaṅgikā or nāyikā in high relief, topped by scroll work with an overlaying kīrtimukha and a square capital housing a gana. This is true for the jagamohana and the corner pāgas of the deul. But the rāhā pilasters are a bit different above the kīrtimukha motif. Here we find a few khurā shaped mouldings topped by a pūrṇa-ghaṭa on the baranda level.

6. CULT IMAGES

A study of the temple's cult images reveals to us the various deities sculptured in it, and their different forms and attributes. The temple, dedicated to Śiva, has a strong śaivite iconographic programme.

(1) Forms of Śiva

In the temple Śiva has been shown in four forms viz: (1) Naṭarāja, (2) Śiva in padmāsana posture (3) as Lakulīśa (4) as Vīrabhadra.

On the gaṇḍi of the deul, above the bho-kīrtimukha motif is the image of Naṭarāja or the "Lord of Dance". The
image is depicted with either six or eight hands (photo 63/93). The figure has a tall crown of matted hair, wears many types of ornaments and is urdhvamāṅga with the bull Nandi in diminutive scale, looking up at Śiva, between his legs. The upper two arms hold a snake above the head. The lower hands carry a damaru (right) and a trisūla (left). The other two right arms are in the kari-hastamudrā and varadāmudrā. The rest two left hands are in abhayamudrā and varadāmudrā. One of the legs is slightly lifted, only the heel portion, so that there is very little deviation of the two legs. The figure seen on the lintel of the jagamohana, seated in padmāsana is that of Śiva. His major right hand is in varada while in his left hand he holds a vase. His uplifted back hand holds a rosary and a trident (photo 94).

The image of Lakulīśa is quite often represented in this temple testifying the popularity of the Pāśupata sect. Here Lakulīśa represents Śiva as a teacher. This image of Lakulīśa can be found on the lintel of the Mārīchi Kunda (photo 95), on the enclosure wall (photo 96) and at some places on the gandī of the deul. In this temple we find two forms of the god. In one of the forms he is seated in yogasana or padmāsana on a lotus pedestal. The left hand holds the lakuta and the hair is shown as a cap of curls. On the enclosure wall and on the gandī of the deul, he is shown as a single figure, while on the lintel of the Mārīchi Kunda he is flanked by disciple.
In the second form we find that he sits with his legs tied with a yogapāṭṭa and hands in a meditative gesture. The heads is smooth and the earlobes are extended. On his sides he is flanked by attendants. This image can be seen on the enclosure wall.

Virabhadra is another aspect of Śiva. This image can be seen on the ceiling of the jagamohana. The figure sits in lalitāsana on a lotus pedestal and is four armed. His upper right hand holds a flower, while with the upper left and lower right hands he plays a viṇā. At his feet is the bull Nandī. Virabhadra is associated with the Sapta-Mātrikās.

(ii) Pārvatī

Normally in Śiva temples, Pārvatī occupies one of the pārśvadevatā niches. But as they are empty, we cannot say who were the deities occupying the space. However, on the enclosure wall of the temple is an image of Pārvatī (photo 97). Here, she is depicted as a four-armed figure in lalitāsana upon a lotus pedestal. She is flanked by a lion on her left and a deer on her right. Her right hand is in varada while the left hand holds a vase. The other two arms hold a rosary and a flower respectively.

(iii) Gāneśa

Normally in a Śiva temple Gāneśa occupies the south pārśvadevatā niche. If not found on the rāhā niche, he occupies
a subsidiary niche. But in this Muktesvara temple he is found in two places—on the enclosure wall and on the ceiling of the *jagamohana*. As one of the sons of Śiva and Pārvatī, Gaṇeṣa is very popular and is regarded as the *bīghaṇa-nāsaka* or the "remover of obstacles".

In this temple images of Gaṇeṣa can be classified into two groups, determined by his pose.

(i) seated or *āsana-mūrti*

(ii) dancing or *nrṭta-mūrti*.

The seated posture can be seen on the enclosure wall (photo 98). He sits with one knee on the ground and the other knee raised upwards. Though eroded this image is fat and dwarfish. Here Gaṇeṣa is shown as a four-armed figure holding an axe in one hand and some unidentifiable objects in the others.

The other image of Gaṇeṣa on the enclosure wall is badly damaged and it is difficult to say whether the image is in the seated, standing or dancing posture. However, the figure is corpulent.

The dancing image of Gaṇeṣa is seen on the ceiling of the *jagamohana*. Here the elephant-headed son of Śiva is shown with Virabhadra, as an attendant to the Seven Mother Goddesses. This *nrṭta-mūrti* of Gaṇeṣa is six armed. It holds a cobra above its head with its upper two hands, while the others hold an axe, *māla*, and his broken tusk, the lowest left hand being
broken. Here he dances imitating the dance of Śiva on a lotus pedestal. His vāhana, the mouse is represented at the feet. It may be mentioned here that in the temples prior to Mukteśvara, Gaṇeśa is usually represented without his vāhana. But from the Mukteśvara onwards his vāhana is invariably shown along with the deity.

(iv) Kārttikeya

Kārttikeya, the "God of War", in the Mukteśvara can be classified into two alike groups

(i) seated on his peacock mount
(ii) seated on lotus pedestal.

On the enclosure wall, the image of kārttikeya is seated frontally on his peacock mount. He has an elaborate headdress, ear-rings and holds a staff or weapon (photo 99).

It is again on the enclosure wall that we find the second variant of the seated pose of Kārttikeya. Here he sits in lālitāsana on a lotus platform. He wears an elaborate headdress, necklace and a sacred thread. His vāhana which is quite damaged is beside him (photo 100).

Another image of the god is found in the ceiling of the jagamohana. Here he sits on a lotus pedestal holding a sakti in his left hand while the right hand rests on his knee in varada. To his right is placed a peacock his usual vāhana and to the left is placed a cock, another animal often associated with him.
The worship of the mātrikās was widespread throughout Orissa, but was most popular during the Somavamśi period. In the Muktesvara temple the Seven Mother Goddesses are found on the ceiling of the jagamohana and have been identified by their various attributes, headdresses and vāhanas. Six of the seven mothers are conceived as the female energies - śaktis of major male deities, as is indicated by their names. Brahmāṇī has at the foot of her pedestal two swans, the vāhana of her counterpart, Brahmā. She holds indistinct objects. Śiva's counterpart Māheśvarī, has a bull at her feet. Her upper hands hold a māla and possibly a damaru. Kaumārī, Kārntikeya's counterpart has the peacock at her feet. Vaiṣṇavī holds a saṅkha and chakra. She wears a tall conical crown, which is characteristic of Viṣṇu. Vārāhī has the head of a boar and is pot bellied. At her feet is a boar, the vāhana of her counterpart, Varāha. Indrāṇī, Īndra's counterpart has an elephant at her feet. She holds a mace in her upper left hand and a vajra in her right. Chāmuṇḍā is the only Mother not conceived as the counterpart of a male deity. She is the only one who does not have a child. She is depicted as a skeletal figure in a seated pose. Below her lotus seat is placed a corpse. Her upper left hand carries a spear.

On the compound wall there are a few images of the mātrikās. They are Māheśvarī, Vārāhī and Chāmuṇḍā (photo 86). Māheśvarī
is shown seated in lalitāsana with a tall crown and attributes which are indistinct. She possibly supports on her left knee a child. Vārāhī here is represented with the head of a boar and the image of Chāmunda is extremely emaciated and has four arms. On her right is a jackal and below her feet is a corpse. To the left, behind her is the head of an elephant (photo 86).

(vi) Sarasvatī

Sarasvatī is also represented in the enclosure wall. As the goddess of eloquence, of wisdom, of learning, the patroness of art and of music, she is quite popular among the brahmanical deities. In this temple she is represented in two poses. In the first one, she sits in the lalitāsana pose upon a lotus pedestal flanked by attendants on either side. She holds a vīṇā which is her standard attribute (photo 101). In the second image, she sits in padmāsana on a low lotus pedestal. Here she has no attendants, and holds on to her vīṇā (photo, 102).

vii) Gajalakṣmī

Gajalakṣmī image can be seen on both the grille windows of the jagamohana and the lintel of the sanctum. Here she is seated on a lotus pedestal, flanked by elephants who bathe the goddess. Lakṣmī carries a lotus in her left hand while the right hand is in varada (photo 74).
(viii) **Sūrya**

Another important brahmanical divinity is Sūrya. He too can be seen on the enclosure wall. Sūrya is represented in one of his standardised poses. He sits cross-legged in the *padmāsana* pose on a stylized chariot, which looks more like a low table, with seven horses before it. He holds two lotuses, wears a tall crown and has a necklace (photo 84).

(ix) **Viśhnu**

Viśhnu is also seen in this temple. The figure is four armed, sits in the *padmāsana* pose with the two hands in *dhyānamudrā*. The upper right hand holds a *chakra* the standard attribute of the god (photo 103).

(x) **Miscellaneous Images**

The images of Gaṅgā and Yamunā are yet another special feature of the Mukteśvara temple. These figures are found on the *rāhā-pāga* of the deul (photo 31, 32, 39) and on the entrance pilasters of the Mārīchi-Kuṇḍa. Yamunā is always shown standing on her *vāhana*, tortoise, on the right, while Gaṅgā stands on a *makara* on the left pilaster.

The *navagraha* slab of the Mukteśvara temple marks a distinct change in the iconographical concept of the people. Prior to the Mukteśvara all the temples had eight *grahas*, ketu being absent. One doesn't know why ketu was absent even
if the people knew the theory of the nine grahas. However, in the Mukteśvara temple we see that the grahas have changed from eight to nine. They start with Sūrya followed by Soma, Maṅgla, Budha, Brihaspati, Šukra, Śani, Rāhu and Ketu. The figures are housed in shallow niches flanked by pilasters growing out of pots. All the figures except Rahu and Ketu sit in the padmāsana posture. Sūrya is shown holding lotuses in both hands. The other figures from Soma to Śani hold a vase in their left hands while the right hands seem to carry rosaries. Rāhu appears as a large head depicted from the shoulder onwards. His mouth is open, he wears large kundaḷas and has curly hair. Ketu, the ninth planet has a canopy of a three headed snake. The hands are in the folded posture and the lower part of the body is serpentine.

Images of Buddha are also found on the enclosure wall. One of the images as identified by K.C.Panigrahi is that of the Bodhisatva Avalokiteśvara (photo 104). Here the figure is shown standing with a crown on the head and holding a lotus stalk. One of the hands hangs down with the palm facing out. Another Buddha figure under the Bodhi tree is also found in this enclosure wall. The figure sits in yogasana with the hands in dhyānamudrā. The hair is in the shape of a smooth cap (photo 105).

The Jaina Tīrthāṅkara figures have been depicted in their usual standing postures. The depiction of such figures
on a Śaiva monument shows the liberal attitude of the Somavaṃśīs. It may be mentioned that in one of the caves of Khandagiri an inscription of the time of the Somavaṃśī king is found. The depiction of Buddhist and Jain figures indicate that the artists were quite competent to produce different types of images for the followers of different religions.