CHAPTER IV

ARCHITECTURE ART AND ECONOGRAPHY
Art is intimately connected with religion which stimulated the construction of temples—an act of great piety as is implied in the Īsta-Pūrta dharma. Bastar region was associated with different ruling dynasties professing different religious faiths. Moreover, it lay between the two great segments of India viz. North and South. It appears that the region served as connecting link between Utkala-Kalinga and Vidarbha-Kosala. People and princes from Aryavarta and Malava going to pay their homage to God Purushottama had to pass through this wild tract of Kantara.

The art-relics of Bastar are of immense value. The complete picture of the art-history of this region has been represented by them. Prior to the present work no systematic study of these monuments has been done. The region known as 'area of isolation' provides ample material for study.

A few medieval shrines of Bastar have been reported by R.B. Hiralal. The sweeping reference of the monuments at Barsur, Dantewara, Bhairamgarh, and Dhanora is very sketchy and does not serve the purpose. Quite a good number of monuments have been noticed in Bastar during the last decade. Most of them are in a bad state of preservation.

As majority of the monuments are located in remote localities they remained unnoticed and neglected, hence ruined gradually. The local people, unaware of its importance, did care a little and pulled down the ancient structures for their own cause. When I visited Rajpur Fort (district Bastar) in the year 1966, I was shocked to observe that the dressed stones of the structure were being used for metalling the nearby road. The local contractor preferred to pull down the defence wall of the fort in his own interest. At the cost of a nominal saving such a great loss was done to this precious monument.

I understand, this sort of happening caused the destruction of majority of the ancient monuments in Bastar.
SECTION I

ARCHITECTURE

Before coming to the mediaeval-architectural monuments, an account of the early remains of the region should be given.

Prehistoric and Protohistoric Monuments:

The earliest structure in the region, known so far, may be traced as far back as the Neolithic period. The Neolithic settlement at Garhohandella, encircled by stone-defences presents the structural evidence of that period. The highest arm of the enclosure, 5.00 meter in height, is erected by parching stones one on another. Mortar is not used.

Another evidence of prehistoric structure comes from village Vedre. The encircled cave on the top of about 200 M. high hill may be dated even earlier to the Garhohandella-monument. The cave along with an area of 50 square meters is enclosed by unhewed stone-blocks. A huge upright stone-block can be seen on the side of this cave. The top-end of the block is flat. It is difficult to decide whether the top-end is so naturally or it has been snapped. The structure is situated at the distance of four kms. from Vedre, amidst the very thick forest, which is full of carnivora. The cave is practically inaccessible. The
monument may be assigned to the Neolithic period, as occupation of caves during the Neolithic phase have been reported from other sites also. Allchin, while describing about the Neolithic habitation, states that "... if there were caves or rock-shelters available they used them, in some cases building out stone platforms to enlarge their living areas". 2

Megalithic monuments - dolmens, menhirs and Cairns - also represent the form of architecture prevalent in this part of the country during the proto-historic period.

Remains of early-mediaeval period, save for the Khamargaon monument, are conspicuous by their absence.

**Early Mediaeval Architecture**

The single instance of early-mediaeval religious architecture has been found at Khamargaon, 10 kms. east to Jagdalpur on the side of Jagdalpur-Kotpad highway. The place once had a Siva-temple, which is now completely ruined. However, the buried linga, a snake figure on copper and a rectangular brick-structure have been revealed during excavation conducted by the local people. In fact, the place was being excavated to construct a temple. The size of bricks used in structure indicates that it

belongs to the 6th-7th centuries A.D.

It appears that the sculptures and relics of temple have been removed from this place.

**Mediaeval-Architecture**

The temple-architecture of mediaeval Bastar is a visual commentary on the Puranic religion. Temples in Bastar apparently follow the North Indian Style of temple architecture known as Nagara temples. The very sight, shape, style of the Amalaka and Sikharas brings these temples closer to the Orissa. These temples primarily bear the influence of Kalachuri art.

The temple styled Prasada is characterized by three parts: Adhisthāna (the lower part), Mandovara (the central part) and the Sikharas (the upper part). The Sikharas is invariably surmounted by an Amalaka.

The architectural remains of mediaeval-period comprise forts, ramparts, ditches, gates, lakes (Tāḷāga), tanks (Kūḍā) and temples. These monuments may be classified into (i) secular, and (ii) religious architecture. The secular architecture in Bastar consists of forts, ramparts, gates and residential buildings. Apart from the shrines, tanks, lakes and reservoirs may be grouped under religious architecture.

Though the records in Bastar do not speak of any fort or palace built by any ruler; remains of forts and ramparts
have been noticed at Bhairamgarh, Barasur, Garh-Bodhara, Rajapur, Dhanora, Bastar and Tirathgarh.

The inscriptions of the Naga dynasty mention about the construction of lakes and temples at many places in Bastar. For instance, the Barasur inscription of Ganga Mahadevi, the wife of Somesvaradeva records the construction of a lake Ganga-Sagara and shrines - 'Virasomesvara' and 'Gangadharesvara'. The 'Chandraditya-Samudra' and the 'Chandradityeshwara-temple', constructed by Chandraditya, the feudatory chief of the Naga-ruler are referred to in the Barasura epigraph of Chandraditya.

The site-wise description of these monuments is being given in the succeeding pages.

BARASURA:

Barasura, the capital of the Naga-rulers of Bastar, is located 88 kms. West to Jagdalpur. It is approached from Gesam by a 20 kms. long metalled road. According to the traditions this town had 147 temples with the lakes and tanks of the same number. Bastar Bhushana records the existence of 140 lakes and tanks in Barasura.

3. E.I., IX, p. 162.
FORT:

Ruins of a fort can be seen on the bank of Indravati near Barasura. As the fort is in a devastated condition nothing can be said about its nature. Kedarnath has also referred to a fort at Barasura. Remnants of a earthen rampart, broken here and there, can be seen at Barasura itself.

LAKES AND PONDS:

The number of existing lakes and ponds at Barasura is more than twenty five. The Ganga Sagar tank at Barasura was probably constructed by Gangamahadevi. Dressed stones used in construction of ghats are visible. The Chamdraditya Sagar of Chamdraditya Maharaja cannot be identified as their exist several tanks.

TEMPLES:

Only three intact temples stand amidst the ruins of several shrines at Barasura. The best preserved, among them is known as 'Mama Bhanja Ka Mandir'.

Mama Bhanja Temple:

The temple, according to the traditions, was built by a Ganga prince. It is a protected monument. The enshrined
icon of this well preserved monument is missing. The image of Ganesa on the door-lintel indicates that the temple was dedicated to Siva or Ganasa. The temple comprising a sanctum has a single spire Sihhara of an elegant outline. It has a vestibule with a pyramidal roof. The entire basement, comprising Jagati-Pitha, i.e. the portion directly rising from the ground level and the one above it, i.e. the Prasada-Pitha consist of various mouldings like lotus flowers and other floral designs. The main height of the temple has also bands and decoration. The nitches are designed to enshrine the images of different deities.

The door frames are devoid of figures and show the simple carving of ornaments to 11th-12th century A.D. and may be compared with the shrines at Janjgir, Pali and Shivarini-Rayarana in Bilaspur district (Plate V, Fig. A).

**Siva-Temple - 32 Pillared**

*(Vira Somesvara and Gangadharesvara)*

The temple, facing east, has two sanctums with a common Mandana having 32 pillars. There are four rows of pillars. Each row consists eight pillars. The Siva linga is enshrined in both of the sanctums. A figure of seated Nandi is installed opposite each of the sanctums. The shrine is devoid of floral or geometrical designs. Decorative motifs such as suspended bells are of the simplest variety. The nandi figures, installed opposite the shrines, are profusely ornamented.
This double-shrined structure comprising two sanctums, has large pillared Mandapa. The temple as well as the Mandapa is nearly ruined and roofless.

From this temple only Glasfurd secured an inscription which speaks of Somesvaradeva and his queen Ganga Mahadevi. The epigraph records that the two temples of Siva, erected by Gangamahadevi, were named 'Virasomesvara' and 'Gangadharesvara' after the royal couple. These two shrines referred to in the above record may be identified with the temple in question which has two sanctuaries with a common Mandapa (Plate V, Fig. 8).

**Siva-Temple Known As 12 Pillared Shrine**: The temple comprises a sanctum along with considerably large Mandapa of 12 pillars. The walls of the sanctum are embellished with three bands of sculptures. Sculptures enshrined in the nitches of the sanctum show Mithuna-pairs and deities of Hindu pantheons.

The temple facing east has a Siva linga in the sanctum. An image of Nandi is installed opposite the shrine. This nearly ruined roofless temple is assignable to 11th century A.D. (Plate V, Fig. 8).

**BHAIRAMGARH**: Bhairamgarh, 112 km. West to Jagdalpur has ruins of a fort, rampart ditch, lakes and shrines constructed during the

---

Naga-reign. Remains of a fort, moat, tanks and temples have been reported by Hiralal in 1907-08.

The ancient township covered an area of about 5 square kms. consisting the present Garhpara, Dongarraspara, Thothapara and Matagudi mandir para.

F O R T:

Remnants of an ancient fort can be seen at Garhpara locality. The ruins of fort do not present any regular shape. The fort along with the surrounding area was protected with an earthen rampart. This part of the town is known as Garhpara because of a garh (Fort) built in ancient period.

R A M P A R T:

An earthen defence wall, strengthen by boulders, encircling the garhpara locality was built by the Naga-rulers. The existing maximum height of the rampart is about 3.00 meters. It had two entrance gates one each on eastern and western walls.

G A T E:

One of the two gates, known as Hathi Darwaza on western wall of the rampart is intact. The 4.50 meter high and 2.60 meter wide gate presents a simple and plain carving. It is

devoid of any floral or decorative design. The other gate on eastern wall is missing, though the opening left for gate indicates its location.

MOAT:

A moat running parallel to the rampart was dug at Garhpāra. Regular depressions around the defence wall indicate its existence during that period. The moat is nearly filled, hence its depth and width cannot be ascertained.

It appears that Garhpāra locality was occupied by the king and his top officials. The general public resided beyond the fortified area. Art-relics and habitational debris have been noticed throughout the township.

TANKS:

Two old tanks connected with mediaeval-shrines have been noticed. One of the tanks, situated immediately outside the Garhpāra-rampart is associated with a shrine of Bhairava, erected on its bank. A relatively late temple stands over the ruins of the ancient shrine. It consists several mediaeval icons — the icon of four armed Bhairava being main among those.

Another tank, with remanents of an old temple on its bank, exists in Dongarraspara, about 2 kms. west to the present Bhairamgarh. The ruined temple is locally known as
Vāmana temple. An image of Vāmana with those of other gods of Hindu pantheon, belonging to the mediaeval period, is lying over the ruins of the temple.

The antiquity of other existing tanks in Bhairamgarh cannot be ascertain as those are devoid of the sculptures.

TEMPLES:

It seems that in all only 10 temples, out of which only two are partly extant, were built in Bhairamgarh. Two existing shrines in Garhpāra locality are locally known as Devartī mandir. Ruins of five small stone temples are visible at the distance of about 100 meters from these former temples. Remnants of a temple, traditionally known as Bhairave mandir, outside the rampart have already been mentioned above. Two of the devastated shrines were constructed in Dongarras pāra. One of these dedicated to Vāmana, an incarnation of Viṣṇu, was erected near a tank. An small mound consisting mediaeval sculptures and relics possess the ruins of the shrine. A corpulent figure of four-armed Vāmana, lying there, testifies the antiquity of the temple. Ruins of another temple can be seen on its side.

NARAYANAPALI:

Located at the distance of 03 kms. from the confluence of the river Indravati and NaRangi, the village has a temple
dedicated to Visnu. According to the Narayanapal stone inscription of Gunda Mahadevi the temple was erected by the queen, the grand-mother of Kanhardeva during the latter's reign in 1111 A.D. The temple is in good state of preservation and bears the above mentioned inscription.

T A N K S :

The above mentioned inscription records the existence of a tank named Khajjuribandh. The land near Khajjuribandh was donated to God Lokeshvara by Gunda-Mahadevi. The tank may be identified with that locally known as Karjuli Talab or Karjuri bandha or Bandha, located about ½ km. east to the temple.

T E M P L E :

A well preserved temple dedicated to God Narayana in Narayanapala is built on a platform. The temple comprising a Santa-Ratha sanctum has a beautifully carved single spire Sikhara. It has a vestibule with a pyramidal roof. The shrine is associated with a closed octagonal Mandapa which has a pyramidal ceiling and super structure of turrets. The sanctum wall has two bands of niches carved to enshrine sculptures. Door frames do not possess any figure. Lotus and creeper motifs are carved on door jambs. Comparable with the temples at Janjgir, Pall and Shivarinarayana.

11. A tank at Narayanpur known as Bandha, in 1907-08 has been recorded in Baster Bhooshan.
MAVALIBATI:

Situated on Geedam road about 23 kms. from Jagdalpur, the village possesses two shrines. None of the two bear any icon. As no sculpture has been carved on lintel, it is not easy to ascertain that to which deity these shrines were dedicated. The local tradition says that these were dedicated to Goddess Māvali. The village is also named after the Goddess Māvalidevi.

BASTAR:

The village Bastar, an old capital town of the former Bastar State, is located 18 kms. North to Jagdalpur. Though the town served as capital during the reign of the successors of Amamdeo, the shrines were erected even earlier to that. Two of the temples of mediaeval period extant in the village are in a good state of preservation.

TANKS:

More than four tanks still exist at village Bastar. One big tank may be called a lake. Rest of the tanks are comparatively small. It is not possible to ascribe the date to which they belong. Mounds in village Bastar, though broken here and there, indicate that the place was once populated thickly.
RAMPART AND DITCH

A 600 meter long and about 400 meter wide earthen rampart has been noticed in village Bastar. It has four entrance gates, namely Teliga gate, Hanuman gate, Gayanta gate and Bhönda gate. About 6.00 meter wide ditch can be seen connected with this 4.00 meter high rampart. Dressed stones have been used in shaping the eastern gate of the rampart. (Plate VII, Fig B.)

TEMPLES

In all 4 temples, one intact and three ruined, have been noticed in the village. One decapitated temple near a small tank—Daru Tarai, is made of dressed stone blocks. Two small temples are nearly ruined. The only extant temple known as Siva-temple is dedicated to either Laxmi or Vismu. The figure of four armed seated Laxmi is shown on the door-lintel. The temple, facing east, comprises a sanctum and a small mandapa. Small shrines and niches are carved on the walls of the sanctum. The lintel and door jambs comprise elaborate carvings of animals, creepers and other floral designs. Figure of Siva is depicted at the bottom of door jambs. The temple is assignable to 11th century A.D. (Plate VII, Fig A.)

GADIA

The shrine of the Naga-period at Gadia is reported by R.B. Hiralal. The village is situated 31 kms. west

to Jagdalpur and is about 06 kms. from Narayanpal.

TEMPLES:

The only intact temple at Gedia is comparable in date, design and sculptural style to the Narayana-temple at Narayanapala.

Remains of a temple can be seen near the existing Siva-temple.

TEMPLE AT SAMLOOR:

A temple, about 11.50 meters in height, has recently been noticed at Samloor, 10 kms. from Geedam on Barsura track. The shrine belongs to the Naga-reign and is dedicated to Siva. This again is comparable in date and sculptural style to the Maha Bhanja-temple at Barsura.

GARH-BODHRA (CAPITAL TOWN OF MADHURANTAKA DEVA):

This ancient town, 30 kms. from the village Bastar and 03 kms. from Lohandiguda comprised of a fort, rampart and temple ruins. Owing to the fort the town is called Garh-Bodhara.

FORT AND RAMPAINT

Ruins of a mediaeval fort at Bodhara suggest that the town held important position during the Naga-reign.
Part of the double storied building with its entrance gate gives an idea of the architecture. The stone structure is plastered with lime and sand which is visible here and there. Two guard-rooms on each side of the entrance indicate security measure adopted during that period. The existing height of the structure is about 8.00 meters. This structure was an integral part of the fort.

The Bodhra-fort, once stood at the confluence of Indravati and Narangi, had a natural protection from three sides. The land extended in 850 x 500 meter wide area was protected by Indravati on its east and south, and by Narangi on the west. The remaining northern side was fortified with a 5.00 meter high and 500 meter long mud rampart. The place had a strategic importance during the Naga-reign.

**MADHOTA**

According to the tradition Madhota was one of the capitals of Bastar. This small village is located on the bank of Kākrīghat Nadi, a tributary of Narangi, at the distance of 12 kms. from Bastar.

**KUNDA**

A small natural spring on the east of village is paved with stones on one of its sides. The spring is
known as KUNDA. Remains of a temple with Laxmi-Narayana can be seen near the Kunda. A flight of stone-steps lead down to the water from the temple-site.

RAJAPUR

Rajapur is situated 19 kms. west to Bastar. The Rajpur copper plate of Madhurantakadeva records the grant of village Rajpur. According to Hiralal, the last ruling dynasty of Bastar also dwelt in Rajpur for some time.

FORT AND RAMPART

A late-mediaeval fort with its three walls and main gate intact, exists at Rajpur. The northern wall of the fort is fallen down. Facing south the fort had a 3.00 meter high defence wall encircling it. Excepting the gate, rest of the defence wall is destroyed. The gap between the fort and the defence wall is about 40 meters. Both the structures have arched entrance gates. The maximum existing height of the fort is about 8.00 meters. A flight of stone-steps leading to the rampart gate runs from the gate of the residential building. Four roofless rooms are clearly visible inside the fort building. The icon of Ganesh is carved on the lalata of the fort-gate.
BADE DONGAR:

Bade Dongar, located 112 kms. north to Jagdalpur, is approachable from Pharasgaon on Jagdalpur-Saipur highway. The place has several tanks and remains of a fort and shrines.

FORT:

The ancient fort, located on the hill near the present village is completely destroyed and do not present any architectural details.

TANKS:

A large tank known as Rama Talab exists near the village at the foot of a small hillock. A temple known as NAKTI DEVARI can be seen on this hillock. Though the tanks seems to be quite old its antiquity cannot be ascertained. It appears that the tank was constructed during late mediaeval period along with the Nakti Devari temple.

Other small tanks can also be seen in the vicinity.

TEMPLES:

Remains of late mediaeval temple known as Nakti Devari have been noticed on a hillock near Ram-talab. Five carved pillars of Mandapa having mangal ghata—
design present a poor architecture. The garbhagraha was designed by bricks. The lower part of the temple is sunk underground. According to the tradition the shrine remained incomplete and so is called Nakati (incomplete) Devari.

**Dhanora:**

Dhanora, known also as Garh-dhanora lying about 30 kms. south-west to Keshkal is supposed to be the capital of King Karna, according to the tradition. This king Karna may be identified with the Karnaraja of Kanker.

**Fort:**

A ruined fort on the nearby hill has been reported by Brett.\textsuperscript{14} The fort is in a devastated condition and do not provide any regular shape. It may be assumed that the fort was built by Karnaraja.

More than 24 mounds in the village are suggestive of a rampart. It is assumed that originally a earthen rampart encircled the habitation.\textsuperscript{15} A number of icons and remains of temples of the mediaeval period have been noticed in and around the village.

\textsuperscript{14} A. Brett : Gazz. of Chhattisgarh Feudatory States, 1909, p. 26 ff.

\textsuperscript{15} Remains of mounds have been reported by R.B. Hiralal in E.I., IX, p. 182.
TANKS:

Though a large number of small tanks can be seen in the village their date of construction cannot be fixed.

DANTEWARA:

Dantewara, about 100 kms. from Jagdalpur, is located on the confluence of river Dankani and Sankani. The place was regarded as one of the important religious centres during the reign of Anamdeo's successors. Ruins of more than one ancient temples and sculptures of medieval period suggest that the town held the equally prominence during the time of the Nağas. As the temples are completely destroyed they do not present any sort of architectural design.
SECTION : II

SCULPTURES

It is the sculpture which gives an idea of the culture of a region. The costumes, ornaments, tools and weapons, religion and art of the ancient Bastar have been known, to some extent, through the sculptures found. Excepting an image of Vismu and that of Kubera, found at village Bastar, early mediaeval sculptures have not been noticed so far. Mediaeval sculptures—mostly carved on nitches, lintel, doorway, pillars and pediment—serve as decorative piece of the shrine. These may be regarded as part and parcel of the architecture. The sculptures of Bastar may be classified into the following groups:

1. Human figures including deities.
2. Animal figures.
3. Architectural design.

HUMAN FIGURES :

Sculptures of gods and goddesses have been met with in large numbers. The symbolic representation of the deities need special treatment. Therefore, their iconography will be discussed separately.

The number of human figures in Bastar is very meagre. These consist attendants, worshippers, warriors and amorous couples.
A two-armed female figure, and the figure of a warrior with shield and sword are noticed opposite 12 pillared Siva-temple at Barsura. The former sculpture, though in a mutilated condition, gives an idea of the garments and ornaments prevalent during the mediaeval period. The woman wearing two garments, girdle, pulley shaped ear-ornaments (Chakra Tatarika), necklaces and bangles is carved in dvibhauga pose. The sculpture may be assigned to the 13th century A.D.

The warrior in action, having tight-fitting garments shows masterly workmanship. The action and pose is noteworthy. He holds sword in right and shield in left hand. Well-knit long drooping VENK depicts the typical character of the mediaeval-warrior. The other figures from Bhairamgarh represent a horse-rider holding long sword. Both the rider and the capprisioned horse are shown in action. The horse-rider holds the sword in his right hand and the rein in the left. The icon is almost identical with the preceding in matters of detail. A row of seventeen pedestrian warriors figure in Thotapara locality, Bhairamgarh-Bade Dongar also consists four figures of such variety. The figures are locally known as MELIA or MELIANN. It is believed that the Melliah used to procure victims for human sacrifice, prevalent among the tribes of Bastar and adjoining hilly tract of Orissa during the 19th century.¹ An effort was

made by the Government to suppress human sacrifice in Orissa and Bastar. Investigations in connection with kidnapping persons for sacrifice was made even in 1884. The investigation yielded that Melliahs were paid for procuring victims. In case, they failed to procure a human victim they had themselves to become victim. According to Hiralal, an indirect reference of the Melliah has been made in Rajpur Copper Plate of Madhurantakadiva dated 1065 A.D. (Plate XVIII, Figure A, B).

Attendants/Worshippers:

The earliest evidence of attendants comes from Tirathgarh, 33 kms. N.W. to Jagdalpur. Two male-drummers flanking dancing Shairava have been carved beautifully. The drum-players, with tasteful hair-style, are shown at the bottom seated over a Chaunki. The bearded attendants wearing necklace and long earloops with round kundala show that men in those times wore a beard and mustache, earrings and necklaces. It has been corroborated by the depiction of bearded devotees on a Tirthankara panel. (See Plate XVII, Fig. B). The former sculpture belonging to the 13th century indicates the high regard for dance and music during the period. (Plate X, Fig. C)

A panel placed near Danteswari temple, Barsur represents Varahi accompanied by two female attendants.

2. E.I., IX, pp. 177-78.
3. Ibid.
One of them on proper right is shown in Tribhanga pose. With her hands placed on the head she is adorned with sari, bodice, beaded girdle, hara, brace-lets and pulley shaped ear-ornaments. The figure of the other attendant peering from behind the colmen is carved stylistically (Plate XI, Fig. B)

Female chaurni-bearers accompanying a composite deity are represented in a panel near 32 pillared Siva-temple at Barsura. Figures of flying Apsaras have been carved in a real flying posture at the top. Figure of a male chhatra-bearer parasolising a female is noticed near the Bhairva temple at Bhairamgarh. Sword and an indistinct animal is shown at the bottom. Danda, Pingala and Arun are shown in Hari-Hara-Hiranyagarbha-Pitamah panel. Danda and Pingala are adorned with drapery, abhyanga, necklace and crown. Arun the charioter is shown with three heads. Three headed Arun is rarely depicted.

Attendants flanking a Tirthankara, seated in Padmasana pose, have been carved in a panel at Garh-Bodhā. Flying Apsaras are shown above. Attendants are simple in dress.

The Uma-Mahesvara panel at R.P. Deo library, Jagdalpur has six worshippers seated in Anjali pose at the bottom. Two of them are blowing conches. (Plate X, Fig. B)
Amorous Figures :

A few instances of amorous figures have been noticed in Bastar.

The Amorous couples figure on the southern wall of the 12 pillared Siva-temple at Barsura. These represent some of the poses narrated in ancient works, Kama Sutra and Natya Sashtra. The poses show the flexibility of female limbs. Figures are depicted wearing ear-ornaments, bracelet and garments (Plate V, Fig < ). The figure of a couple shown in compromising posture can be seen in the compound of Balaji-temple at Jagdalpur. Both, the male and female wear round Kundala and hara. The female is depicted lying on her back, while the male is shown seated upon her thighs performing the Maithuna. He holds indistinct object in the right hand, the left is resting over the left knee. 13th 14th Century (Plate VII, Fig. < ).

The figure of an amorous couple at Kumhrawanda, 03 kms. from Jagdalpur, is of a later date. The male is carved relatively short and thin to his consort. The female is adorned with crown, two beaded necklaces, embellished girdle, arm-lets, bracelet, Nayala and Tatanka-chakra. The male with moustaches wears crown and other common ornaments. Late mediaeval.

Profusely carved amorous figures can be seen in the mediaeval art of Narayanpur (District Bilaspur, M.P.) and in some other centres of Chhattisgarh. Bhuvaneshwar-
shrines consist such figures in large number. So far as the amorous figures are concerned, the impact of these adjoining regions can be seen in the art of Bastar district.

**ANIMAL FIGURES**

There are not much animal figures in Bastar. Rather, shrines are devoid of animal sculptures, in majority of the cases. Nandi, Gaja-sardula and Sardula are the instances of animal figures carved independently. Otherwise, they are shown associated with deities. The absence of animal figures from the basement of shrines is conspicuously noticed in Bastar.

The Devi-temple of Bastar is the solitary instance where figures of Peacock, Swan, Elephant and Antelope have been carved. stylistically to ornament the door-frame and the ceiling.

The horse yoked in the chariot of Sun-god is depicted in sculptures at Barsur and Bhairamgarh. A lone figure of horse with the rider comes from Bhairamgarh. Profusely ornamented Nandi-figures are found at two places only - in the temple at Barsur and Madhota. A bell is tied with the neck of the bull sculptured at Barsur. Bull as Vahana of Siva is shown in many sculptures. Lions, associated with Devi and Tirthankara icons, are noticed at Gudma and Barsura. An elephant is represented as vehicle
of Indra at Barisur. Other elephant figures holding lotus with their trunks are shown in Siva-panels at Barisur and Bhairamgarh. A figure of Lakṣmī being coronated by elephants is shown on the door-lintel of Devi-temple at Bastar. Stylized elephant figures are carved to decorate the lintel and door-jambs.

An animal of a fox family is shown with a rope tied at its neck. The animal depicted as Vahana of a Devi has a long and thick hairy tail. The panel comes from Gudma.

Mythical Figures:

The figures of Sārdūla and Gaia-Sārdūla are carved on the walls of the Devi-temple at Bastar and the 12 pillared shrine at Barisur. The figures can be seen in Dantura and Varahi panels which are lying near Danteshwarī-temple, Barasura. The representation of these mythical figures is common in Indian temples. It may be assumed that the pattern is adopted from Orissan temples.

Varah, tortoise and fish are sculptured in Daśāvatāra Viṣṇu panels at Barisur and Bade Donger. The figure of Kirtimukha is noticed in Siva panel lying near 32 pillared Siva temple at Barisur, and on the walls of Devi-temple at Bastar. An elaborate figure of Kirtimukha is found fixed above the door of the Salaji-temple. Makara is depicted on the walls of the Devi shrine and on a panel lying outside the Mata Mandir at Bastar.
ARCHITECTURAL DESIGN

Architectural designs may be subdivided into three groups:

(a) Architectural Designs,
(b) Geometric Designs, and
(c) Floral Designs.

(a) Architectural Designs:

The Devi-temple, locally known as Siva-temple, at Bastar is ornamented profusely with the Chaitya window motif. The windows with inset figure of either Makara or suspended bells exhibit more decorations. These round windows cut within the oval frame are almost identical with those occurring on the walls of 12 pillared temple at Barasura. The windows at Barsur-shrine, cut within a oval frame with finial and side loops are filled with floral designs. The Giribharika-walls of the temple at Narayanapala are also decorated with Chaitya windows. The antiquity of the Chaitya window goes back to the cave architecture in India.

The beam-heads, appearing as support to the upper structure, are also carved to ornament the shrines. Such beam-heads are met with in three places; the Devi-temple at Bastar; the 12 pillared temple and the Mama-Bhanja temple at Barasura.
(b) Geometric Designs:

The geometric designs, carved for decorative purposes, are found on ceilings of monuments. The temple at Narayanapala has a ceiling of geometric and floral patterns. The *girhagrīha*-ceiling has concentric circles of decreasing diameters. First three circles from below are decorated with a finger-nail-like design. The full blown lotus is carved in the centre (Plate VIII, Fig. A). The damaged ceiling of *sabhamandana* is decorated with diamond and lotus designs. The concentric circles surrounded one by the other are placed in a octagon.

(c) Floral Designs:

The ceiling of the *girhagrīha* in Devi-temple at Bastar is decorated with lotus designed carvings. A full blown large lotus is shown within a concentric ring. The ceiling of the *sabhamandana* is adorned with a three petalled full-blown lotus which is placed inside a concentric ring. The stylized figure of peacock is carved inside the innermost circle of the flower (Plate VIII, Fig. B). The lintel and door-jambs of the shrine are decorated with flowers, festoons, diamond set in with a flower and creepers with stylized figures of *śāndula*, elephants, antelopes and swan (Plate VIII, Fig. C).

Festoons, creepers and diamond designs are carved on door-frame of the shrines at Narayanapala and Barasura.
A pilaster at Daneshwari temple, Barasura has carvings of creeper, lotus, diamond and the pot and foliage patterns. The pot and foliage is carved beautifully. The leaf falling down on either sides of the vase is carved stylistically. Dr. Sankalia traces back its origin from the floral motif carved on the railings of Bharhuta and Sanchi-Stūpas.4 (Plate XIII, Fig. 72).

The base of the Mama-Bhanja temple at Barasura is decorated with rows of lotus designs, while the Narayana-pāla shrine has creeper designs at the base.

The part of a door-jamb lying near Balaji-temple, Jagdalpur is carved superbly. The panel bears decoration of creepers, leaf and Asoka-flower designs.

4. The Archaeology of Gujarat (Bombay), 1941, p. 130.
SECTION III

ICONOGRAPHY

As most of the temples in Bastar are practically ruined and enshrined icons are not in situ, they cannot be classified strictly on the basis of cult images. Some of the existing shrines at Barasura, Narayanapala, Bastar, Bhairamgarh, Gadia and Samalur suggest that:

1. The cult image in Saiva-temple was almost invariably a linga. Both, 12 pillared and 32 pillared temples at Barasura and a ruined temple at Bhairamgarh consist linga with yoni in the girbhagriha.

2. Excepting in two instances, image of Ganesa is found on the door-lintel in almost every temple irrespective of the sect. The 12 pillared Siva-temple has an icon of four armed Siva on the lintel. The figure of four-armed Lakṣmi is carved on the Sabhamandapa lintel at Devi-temple, Bastar.

3. Saiva-temples were generally oriented to the east. Both the Saiva-temples at Barasura and a shrine at Bhairamgarh are facing east. The other temple at Bhairamgarh faces north.

4. Nandi-images at Barsur and Madhotā indicate that the Nandi was placed in Mandapa to face the shrine.

5. Icons of Saiva and Vaiṣṇava deities were carved in the nitches round the temple.
6. Cult image of four-armed Viṣṇu is enshrined in the Vaisnava temple at Narayanapala. Excepting a figure of Ganesa all the icons have been removed from the nitches.

7. During the mediaeval-Bastar Ganesa occupied the position of an auspicious deity and was carved on the door-lintel in almost every temple.

8. Images of Ganga and Yamuna are not carved on the door-jambs.

One of the mediaeval shrines at Bastar village (locally known as Śiva-temple) has a figure of Lakṣmi carved on the lintel. The shrine described here as 'Devi-temple' was dedicated to goddess Lakṣmi. Temples of other gods and goddesses do not exist, though Sun and Devi icons are met in large numbers. Two extant temples at Maolibhāta are, according to the tradition prevalent in the village, dedicated to Maoli-Devi i.e., Durga. The shrines are devoid of icons. Even the lintels do not have any figure.

Majority of the icons found in Bastar belong to the Brahman pantheon. The number of Jaina-images, testifying the existance of Jainism in mediaeval-Bastar, is very small. Buddhist icons do not exist in Bastar. Brāhmanical icons broadly form the following groups :

1. Śaiva images covering various forms of Śiva and allied deities.
2. Vaisnava images including incarnations of Visnu.


4. Saurya images, which include Surya, his consorts and attendants.

5. Goddesses of Brahman-panteon.


As majority of the icons are found loose they are arranged in to chronological order mainly on stylistic considerations. None of the icons is inscribed. Some of the icons existing in the shrines at Barsur and Bastar village are arranged according to the inscribed data\(^1\) and architectural style of the shrine.

**SAIVA-ICONS:**

The antiquity of god Siva, one of the Hindu Trinity, goes back to the Harappa culture. A three headed male deity (Yogi) with horns is shown surrounded by animals in at least three of the seals from Mohenjo-daro.\(^2\) The Yogi has been recognised as proto-type of Pasupati Siva. A male standing along with a bull and a trident is depicted in a terracotta sealing, unearthed at Harappa.\(^3\) Besides, stone-rings and

---

1 The 32 pillared Saiva temple at Barsur may be identified with that erected by Ganga Mahadevi. In that case the shrine may be assigned to 12th century A.D.

2 MIC, I, pp. 52-6; FEM, II, Pl. LXXXVII, Figs. 222 & 235.

3 Vats, M.S., Excavations at Harappa, I, pp. 129-30.
linga revealed from Harappan sites represent Phalli and Yoni.

Siva is mentioned as Rudra and identified with Indra and Agni in Rigveda where he occupies a subordinate position. The Pasupati form of the god, who was known as Siva and Sankara, can be seen in Yajurveda. The Atharvaveda records his higher status. The god gained superiority during the Brahmana, Upanishad and Sutra-periods. The image-worship of Siva has been referred, for the first time, in Baudhayana Grihyasutra. He is eulogised as the highest god in the epics and Puranas.

He has been identified with Brahma and Visnu. He is represented in anthropomorphic form on the coins of 3rd century B.C. The sculptures represent aniconic and anthropomorphic forms of Siva. The earliest anthropomorphic figure of Siva has been sculptured in the Kuśana-period.

Siva icon carved on door-lintel:

The solitary instance of Siva-image earned on the door-lintel comes from 12 pillared temple at Barsura, where he is shown seated in Abhaya mudra. He holds chakra, trisula and

---

4 Rigveda, I, 114, 2.
5 Yajurveda, Bajasaneyi, IX, 39.
6 III, 2, 13, 16.
7 Sūritasvatara upanishad, 3, 2-4; 3, 7.
8 Varah Purana, 26, 4; Visnu Purana, 5, 6, 11-13; Srimad Bhagavata, 8, 12, 18-29.
lotus in his hands. Nandi along with the Ganas is depicted below.

The below mentioned icons of Siva and his various forms have been found loose.

Sthanaka - icons:

The earliest Siva-image is the one installed opposite Danteshwari-temple, Barasura. The four-armed Siva stands in Tribhanga pose. Decked with Prabhavali behind the head, the deity holds trident and snake in back hands; the Danda in front left, while the front right is hold in Abhaya-pose. He is shown wearing crown, sacred thread, brace-lets, anklets, Uttariya and a drapery. The drapery shows minute working.

The figure of four-armed Siva is carved on each side at the bottom of door-jambs in Devi-temple, Bastar. The deity holds dama in his front hands, damaru and trident in back right and back left respectively. The attendants are shown on each side (Pl. IX, fig. A)

A figure of two-armed Siva in Sthanaka pose is enshrined in Hanuman temple near Robertson building, Jagdalpur. He holds Damaru and trident. The mutilated icon do not present details.
Padmasana - Siva:

An interesting icon of Siva has been noticed near Yamana temple at Bhiramgarh. The deity seated in Padmasana pose has slender waist, pacific face, three eyes - the third one on the fore-head; Jata - Jute arranged in tiers; four armed; holding dagger, Damaru trident and skull-cup clockwise. He is depicted wearing graivayaka ear-rings, neck-lace, ristlets, anklets and a drapery. It is noteworthy that the deity wears beaded brace-lets in front hands and the plain bracelets in the backhands. It cannot be identified as Yoga-Cakshu-murti because of its attributes, and the absence of the Yoga-Patta. The image of Siva in padmasan pose with such attributes is rare 13th century (PL. x, 0).

Bhairava:

Bhairava, a form Siva, is represented in icons of medieval-Bastar. One of the finest specimen representing Bhairava figures at Tirathgarh, 33 kms. North-west to Jagdalpur. Four-armed Bhairava is shown in dance-pose trembling a supine figure. He has a tasteful hair-style with a Haga-bandha, beard and moustaches; fangs, bare-teeth; upper left hand broken, upper right holds a Damaru, lower right a dagger, and lower left a skull-cup. The deity wears long ear-loops with round kundala, close fitting beaded necklaces decorated with gems, hāra in upavīta fashion, ornamented conical angala, ristlets, embellished girdle with strings following down, gangling
bells and Nāpura. Ends of Uttariya, Parvastaka and Damara-strings are shown flowing. Speed, action and expression are synchronised superbly. Male drummers seated in lolitasana on each side at the bottom, have hair-style almost identical with that of the deity. 13th century. (Pl. 13, 14. 19.)

Skeletal figure of a naked four-armed dancing Bhairava can be seen standing opposite Danteshwari-temple, Bārsura. The figure shown with beard and moustaches holds Damara, dagger Khatvānga and cup clockwise. The figure is adorned with anklets and long garland of skulls. The deity is shown dancing with front right hand raised; two lotus flowers shown above.

An image of Ṛṇḍha-rataś Bhairava is noticed opposite Bhairava-temple, Bhairagarh. The four-armed deity standing in Dvibhangā pose is naked, erect linga, side tusks, bearded. He is adorned with a ribbon-like, Nāga-kesh-bandha, Nāga-hāra, Nāga-bhuja-bandha, Nāga-mani-bandha, rope-like girdle with gangling bells; long garland consisting human skulls in the lower half portion; holding a cup in back left hand, rest broken. Nandi with broken head stands on his hind legs at the bottom; at the top are shown elephants holding lotus designed creeper with their trunks. This 14th century icon varies with the prescription of the canons. Ithyphallus Bhairava, associated with Nandi and elephants, is neither prescribed nor carved anywhere else. (Pl. 15, 16, 17.)

An interesting icon of Bhairava carved during the 17th century deserve notice. The four-armed deity standing in
Samabhanga pose is depicted wearing turban; heavy ear-rings, naga-armlets, rist-lets, drapery; holds Nāga, Damaru, cup and Trisula clockwise. Snakes and dog shown below.

The present image, carved according to the prescription of the canons, bears local impact also. The style of drapery and the turban testify it. Thus, it is evident that the regional costumes and beliefs gradually dominated the art in Bastar after 16th century.

Umāmahēśvara:

Umāmahēśvara-images have been reported from almost all over India. A good number of images existing in Bastar represent this variety of Saiva-image. It appears that once Saivism was dominant in this part of the country.

Umāmahēśvara-icons have been noticed around Jagdalpur, the central part of Bastar only. It is interesting to note that centres of Saivism like Bhairamgarh and Barsur do not possess even a single icon of this variety. Some of the sculptures are mutilated and do not present details of iconography. A few among the existing images are being described and illustrated.

The image of Umā-mahēśvara, exhibited at R.P. Deo library, Jagdalpur is one of the finest specimens. The couple is shown seated over a lotus seat; embracing each other. Devī is shown seated on the left lap of Śiva. Four-armed god holds
matulunga fruit, trident and snake clockwise and embraces Uma with lower left hand. He is adorned with Jata-mukuta, beaded necklace, graiveyaka, kundala, snake-Yajnopavita, Keyūra, lotus designed arm-bands, bracelets, embellished girdle, long garland consisting munda and lotus, and a pair of Payala. The crescent moon and a suspended munda is shown on Jatamukuta. Four armed Uma caressing the lord with her lower right hand holds comb, mirror and dagger clockwise. Devi is decked with mukuta, earrings, bracelets, bangles, finger-rings, thick necklace having a central cusp of lotus buds, beaded graiveyaka, ornamented girdle, embroidered drapery, decorated anklets and Payala. A female Chauri-bearer shown on each side, Kartikeya and Ganesh depicted on right and left respectively. Kartikeya is shown seated astride on a peacock. The peacock eats the fruit which is placed on the hand of Kartikeya. Dancing Bhringi is flanked by bull and lion below; six worshipper, seated in Anjali pose are depicted at the bottom, two of them are blowing the conch. Virabhadra holding danda is carved standing on a side at the bottom. Saridula and makara are shown on each side; flying Gandharva are carved with long garlands at the top. 11th century.

The icon corresponds with the prescription of the Rupamandana which states the Siva should have four arms carrying trident matulunga fruit and snake, while he should embrace his consort with the lower left hand. The Uma, having a hand-
some bust and hips, should embrace the lord and carry a mirror. Ganesa, Kartikeya, Nandi and Bhringi should be carved in the panel. The sculpture followed the prescription of Visnu-dharmottara in depicting crescent moon on the jata-mukuta. (Plate X, Fig. B).

A figure of Uma-mahesvara is installed in a temple near Robertson building at Jagdalpur. The four-armed god seated on a chauki in lalitasana pose is facing his consort, who is shown seated on his left lap. The god holds Trident, snake and citron fruit in two hands while the lower left is thrown around the waist of Uma so as to touch her breast. His back left hand is broken. Two-armed Uma holds a mirror on left hand, and embraces the lord with the right. The couple is adorned with common ornaments. Nandi and lion shown, below. 12th century. (Plate X, Fig. C).

The other icon from Tirathgarh, belonging to 13th century is almost identical with the preceding in matters of detail excepting in depiction of the hands of Uma. The goddess is shown four-armed. The back right hand rests over the shoulder of the god, front right resting on her own lap, back left holds a darpana, while the front left is shown in Abhaya mudra. Deities are decked with mukuta.

10 SHI, II, I, pp. 132-34
A figure of Uma-Mahesvara in Mata mandir, Bastar is carved according to the prescription of Matsya Purana. The profusely ornamented couple is flanked by Jaya and Vijaya. Dancing Bhringi, flanked by Nandi and lion is shown below along with the attendants.

In an image of Uma-mahesvara from Jagdalpur, enshrined in a temple inside the palace, Ganesh is shown below along with Kartikeya and attendants. Couchant Nandi and lion are also carved. Kartikeya is shown seated astride over the peacock. Profusely ornamented figure of Devi has stylized coiffure. Two icons of Uma-mahesvara can be seen in the children park, opposite municipal girls middle school, Jagdalpur. A beheaded image of Uma-mahesvara at Kuruspal depicting dancing Bhringi along with attendants, Nandi and lion is noteworthy.

Lakulisa:

Sculptures of lakulisa have been reported from various parts of India. According to the puranas he was the last incarnation of Siva. This branch of the Pasupatas mentioned in the Sarva-Darsana-Samgraha, may be regarded as earliest school of saivism. In the opinion of R.C. Bhandarker lakulisa founded the Pasupata school itself during 2nd century B.C. Bhandarker opines that this school came in to existence during the first century A.D.
One solitary icon of lakulisa has been noticed in Jagdalpur town. The statuette placed at the triangle near Govt. M.H.S. School depicts four armed lakulisa seated in Utkutikasana. Head of the deity is partly broken. The mutilated icon do not present details. The ithyphallic god is shown wearing brace-lets and a yoga-patta around his legs and the body; both of the front hands placed near the chest in vyakhyana mudra, back right resting over the right knee and the back left hold staff, the staff partly broken. 13th century. (Plate X Fig. D).

Ganesa:

Various accounts are found about the birth of Ganesa in the Linga the Siva, the Varaha, the Matsya, the Skanda, and the Brahma Vaivarta Puranas and in Suprabhedagama.

The antiquity of the deity, known by several names, may be traced back to the Vedic period as is suggested by a vedic mantra referring to the god with elephant face and curved trunk. 14

The sculptures of Ganesa have been carved from the Gupta period onwards. Images of Ganesa in Bastar may be put into three categories:

(a) Cult images in situ.
(b) Stray icons.
(c) Images carved on lintels and wall.

---

(a) **Cult images in situ**:

A couple of cult icons have been noticed so far. Both of the icons can be seen at Barasur near the ruins of the old Ganesa-temple. A colossal image of seated deity (8 feet in height and 17 feet in girth) may be treated as a superb piece of art. The deity wears karanda mukuta, sacred thread, Naga-udarabandha, ristlets, anklets. He has bulging belly, proboscis is turned to the left. The huge figure holds vessel of sweet and parsa. Rat shown below. The other image also has almost the same iconography (Plate XI, Fig. A).

A huge rock amidst the jungle, at the distance of about 02 kms. from the present township and about 1/2 km. east to Garhpar locality, posses an image of seated Ganesa. The 02 meter high figure of Ganesa is shown holding Parashu, book, Modak-vessel and a lotus. A snake serves as a belt going round the capacious belly; left curved trunk is kept over Modaka-patra. Tiny rat carved below. The image partly agrees with the description of Aprajitaprichoha and Rupamandana.

(b) **Stray icons**:

The image of Ganesha, enshrined in Balaji-temple, Jagdalpur is shown seated in Maharajalila pose. His front right hand held in varadamudra holds rosary, rest of the hands

---

are shown holding battle-axe, lotus and vessel of sweet clockwise. The deity is adorned with Karanda mukuta, three beaded neck-laces, Sarpa-Udara-banda, upavita, girdle, bracelets and anklets. Elephantine face, capacious belly, proboscis turned to the left and touches the sweet. Rat shown below. 12th century. (Plate XI, Fig. B).

The other icon enshrined in Mata mandir, Jagdalpur is almost identical with the preceding in matters of detail. Both of these images almost correspond with the description of the Visnudharmottarapurana excepting for the attribute lotus. 17

The Bastar village has a seated figure of four-armed Ganesa. The image, lying near the ancient rampart, shows him holding battle-axe in back right and snake in back left hands; rest of the hands broken. This figure is also identical with the preceding ones.

Other icons of Ganesa at Tirathgarh, Bade Dongar, Mudanda and Pata Kutru also carry the identical features.

An image near 32 pillared Siva temple at Barsura represents four-armed Ganesa seated on a mouse. The large bellied, elephantine faced god holds lotus, book and an indistinct objects in three of his hands, fourth is broken; decked with Prabhamandala, sacred-thread, necklace, anklets

17 Visnudhara, III, 71, 13-16.
and risâlets. Sarpa is seen tied around the belly; another figure of a rat is carved on the left side at the bottom.

(c) Icons carved on the lintels and walls:

Icons of Ganesā have been carved on the lintels of three temples i.e. Visnu temple at Narayanapāla, Māma Bhanja temple, and 32 pillared temple at Barasura. In all these sculptures he is shown seated in Maharaja līla pose. The carving is simple. Two-armed Ganesa carved on the lintel of Narayanapāla-temple is flanked by his consorts Riddhi and Buddhī. He holds modaka and battle-axe. The icon partly agrees with the prescription of Matsya Purāṇa. The Ganesa figuring on the lintel of garbhagriha in Devī-temple at Bastar appears to have been fixed in later data, because, the details of the icon do not correspond with the other carvings on the lintel.

The sthanaka-murti of Ganesā, carved on the south wall of Narayanapāla-temple, has all the common ornaments. The four armed deity shown in Samabhanga-pose, holds battle-axe in back right hand, rest hands broken; Riddhi and Buddhī carved on each side of the deity. The icon partly agrees with the prescription of Vishnudharmottaravpurāṇa.

18 Matsya Purāṇa, 260, 52-55.
Kartikeya:

The reference of the Kartikeya, known by several names such as Skanda, Kumara, Mahasena, Saktidhara, Senapati, Subramanya, Guha, Balaswami is found in epics puranas and other ancient works. The earliest iconographic text of Kartikeya is found in Brahatsamhita. His images have been reported from various parts of India. In Orissa, South India and Bengal he occupied an important status.

The earliest evidence of the worship of Kartikeya image is recorded in the Mahabhasya of Patanjali. Patanjali, while commenting on Panini's Sutra, mentions that images of Siva, Skanda, Vaisakha were being made for worship at his time. Inscriptions of the Gupta period do mention about this war god. The god is represented on the coins of the Vaudheyas. Only one icon of Kartikeya has been noticed in Bastar. The image enshrined in a late temple known as Bhairava mandir at Bhairamgarh represents the three headed deity seated on peacock. He holds an indistinct object in one hand, rest broken; adorned with mukuta, hara, ear-rings, girdle, armlets, bracelets and drapery. The peacock is carved artistically.

The antiquity of Saivism in Bastar region may be traced back to the 5th century A.D. The early Nalas, ruling over Bastar-Koraput region were the follower of Saivism is evident
from their inscriptions and coins. One of the Nala rulers was named as Skandavarmana after the name of the god Skanda.

VAIṣṆAVA-ICONS:

The worship of Viṣṇu was prevalent during the Vedic period. But, in the Vedas he occupied the secondary position and is identified with the Sun. During the period of the Brahmans he attained supremacy and was considered as supreme god in the age of the epics and the puranas. He became one among the Hindu Trinity. Viṣṇu is regarded as the universal protector.

The deity has been represented in many forms i.e. aniconic, anthropomorphic and theriomorphic. The earliest image of the god belongs to the Kusana-period. It has been claimed by VenkataramaIyya that the earliest image of Viṣṇu belonging to the Śunga period has been found in Andhra Pradesh. 20

The Pedaḡadha inscription of Nala Skandavarmāṇa indicates that Viṣṇu-worship was popular in Bastar-Koraput region during the 5th - 6th century A.D. Probably, this is the earliest inscriptions evidence of Viṣṇavism in Bastar-region.

Sthānaka mūrti of Viṣṇu:

The earliest image of Viṣṇu in Bastar district has been noticed near the eastern gate of the rampart at village Bastar.

Two-armed deity standing in Samabhanga pose; right hand held in Varadamudra holds Padma, left placed on the head of Chakrapurusha; adorned with Kiritamukuta, heavy kundalas, upavita, thick Vanamala, and anklets. The figure is sparsely ornamented. Brihatsamhita (LVIII, 31-35) and Vishnudharmottarapurana (III, 60, 2) refer to the two-armed sculptures of Visnu. The icon partly agrees with description of the above works. 3rd century A.D. (Phot X 1/2 Fig. C)

A beautifully carved Visnu image is enshrined in a modern temple at Kuruspadla. This black stone-icon represents four-armed deity standing in Samabhanga pose; he holds Sankha, Padma, Chakra and Gada clockwise; wears Kiritamukuta, hara, kundala, graiveyaka, aangada, Kausthubhamani, bracelets, Vanamala, girdle and anklets. 11th century. The other icon placed in the same place has also the identical features.

The sthanaka image of Visnu enshrined in a late temple at Gudama is almost identical with the preceding in matters of detail excepting in depiction of two attendants at the bottom. This green stone-image may be dated back to 11th - 12th century. The above described images tally with the description of the Matsya Purana. 21

21 Matsya Purana. 258, 4-15.
The icon enshrined in Bhagawana mandir at Bade Dongar represents a four armed Visnu. He holds chakra, gada and padma in his three hands, fourth broken. The deity is adorned with common ornaments; Brahma, Visnu and Siva carved at the top. Matsya, Kachchhapa, Varah, Vanama, Krishna, Narasimha and Trivikrama are depicted in the panel; Garuda shown below.

**Seṣa-sthānaka Viṣṇu**:

The Viṣṇu-image enshrined in Viṣṇu-temple at Nārayanpāl is unique so far as the iconography is concerned. This blackstone image represents four-armed deity standing in samabhanga pose. He carries conch in back right and discus in back left hand, rest broken; decked with kiritamukta kartakundala, necklace, kaustubhavani, graiveyaka, angada, bracelets, ornamented girdle, vanamala, anklets, payala and drapery. Behind the head is shown a canopy of five hooded cobra—two of the hoods broken—; lotus designed halo; above on either side is a Gandharva holding stalked lotus (Plate XIX, Fig. A ) The icon varies with the prescription of the Purāṇas, Agamas and silpasastras. An identical image from Modhara has been illustrated by Burgess; who has identified it as a 'Naga-figure'. But, since the figure carries discus in his only extant hand he should be identified as Visnu. Dr. Sankalia rightly identifies it as an image of Viṣṇu. Another Seṣa-sthānaka

22 ASI, IX, pl. LVI.
23 The Archaeology of Gujarat, pp. 152-53.
image is illustrated by T.A. Gopinath Rao. A bronze in Balaji temple, Jagdalpur is almost identical with the Sesasthanaka icon of Narayana Pala.

Garudhasana Lakṣmi-Narayana:

A broken image of Lakṣmi-Narayana figures at Madhotā. The couple is shown seated on the back of anthropomorphic figure of Garuda. This form of Visnu is described in the Visnudharmottara purāṇas and in the Agamas. The couple wears usual ornaments; the only extant hand of Visnu holds discuss; Lakṣmi seated on the lap of the lord carries lotus in her left hand and embraces her consort with the right. The sculpture concords with the description of Visnu-dharmottarapurāṇa.

Trivikrama:

The Vanavana and Trivikrama incarnations of Visnu are inter-related. Satapatha Brahman relates the story of struggle between Asuras and Devas. According to the work Visnu measured whole of the universe in three strides in the form of Trivikrama, and acquired it from Bali as per agreement. This story is elaborately mentioned in the Puranas. The Vaikhanaḥsagama and the Silparatna prescribe as to how figure of Trivikrama

24 E.H.I., I, I, Plate XXIII.
25 Visnudharma, III, 85, 48.
should be sculptured

So far only one icon of Trivikrama has been noticed in Baster. The image representing Trivikrama lies opposite Danteshwari—shrine at Barasura. The hands of the deity are broken. Bali and Naga deity are shown seated with folded hands. 12th century.

Vamana:

Vamana, one of the incarnations of Visnu has been referred in Rigveda. The Vishudharmottara, the Matsya, the Agni Puranas and the Vaikhñasagama refer to the image of Vamana. According to the works there are two types of Vamana images: (1) Short statured with flabby body; and, (2) Boyish form with a tuft of hair tied in a knot over the head. Trivikram is the another form of Vamanavatara.

The only icon representing Vamana has been found at Bhairangarh in Baster. It shows four armed Vamana, Standing corpulent figure, holds Padma, Sankha, Chakra and Gada clockwise; wears round kundala, hara, vanamala, girdle, ristlets, anklets, payala, and kiritamukuta; halo shown behind the head. A seated figure of Garuda in anthropomorphic form with his out stretched wings is depicted at the bottom. Image is broken from the middle. 13th century (Plate XLI, Fig. D).
Nrisimha:

Puranas relate the Nrisimha incarnation of Visnu. The Nrisimha-images are described in Visnudharmottara, Agni and Matsya puranas and in the Agamas. Two forms of Nrisimha images, namely, the Girija Nrisimha and the Sthauna Nrisimha are found. Only two images representing Nrisimha have been noticed in Bastar.

(a) Lakṣmi Nrisimha:

The four-armed figure of Nrisimha at Bade Dongar is shown seated on Padmasana; holds gada and stalked lotus in two hands and embraces Lakṣmi with the third hand, fourth broken. Lakṣmi seated on the left lap of the lord is shown caressing him with her right hand, carrying lotus in the left one. It should be noted that icon of Lakṣmi-Nrisimha carved on stone are rare. Rao has illustrated bronzes of this variety.

(b) Sthauna Nrisimha:

The icon of four-armed Sthauna Nrisimha is carved on the south wall of the 12 pillared Siva-temple at Barasura. The deity seated on Padmasana pose is shown tearing open the belly of Hiranyakasipu with front two hands. The body of the demon is depicted stretched out on the lap of the lion-faced god. Back two hands of the deity carry discus and conch. He is adorned with necklace, aṭavali, vanamala, mukuta, sacred thread, armlets and rist lets. 11th century.

27 Ibid., I, I, pp. 160-61, Plate XLI, Figs. 1, 3.
BRAHMA-ICONS:

Brahma, one of the Hindu Trinity, is regarded as the creator of the universe. The creator has been described by various names like Prajapati, Visvakarman, Hiranyagarbha and Brahma in the later Vedic works.28 The first verse of the Mundaka Upanisada describes him as creator and preserver of the world.29 He was considered as a great and important god during the early epic period and was regarded as the creator, preserver and destroyer. But, during the later epic period his position gradually weakened and he became inferior to the other principal cult deities. Very few shrines dedicated to Brahma have been reported. Only one icon of this deity has been noticed in Bastar. The seated figure of three-faced Brahma at Kondraja mandir, Bhairangarh is in mutilated condition and do not present details. It may be assigned to 13th century A.D.

SAURYA-ICONS:

The aniconic representation of Sun may be traced back to the Harappa culture.30 Literary records indicate that the Sun-worship was prevalent in India during the Vedic period. He is referred to in the hymns of Rigveda. In ancient Mesopotamia and Greece he was worshipped as god of fertility.31 Sun occupied superior status during the later Vedic period. He is referred to

28 Rigveda, X, 72, 2; X, 121, 1.
29 Mundaka Upanisada: विश्वविद्यक्रमंत्र दधीकं गोपति; DHI, 511.
30 The Vedic Age, p. 189
in Epics and Purāṇas as one of the highest gods. There he is identified with Viṣṇu, Brahma, Indra and Agni.\textsuperscript{32} In Mahābhārata Sun is described as god of the gods: \textit{Bhāsi Divi Devēsvāro Yatha}.\textsuperscript{33} The \textit{Mhir-Yāst} records that for some time he (Mithra-Sun) was worshipped as the highest god.\textsuperscript{34} The Sun-worship gained a new impetus during the Kusāna-period.

The Sun has been represented in symbolic and anthropomorphic forms. The earliest anthropomorphic form of the Sun, found on a pottery-sherd from Patna belongs to the Mauryan period.\textsuperscript{35} The \textit{Amśumābdhēdāgama}, the \textit{Suprabhdhēdāgama}, the \textit{Bṛhat-}\textit{ṣaṁhitā}, the \textit{Silpāratna}, the \textit{Matsya}, the \textit{Agni} and the \textit{Viṣṇu-}\textit{dhamṛottara} purāṇas refer about various forms of Sun images.

A few mediaeval icons have been noticed in Baster. The Sun icons, one each from Tirāthgarh and Bārsur, belonging to the 13th century are carved on Sambhanga pose. The two-armed deity is shown standing on a chariot, driven by a row of seven horses; holds full blown lotus in both of the hands. In Bārsur-image the god is shown wearing mukuta, hāra, kundala, rist-let long boots and a fine drapery. Arun is shown driving the chariot while two mutilated human figures are shown standing on each side at the bottom. The Tirāthgarh image represents the god wearing kavacch, kundala, necklace, vanamāla, hāra,

\begin{itemize}
\item \textsuperscript{32} Mahābhārata, I, 38, 9; III, 3, 60.
\item \textsuperscript{33} Khajurāhō KI Déva Pratisāyen, (Agra) 1967, p. 163.
\item \textsuperscript{34} EHI, I, II, p. 301.
\end{itemize}
embellished girdle, kimita mukuta, decorated drapery and long boots; consorts depicted on each side; seated attendants one on each side are shown at the bottom. The chariot is being driven by Arun. One more defaced mutilated figure of the Sun can be seen amidst the row of Sati stones near the waterfall. Other icons at Maolipadar and Barsur are almost identical to the above mentioned figures.

A syncretic image at Bhairamgarh representing Sun as central figure is noteworthy. This eight-armed deity holding full blown lotuses in his front hands is shown standing on a chariot. Arun, Danda and Pingala are carved below. The iconography of the image will be discussed under syncretic icons.

DEVI-ICONS

Devi-worship was prevalent in various parts of the world from the very remote past. She occupies an important position in Hindu pantheon. The antiquity of Devi-worship may be traced back to Harappa culture, where she was being worshipped in the form of the Mother-goddess, the goddess of fertility. During the early vedic and later vedic period her position was not so important. She came to prominence during the Sutra-period. The supremacy of Devi during the epic period is evident from the Shishmaparva of Mahabharata which narrates Arjun worshipping Durga for victory over enemies. The supremacy of the deity was established by the

time of the purānas. The Devī mahātmya section of the
Markandeya Purāna refers to her many forms. She was called
Sakti in Sakti cult. Saktas regard devī as supreme deity.
The Tantras developed around various forms of Sakti. Devī is
associated with Viṣṇu and Śiva, and is being worshipped by
Vaiṣṇavas as Lakṣmi and by Śaivas as Pārvati.

The tribal coins of Kausāmbi and Ujjayini representing
Gaja-lakṣmi indicate that the Devī-worship gained momentum
during the 3rd-2nd century B.C.

Pārvati

The four-armed image of Pārvati from Bhairamgarh is
remarkable both from the point of iconography and style. The
devi seated on Padmaśāna pose holds dagger, Damaru, Trident
and cup clockwise; wears ear-rings, decorated hara, bracelets
and sari; hairs are tied in front with a triangular crown;
slender waist, pacific face, half closed-eyes. It should be
noted that the devī carries Śiva linga over her head. Linga
is the symbolic representation of Śiva. On the basis of
certain attributes the Devī should be identified as Pārvati.
But, the Viśvakarma sastra and the Pradhanika rahasya
record that the linga should be carried on the head by Mahā-
lakṣmi. In fact, excepting the cup, and the Sivalinga on the

37 I, 89, 35-51.
38 EHI, I, II, p. 375
39 DHI, p. 496.
head the icon varies with the prescription. The Pradhānika-rahasya further states that many other goddesses, known by several names, emanated out of Mahālakṣī, the primary great goddess. This suggests that the image, under discussion, bears a composite character of Mahālakṣī and Parvati. (Pl. XIII, Fig. A)

Lakṣī: Sthanaka figure of a devī carved on a column is shown standing over a double petaled lotus in tribhanga pose. Front right hand held in abhaya mudrā wielding stalked lotus, book and amṛitaghata clockwise in remaining three hands; decked with mukuta, earrings, necklaces, armlets, kankana, anklets, bodice and fine embroidered drapery; beautiful body with graceful contours; oval face, prominent breasts and narrow waist. A pot, resembling with that held in the hand of devi, is shown resting over the lotus seat near the right foot of the devī. The figure bears iconographic features of Lakṣī. As the lotus-seat is supposed to be the asana of Lakṣī the image may be identified with this deity. The pot resting over lotus seat further confirms the identification. (Plate XII, Fig. 6).

40 According to the Pradhānika rahasya Mahālakṣī should hold citrus, mace, shield and skull-cup and should have snake, linga and Yoni on her head. - DHI, p. 496.

41 पूजा पद्मनाथ्यान नृपांभा पूजाःप्रसिद्धताः।।
- पुजा गृहाणांगी, विपक्षाते;
वर्ष्टप तमुःप्रवृत्ता नल्लांसिद्धाते हैं।।
- उपमण्डः

Quoted in EH I, Appendix C, p. 135
Saraswati:

Saraswati, the consort of Brahma, has been referred to in Visnudharmottara, Devi Mahatmya and Agni Purana. She was being worshipped as Jain deity also.

The lone sculpture representing four armed Saraswati comes from Kuruspala. The beheaded devi is shown seated in lalitasana; weilds Vina and kamandala in front hands, rest broken; adorned with graiveyaka, necklace, bracelets, choli and sari; swan carved at the bottom. 11th century A.D. The image partly agrees with the description of Vishnudharmottara and Devi Mahatmya.

Mahisasamardini (Katyayani):

The mutilated image at Tirathagarh represents 10 armed Mahisamardini. She wears mukuta, ear-rings, hāra, armbands, restlets, anklets, a choli and sari. In the left hands, she carries a parasu, shield, bow and arrow, and with the fifth hand catches hold the hair of the demon emerging out of the severed head of the buffalo. The front right hand of the deity thursts a trident in to the neck of the buffalo, while other hands carry a dart, a sword, and two indistinct objects. The devi-figure is carved with the right foot firmly planted on the back of the buffalo. Mahisasura is shown with a shield in his hand, the other hand broken. A small figure of lion is depicted pouncing on the buffalo. The sculpture agrees with the description of the Matsya-Purana. (Plate X, Fig. c).
The other image of four-armed deity seated on a lion is enshrined at Danteswari-temple, Barsura. The goddess is shown dragging the hair of the demon with the front left hand, the back left hand carries shield while the front right and back right hold Trident and sword respectively. Interestingly the goddess wears a garland of skulls in addition to the usual ornaments.

The sculpture at Kuruspala represents four-armed Devi carrying trident, sword, shield and severed head clockwise. Her right foot is planted on the back of buffalo, rest usual. 13th - 14th century.

A mutilated figure of Mahishamardini can be seen in Hanuman temple, near Robertson building at Jagdalpur.

Sapta-Matrikas:

The purānas and the Mahabharata furnish interesting stories regarding the origin of the Sapta-Matrikas. According to the Purānas, devatas sent their Sakti in the form of Sapta-Matrikas to help Siva against Andhakāsura. They helped him to stop the blood of Andhakāsura from falling on the earth, and thus stopped the multiplication of secondary Andhakāsura. The number of mother, in the Varaha Purāṇa, is stated eight as it includes Yogesvari with Brahmāni, Mahesvari, Kaumari, Vaiṣṇavi, Varahi, Indrani and Chamunda.

Two slabs representing Sapta-Matrika panel come from Kumharaward and Barsura. The panel from Barsura representing
seven mothers along with Ganesh and Virbhadra is badly mutilated. Mothers seated on ardhaparyanka pose with their mounts can be seen. The Kumharaward panel represents Sapta-matrikas seated on lalitasana pose in a row with their respective vehicles. The deities are adorned with tired-mukuta, ear-rings two necklaces and bracelets; wearing sari and choli. These four-armed goddesses hold Kamandalu in front left hand, front right held in Abbaya pose. Different attributes are carried by them in their back hands. Brahmāni holds Paśha and Sruka; Maheshwari holds Khatvanga and trident; Kaumari holds bow and indistinct object; Vaiṣṇavi holds conch and discuss, Varāhi holds conch and Paśma; Indrani holds Vajra and indistinct object; the incomplete figure of Chamunda holds cup and shield. 11th century. (Pl. Xiv, fig. A)

Varāhi:

A panel representing Varāhi seated on a tiny figure of buffalo bears interesting feature. The devi with a big belly holds a fish, danda, pāsa and a bowl clockwise. She wears karanda, mukuta round ear-rings, beaded necklace, armlets, bracelets, and sari. The icon accords with Devī Purāṇa and Rūpamandana. So far as her vehicle is concerned, Fish is rarely found in the hands of Varāhi. A few such icons have been reported by Nautiyal and Banerjee.  

42 नाला: वराहपुराण से देवी वाराही का चित्र। 43 Nautiyal, K.P., The archaeology of Kumaon, (Varanasi) 1969, p. 172

44 DHI, p. 507.
Chamunda:

The images of Chamunda, the Sakti of Yama, have been noticed at Barsur. Both the figure represent devi with emaciated body. One of the figures is shown seated over a human corpse (Nara Vahana) holding trident, dagger, cup and munda. She has a terrific face, projecting ribs, flabby breasts, sunken belly and eyes. The figure corresponds with the description of Vishnudharmottara. 45

Dantura:

The other figure from Barsur represents Dantura, a form of Chamunda. The deity is shown sitting on her haunches on a pediment. The emaciated skeletal figure holds indistinct object in front right hand, snake in back right, human skull in front left, back left partly broken; lean pendulous breasts, shrunken belly, protruding ribs, open mouth, bare teeth, sunken eyes and cruel smile on the face. The icon is in accord to the prescription of Vishnudharmottara and Purva Karanagama 46 (Plate xiv, Fig. C.).

Eight-Armed Dancing Chamunda:

The figure of 8 armed Chamunda is enshrined in Sabha-mandapa of Devi temple at Bastar. Eight armed, dancing over a corpse; skeletal figure, pendulous breasts, sunken belly

45 EHI, i, ii, p. 386.
46 EHI, i, ii, p. 386.
terrific face, sunken eyes. Holds dagger, trident damaru and snake in her right hands; front left hand held near the chin; rest of the hands carry cup, khatvanga and snake. She wears Jatamukuta with a munda shown above forehead, kundala, armlat, bracelets, long mundamala a drapery and anklets. 10th century (Plate XV, Fig. A).

SYNCRETIC ICONS:

The feeling of rivalry and jealousy existed among the followers of various sects in early times. Several intellectual made attempts to cultivate harmony and develop liberal attitude towards matters of religious faith. In fact, this rapprochement led to the creation of syncretic icons.

The liberal attitude prevalent during the vedic period can be seen in the hymns of Rigveda. It was believed that there is only one eternally existing principle which is called by various names - EKAM SAT VIPRA BAHUDRA VADANTI. Some of the Dharmasāstras and Sūtras also contributed to this spirit by not praising one particular cult. The Pancāyatana Puja is a sort of worship in which five Brahmancal deities were worshipped in the form of aniconic emblems.

The following passages from the works indicate that the spirit of reconciliation and rapprochement between the divergent sects was prevalent during the time of the epics and purānas.

47 Rigveda, I, 164, 46.
Krisna states in the *Santiparvan* of *Mahābhārata* that —
"when the god of gods Mahesvara is worshipped, the god Narayana, the lord, will also be worshipped; that he who knows and loves Rudra knows and loves Narayana, and that Rudra and Narayana are but one is principle, divided in to two and operating in the world in manifested forms." 48 Similarly, Markandeya says in *Harivamsa*... "There is no difference between Siva who exists in the form of Visnu, and Visnu in the form of Siva.... He who appears as Visnu is Rudra". 49

According to the *Visnu Purana* Siva considers himself as a divided half part of Hari. 50 Further, it records that Rudra born from the frowning forehead of Brahma in the form of half male and half female. Asked by Brahma, Rudra divided himself into two parts - a male and a female. 51 Visnu is also considered as Prakrita Tattva. Visnu is seen substituted in the place occupied by Parvati in the archanārisvāra forms of Siva.

Early foreign immigrants to India played an important role for the growth of cult syncretism, for they had a liberal view towards the different creeds of Hindu religion. The archaeological evidences show that syncretic tendencies were at work from the early centuries of the Christian era, and a number of such icons were carved in various parts of the country.

48-49 *EH* I, 2, I, pp. 53, 54.
51 *EH* I, 2, I, pp. 46, 59.
Hari-Hara-Hiranyakarbhā Pitamaha:

A syncretic icon of circa 1400 A.D. needs special reference due to its unique character. The singleheaded and eight-armed deity standing on a chariot drawn by a row of seven running horses, driven by the charioteer-Arun. Arun having three heads (one of the heads broken) is shown driving the horses with his raised right hand. Arun is rarely depicted with three heads. The central deity is shown wearing Kirita-mukuta surrounded by halo, round kundala, necklace with katubhāmani, graivaya, scared thread, the beaded narrow girdle, a pair of long-boots and a Dhoti. The deity carries full blown lotuses in both of his front hands, rest of the right hands hold Sruke, trident and Śārimha and the left hands Veda, Khatvanga and disc respectively. Out of the six remaining hands, one pair of two hands, one on each side, represent the three deities of the Trinity: Sruke and Veda represent Brahma, and trident and Khatvanga Siva. Viṣṇu is represented by sāmkha and disc. Danda is carved on the left, and Pingala on the right side of the deity.

The syncretic images of Ārāma, Viṣṇu, Siva and Sūrya were introduced during the early medieval period. The Markandeya purana, the Aprajitamrichchha and the Sardasā-tilakatantra refer that Brahma, Viṣṇu, Siva and Sun are Non-

52 Markandeya Purana, p. 109, 71.
53 Apra., 213, 32, 34.
The epics and puranas also include the images of these deities among Dvadasaśadityas. The present image varies with the description of the canons. Neither it is similar to the image of Hari-Hara-Hiranyagarbha, nor it can be identified as that of Hari-Hara-Pitamah. The Aprajitaprīchchha and the Rupamandana state that Hari-Hara-Hiranyagarbha image should be carved with four heads and eight hands in one common body. This should comprise all the four gods i.e. Brahma, Viṣṇu, Siva and Surya. According to the Rupamandana and the Aprajitaprīchchha Hari-Hara-Pitamah should be shown four headed and six armed in one common body. Rao opines that Dattatreya is described in Rupamandana under the name of Hari-Hara-Pitamah and is represented in three different ways in Sculptures.

A few Hari-Hara-Pitamah (Dattatreya) images carved according to the description of Rao have been reported from Halebidu, Ajmere, Sadami and Khajuraho. It is interesting to note that no Hari-Hara-Pitamah icon, carved according to

54 Vedatpadam Caturthyangtham Brahma-Viṣṇu-Sivaṃkaram Sauraya Yogapithaya Manah Padamanantaram Pithmanthro'yamakhyato Dinesasya Jagatpateh Sardatilakatantra, Chap. XIV, 41-42.
55 Apra., 213, 32-34.
56 Rup. IV, 32, 33.
57 Apra., 213, 30-31.
58 Elements of Hindu Iconography, I, I, pp. 251-256.
59, 60, 61 Elements of Hindu Iconography, I, I, pp. 251-256, plates LXXII, LXXIV, LXXIII.
62 Awasthi, R., Khajuraho ki Deva Pratimayen, pp. 128-29, plate 42, Fig. 60.
the description of the Aprajitaprishchha and the Rupamsandana has been found so far. The present image is unique because it represents the four principal vedic gods having a common head. The carving is unique and its prescription is not found in the canons. This syncretic deity should be called HARI-HARA-HIRANYAGARBHA-PITAMAHa. (Plate XV, Fig. V2).

Durga-Parvati:

An icon of devi-bearing composite character figures near 32 pillared Siva temple at Barsum. Four armed devī, seated on ardhaparyanka pose, holds Khadga, Damaru, Trisula and Kapala clockwise; hairs arranged in tired-kirti makuta; adorned with earnings tightly fitted necklace with distinct pendant, Ekavali, beaded graviteyaka with a large central cusp, decorated kankana, armlets, anklets, ornamented payala, embellished thick girdle drapery and a bodice. The devi image with pacific face, high breasts and attenuated waist is carved beautifully. The garment is shown falling down near the toe. Severed heads of demons with side tusks are shown, one on each side, at the bottom.

The composite character of devi has been referred to in ancient literature. The various constituent elements responsible for the formation of the concept of the great composite goddess-Sakti are stated in Durgastotras of Mahabharata and in Devimahatmya of Markandeya Purana. Indicating the composite character of the devi the Markandeya Purana states that:
The Pradakṣiṇikaḥasya also records that several goddesses emanated out of Mahalaksmi, the primary great goddess. Stories related with the destruction of Mahiṣasura are also indicative of devil's composite character. The Vamana Purāṇa relates that Mahiṣasura, along with Chanda and Munda was destroyed by Katyayani, where as the Markandeya Purāṇa records that Chanda and Munda, the generals of asura Śumbha, were killed by Kāli. According to the Yarāhy-Purāṇa Mahiṣasura was slain by Vaiśnavī in Maniśaya mountain. It further narrates that Nanda, the destroyer of Veṭrasura, would be called upon in future to destroy Mahiṣasura. The Padma-Purāṇa states that the demon was destroyed both by Vaiśnavī and by Nanda in Svayambhavamanyavatara and in Vaivasvata-manvantara respectively.

Thus it is evident that one primary goddess was being worshipped in many forms and names. This may be the reason that some of the attributes are commonly associated with icon of all the goddesses. It has been confirmed by the fact that during the Gupta period Durga was being identified as Parvati or Uma.

The image in question bears a composite character of Durga and Parvati as it carries attributes associated with both.

63 Markandeya Purana, Ch. 87, v. 25.
64 BNI, p. 154.
the goddesses. The several heads at the bottom represent either Chanda and Munda or Sumbha and Nisumbha. (Plate X. Fig. C).

Devi:

A Devi-image in village Gudma (about 160 km. South of Jagdalpur - in Kutru forest road) is a marvellous specimen of the composite goddess. The four-armed goddess with prominent breasts and attenuated waist is shown seated on an animal of the fox family; holds dagger, Damru, trident and shield clockwise; the shield in the front left hand is not very distinct. Damru and trident wound by snakes. The Devi wears round Kundala, necklaces, arm-bands,rist-lets, anklets and a Sari. There are four heads on sides near the top and bottom. Heads near the top are of lion and at the bottom are of monsters with side tusks. The headress and crown is half hidden inside the gaping mouth of the projecting face of a monster.

The vehicle of the goddess cannot be identified as boar or as dog because of its long and thick tail. It cannot be identified as donkey also. Accordingly the goddess also cannot be identified as Bhairavi, Jyestha or Sitala devi.

65 "An image in Gurukul University at Hardwar represents an interesting Devi figure seated on a dog in ardha-paryanka pose — As the dog is the mount of Bhairava, it will not be unreasonable to conjecture that the image indicates his consort, Bhairavi", Singh, S.B., Brahminical Icons in Northern India, p. 157.

66 ---; in one variant of the Suprabhadagama text she (Jyestha) is described as 'Kali's wife riding on a donkey', Banerjee, J.N., Development of Hindi Iconography, p. 383.

67 ---Sitala rides on donkey, has such emblems as a sweeping broom and a pitchet, and is adorned with a winnowing fan on her head. Ibid., p. 383.
The goddess bears a composite character and represents Tantric as well as Saiva traits. Though, the artistic execution is not of a very high order, iconographically the image presents a unique type late mediaeval. (Plate XV, Fig.-c)

MISCELLANEOUS ICONS:

The icons of Hanuman, Garuda, Indra, Kubera and Naga may be put in to this category.

Garuda:

Two-armed, four armed and eight-armed Garuda figures described in Silparatna, Sritatva-nidhi, Visnudharmottara Purana and Agni Purana. According to the Adi Parva of Mahabharata Garuda, the vahana of Visnu, represents Sun. This may be the reason that he is associated with Visnu, the god of solar origin. He is known by several names like Garutman, Tarkyana, Vainatayya and Phaniphanabhrta. In the epic literature he is described as the brother of Arun.

In early sculptures he is represented as a parrot-like bird. Garuda is shown as a huge eagle in Gandhara sculptures. During the Gupta-period his figure is carved as a plump bird while in the mediaeval-sculptures he is depicted as a human being with wings and beaked nose. His images may be divided in to two main categories i.e., 1. as the mount of Visnu, and 2. as the capital of a column.
Two forms of Garuda-images have been noticed in Bastar. The image serving as mount of Vishnu are very-very few in number. An image at Kangoli, 5 kms. from Jagdalpur, needs notice the image represents Garuda in anthropomorphic form; seated - kneeling on his left knee, right knee placed vertical, both of the hands held in anjali pose, two partly broken wings. 18" x 12", 11th century.

An image of two-armed seated Garuda is installed opposite Babaji-shrine, Jagdalpur. The Anthropomorphic figure of Garuda is shown with wings in Anjali pose. He wears long-mukuta (a snake depicted at the top of the crown), ear-rings, necklace, sacred thread, bracelets girdle, anklets and long garland. The garland decorated with stylized flowers has a full blown flower with Paraga as central cusp. 13th - 14th century (Plate xvi Fig. A).

Hanuman:

Hanuman, the monkey-god is described in ancient Indian literature. He occupies important position in the epic literature. The antiquity of Hanuman may be traced back to the Vedic period. Vasisakati, the friend of Indra, described in Rigveda has been identified as Hanuman. Hanuman is referred to in Agni, Linga, Skanda, Visnudharmottara, and Kurma puranās in addition to the Siva mahapurana and Srimad-bhagavata.

Interesting stories are found in literature regarding his birth. According to the Brahma-Purana he is the son of Vayu. The story related in Sivamahapurana suggests that he is born out of the Virya of Siva. It is corroborated by a verse of Vrahadharma Purana where Siva states that he will assume the form of monkey and visit Lanka. Mention may be made of the following verse of Linga Purana in this context:

वष्णुवैष्णवं राष्ट्राय: सम्पद्यते ॥ ॥

व्रह्मान्तव्यय वर्णदेव ईशान हसि कंठकै ।

शिवान्त-यज्ञस्तुलिधः प्रवत्तम: ॥ ॥

रिखा देवी जुनेल-का जुनेश्वर सनायबः

वराभरणस्य बुद्धान्त सनायबा सर्वरसम्भ: ॥ ॥

The image noticed at Lamini, 06 kms. from Jagdalpur, is noteworthy. This terracotta icon represents two armed Hanuman in Virabhava. Right foot planted on the head of apasmara Puruså; wielding Gada in right hand mountain in left hand; shown with moustaches. Wears beaded head-dress, necklaces, three graivyaka - two beaded and the third plain, central cusp of the graivyaka is carved in Rudraksha-design; rist-lets and ankllets. The testile is shown in between two

69 Sivamahapurana, Jwala Prasad Mishra, Bombay, Chapter 20, Satpraka Samhitâ, 3, p. 51.

70 Asiatic Society of Bengal, (Calcutta), 1835, Purva khanda, Chapter 20, 26-38.

71 Linga-Purana, Srikrishnadas Kshemaraja (Bombay) 1931, Uttara Bhaga, Chapter 5, p. 251 ff.
thighs. Conical gada is interestingly decorated with three ringlets inter spaced with straight ribs. Long tail shown at the back. 14th century. Terracottas of Hanuman are rarely found. 14th century. (Plate xvi, Fig. 73).

A figure of Hanuman can be seen enshrined in Hanuman temple near Robertson building. The monkey-god is sculptured in Virabhava. The left foot of two armed deity is planted on the back of Apasmara-Purusha. Figure is mutilated. 13th century.

Kubera:

Kubera, the lord of the northern quarter, is being worshipped in Brahman, Jaina and Baudhha pantheons. He has been referred to as Digdhisha in literature. Kubera is mentioned in Atharvaveda as Vaisravana, Yakṣesa Yakṣasaraṇa and Yakṣendra. He has been referred to in Ramayana, Varah Purana, Mahabharata (2, 10, 20; 3, 258, 16), Visudharmottara (ch. 53), Matsya Purana (26, 20-22), Brahatsamhita (58, 57), Agni Purana Anishumadbhedagama, Rupamandana (2, 37) and Aprajtaprischchha (213, 15).

The deity referred to by several names in Hindu literature is mentioned as worshipper of Mahavira in Jaina literature.74

72 DHI, p. 337, 526-29.
73 EHI, 2, II, pp. 533-35.
The image of Kubera noticed at Kuruspal is four armed. The deity seated on lalitasana holds rosary in front right and kamandalu in front left the purse is held in back hands; adorned with kundala, hara, graiveyaka, sacred thread bracelets, drapery and anklets. Five Nidhi (vessels) shown below. The image partly agrees with the description of Aprajtiprichchha, Rupamanana76 and Matsayapurana,77

The other image of Kubera comes from village Bastar. The sculpture placed below the tree near Daru Tarai (a small tank) is headless. Two armed deity seated in ardhaparyanka pose holds purse in left hand, right hand held in abhaya pose. The slightly pot bellied figure is adorned with usual ornaments. 6th - 7th century A.D. (Plate V, Fig. 2).

A mutilated figure of seated Kubera with pot belly and two arms is enshrined in Hamusana temple near Robertson building at Jagdalpur.

Naga-Nagi:

Nagas, the Vyantara Devatas, were being worshipped during the vedic period. They have been referred to in Atharvaveda by several names. The Veda mentions about Taksaka Naga.78 The Mahabharata also refers to Naga Dhrtarastra and

75 Apra. 213, 15.
76 Rupa. 2, 37.
77 Matsya Purana, 261, 20-22.
78 Atharva. VIII, 10, 29.
Manimat. Besides, an account of the encounter of Krishna with Kaliya Naga is given in the great epic. The Visnudharmottara Purana, the Amshumadbheda-gama, and the Silparatna state as to how images of the Naga-deity should be sculptured.

Nagas are referred to in Buddhist and Jaina texts also.

The earliest representation of Nagas have been noticed in the Harappan seals and sealings. Here they are depicted as Kinnara.

So far only two Naga sculptures have been noticed in Baster.

Naga Couple:

The sculpture representing Naga couple in Alingana mudra can be seen in the compound of Balaji-temple, Jagdalpur. The two-armed amorous couple is shown standing. The male has seven hoods. Below the navel they are serpentine in form, and the upper part of the body is human in shape. The couple, adorned with crown, kundala, beaded necklace, graiveyaka, armbands and girdle embraces each other. Male has alkawali falling down on the shoulder. Figure of a snake is carved on the right side parallel to the neck; chauri-bearer Nagi carved in Kinnara form

79 Mbh., IV. 2, 17.
80 Visnudharm. Et. III, Ch. 65, V. 2-3; 42, 16.
81-82 EHI, I, II, p. 556.
83 Vogel, J.P.R., Indian Serpent lore, p. 10.
on each side at the bottom. The image is broken from the middle. The sculpture concords with the description of Silparatna. 84 12th - 13th century A.D. (Plate X V, Fig. D).

The other figure of Naga-deity comes from Danteshwar - temple, Harasura. The two-armed anthropomorphic figure standing in Samabhanga pose has seven hooded canopy over the head; right hand held in Abhaya pose, left partly broken; adorned with small mukuta, round kundala, necklaces, armbandas, ristlets, girdle, draperly and anklets; the Iale of the serpent shown on the pedestal; anthropomorphic figure of female with five-hooded canopy carved on each side at the bottom. The icon partly corresponds with the description of Amsahasadhada-gama. 85

JAINA ICONS

Jaina images were being sculptured from Mauryan period onwards. A Jaina icon at Lohanipur (Patna) belongs to the Mauryan period. According to the traditions Pradyota, the king of Avanti carried away the image of Jivantaswami from Vidhisha.86 Hathigumpha inscription of Khāravela also records that Nanda-rāja (of Magadha) took away the Jaina-image from Kalinga. Thus, it is indicated that Jaina images were sculptured even earlier to the Mauryan period.

84 EHI, I, II, p. 556.
85 EHI, I, II, p. 556.
In the opinion of Dr. V.S. Agarvala, the naked images, unearthed in Harappan sites, testify the prevalence of Jainism during that period.\(^{87}\) In want of corroborative evidence the view does not appear to be plausible.

The iconography of the Jaina Tīrthankaras have been described in Brihatsamhita, Aparajitaprichchha, Rupamandana, Devtamurtiprakaraṇa, Abidhanachintamani, Samarāṅgana sutradhāra, Pratistha Saroddhāra and Tiloyapnātī.

Only three Jaina icons have been noticed in Bastar.

**Parsvanatha:**

The figure of Parsvanatha, installed near the entrance of Bodhra-fort, is shown seated in Padmasana pose over a Simhasana. Both hands of the deity are placed upon his lap in dhyāna mudrā. The figure is canopied by a seven-hooded cobra, a small human figure is shown seated on the snake-hood; one Chauri-bearer in tribhanga pose is carved on each side of the central figure; chakra flanked with lions at the bottom, flying Gandharvas bearing garlands are shown on each side at the top. (Plate XVII, Fig. A).

**Rigabhanatha:**

The figure in worship is enshrined in a hut-Matagudi at village Retawand-a. Retawanda is located at the distance of

---

\(^{87}\) Agarvala, V.S., Prachina Bhartiya Murti Vigyan, p. 211.
06 kms. from Bastar.

Two-armed image seated in Padmasana pose on a Simhasana, dhyānamudrā, hands placed one upon other on the lap; long ears, long arms; decked with beaded headdress, srivatsa on the chest; bull seated below the seat; one chaṇḍi-bearer on each side below; chakra flanked by lions at the bottom; flying Apasaras holding stalked lotus carved on each side near the head; a seated male figure at the top is being coronated by elephants. 10th century A.D.

An image of Tirthankara is installed on the platform of Hanuman temple near Robertson building. The headless two armed figure is seated in Padmasana pose, dhyānamudrā, over a Simhasana. A male figure in tribhanga pose is depicted on each side; a chakra flanked by lions with one bearded devotee in Anjali pose on each side at the bottom. 12th century. (Plate XVII, Fig. B).

Conclusion:

The region of Bastar is too rich so far as the sculptural wealth is concerned. Indeed, the number of early sculpture is very meagre. It appears that before the advent of the Naga-rule there was no paramount power of stability to patronise sects and artisans as well. It may also be conjectured that probably sculptures were being made of perishable material like clay in early times.
From the 11th century onwards (with the advent of the rule of Nagavamsa) a large number of images are sculptured. The Naga-dynasty had its sovereignty over this region for more than three centuries. During their rule the region witnessed stability and prosperity. The enlightened and liberal Naga kings of Bastar were the great patrons of art. Saivism, Vaisnavism, Saktism and Jainism flourished simultaneously under their patronage.

The art of Bastar shows influence reaching from all directions. Primarily, it bears central Indian - particularly Kalachuri - traits. The impact of Orissan art can be seen in the sculptures and shrines of this region.

The Jaipur in Orissa (regarded as Virjakestra) an old centre of Tantric worship, adjoins Bastar. A large part of present Jaipur region was included in former Bastar state. Impact of the art of Jaipur region is clearly visible in Sakti icons of Bastar. Head-dress (Jata-Jute arranged in tiers) and full blown lotuses held at the higher level than the shoulders (in Hari-Hara-Pitaman-icon) are some of the features which indicate South Indian influence. The impact of the Chalukyan art can be seen in the temples of Bastar.

Saivism was dominant during the Naga-reign, though worship of the deities belonging to other pantheons was also prevalent. Stray icons of Jain deities, found in very mutilated conditions, suggest that Jainism was also prevalent in mediaeval Bastar. Traces of Buddhism have not been found so far.