CHAPTER VI

RELIGIOUS CONDITIONS
The Bhauma-karas and the Somavamśīs (736-1110 AD) contributed a lot for the enrichment of different religions and religious sects particularly of Buddhism and Śaivism. The rulers of these two royal families were tolerant and liberal-minded and due to their patronising zeal various religions flourished together. The Bhauma-karas and the Somavamśīs were staunch advocate of Buddhism and Śaivism respectively. They rose above religious orthodoxy and held other religions viz- Jainism, Vaishnāvism and Śaktism in high esteem. The rulers of these two dynasties made significant contributions for the progress of religious life of the people. They spent their time and energy for the promotion of all religious sects bringing a cultural synthesis of the Oriya people.

**JAINISM**

Traditional accounts of the Jaina sacred literature and epigraphic evidences suggest that Jainism was a prominent faith of Orissa from the very early time. About the first century of Christian era it obtained the status of a State religion under the royal patronage of Khāravela. The bronze sculptures of Jaina Pantheon discovered from Achutarājapur suggest that Jain faith prevailed in Königoda mandala on the eve of the Bhauma-kara period. The post Khāravela period from (1st Century AD to 7th Century AD) is considered as a dark period in the history of Jainism.
Because of the lack of royal patronage, it was in a declining condition. The Bhauma-karas and even their feudatories are not known to have embraced or patronised Jainism. But even then, it did not die down completely. It existed in a restricted form in some parts of the Bhauma-kara kingdom. The various explorations of images of Jaina Tirthankaras at different places of Orissa such as Akhandalesvara temple premises at Nara-singhpur, and at Hatadiha, all located in the close vicinity of Jajpur in the district of Cuttack, Charmpā and Ayodhyā in the Balasore district, at Jagannāth temple in Baripada of Mayurbhanja district, Orissa state museum at Bhubaneswar and the pracci (Prachi) valley suggest that Jainism flourished in Orissa as a minor religion before the advent of Somavamśi rule. Dr. K.C. Panigrahi is of the opinion that Jainism survived with other religions in Orissa due to the non-antagonistic attitude adopted all along towards Hinduism.

Jainism, which was a lingering creed in the pre-Somavamśi era, became very active and vigorous with the advent of Somavamśi kesharī kings to the politics of Orissa between 10th and 11th century AD. It got a new impetus probably as a result of the royal patronage extended to it by the Somavamśi king Udyota Kesharī (1040 AD to 1065 AD). This is corroborated by epigraphic and iconic evidences. Udyota-Kesharī is the last king of Soma dynasty who paid
attention for the renovation of religious institutions
and he was most probably influenced by the Jaina Sramaṇa Śubhachandra who visited his capital. An epigraph of the time of Udyota kesharī, indicates that in the 18th. regnal year of this king a Jaina devotee, Śubhachandra by name visited the capital as a pilgrim and he was the famous disciple of Acharya Kulāchandra. The inscriptions indicate that Udyota Keshaṇī was a patron of Jainsim.

The three short inscriptions found engraved inside the Lalatendu Kesharī Cave and the Navamuni cave of Khandagiri hill near Bhubaneswar attest the building activities of Jainas during the Somavamsī rule. The inscriptions give evidence that the present hillock of Khandagiri was known as Kumāra parvata during the Somavamsī rule in Orissa. It further reveals that charitable works such as clearing of the wells for providing drinking water to the Jaina ascetics and establishing images of twenty-four Tirthan-karas inside the above cave were undertaken by Udyota-kesharī. Besides the Jaina activities in Khandagiri caves, Jainism had its impact in the nook and corner of Orissa. This fact is corroborated by the discovery of sculptural representations at different places of Orissa during Somavamsī rule. These places are Ayodh yā and Charāmpā of Balasore district, Podasingidi of Keonjhar district, Jajpur and Adasapur in Cuttack district, Pāñchagaon and Bagalpur of
Puri district and Nandapur, Chatua, Subei, Kachela, B. Singhpur, Charamula, Kamata, Jāmunada and Jaypore town of Koraput district and Khiching in the district of Mayurbhanj. Though the Somavamsīs were devout Saivites, they tolerated Jains to accommodate in the Kingdom and owing to the non-antagonistic attitude of Somavamsīs, Jainism was not in a state of decline during the period under study. In some temples, the Somavamsīs had allowed Jaina images to be installed and in the Śiva temple of Muktesvara at Bhubaneswar, as it is seen a number of miniature Jaina images have been inscribed. These figures together with Gaṇeṣa and a small figure on the left hand wall are now worshipped as Pārśvanāth along with other Tirthankaras in the Muktesvara temple at Bhubaneswar.

Three Jaina figures are found to have been installed in the Hanuman Cave or Triśula about twenty yards distance to the south of this cave. This cave, as it is believed, belonged to the 8th.- 9th. century AD. Out of three figures the first one's right hand is held by a child standing on the pedestal beneath. The other two figures are nude and probably represent Rishavadeva, the founder of Jainism (First Tīrthaṅkara). Further we find a group of Jaina images of the Digambara sect in the Lalatendu Keshari or Singh Raja Cave on the Khandagiri hills. The
time to which this cave belonged is not yet known. It appears that it was built in the medieval period, probably during the reign of Udyota Keshari. The Jaina images belonging to Digambara sect have been installed on the Khāṇḍagirī hills. This indicates that Jainism prevailed during the period under study.

**BUDDHISM**

Orissa is one of the few provinces in India which played an important role in the growth and development of Buddhism until modern times. From the inscriptive and archaeological sources it is evident that Buddhism expanded its hold on the religious life of Orissa after the Kaliṅga war of Aśoka. The Aśokān age instilled into Buddhism a new spirit and vigour. The life of Devanāmāpriya is a great dedication to the cause of Buddhism. Under royal patriage of Ashoka, the golden age of Buddhism ushered in the history of Orissa. Before the Kaliṅga war Buddhism was a lingering creed and after the war it became a world-wide religion. It had to cross the territorial limits of India and rapidly brought under its bosom the foreign lands. Vigorous missionary zeal and active imperial patronage made Buddhism to cross the territorial limits of India and the neighbouring countries felt the essence of Buddhist gospel.
Buddhism suffered a terrible setback in the first century B.C. with the emergence of Mahâmegha Vahâna dynasty under emperor Khâravela of Kaliṅga who was a Jaina by faith though he was not a religious bigot. Again the emergence of Kushâna dynasty under Kanîska, the heyday of Buddhism began in India. The monks of Mahâyan Buddhism started their hectic activities in the length and breadth of the country.

The Śailodbhavas of Koṅgoda who ruled before the Bhauma-karas of Toṣâli, were advocates of Brâhminical Hinduism. During their rule Buddhism did not make any headway in Orissa. It was a faint religion in Koṅgoda Maṇḍala due to the pro-Brâhminical policy of the Śailodbhavas. There is no doubt that Buddhism was in a flourishing condition in northern Orissa even in the pre-Bhauma-kara era. Northern Orissa which was a part of Harsha's empire came under the influence of Buddhism. The accounts of Hiuen Tsang reveals that Buddhism was in a flourishing condition in certain parts of Orissa.

The emergence of Bhauma-karas, in the early part of eighth century AD marks an important epoch in the political and religious history of Orissa. The reign of the Bhauma-karas witnessed the triumph of Buddhism over the Brâhmanical Śaivism and Vaishnāvism for about a century.
Buddhism got a new impetus under the royal patronage of the Bhauma-karas. Among the Somavamsi kings, Bāḷār-juna Mahāśivagupta the last great king of the early branch of this dynasty was a great patron of Buddhism, though he was a Śaivite in religion.

The Bhauma-karas who ruled over Tosāli for about two centuries came under the spell of Mahāyamic faith of Buddhism existed earlier. The accounts of Hiuen Tsang refer to the Buddhist establishments in Odra (Orissa) inhabited by the monks of the Mahāyan Order. The early Bhauma-karas were devout worshippers of Lord Buddha. The Neulpur Charter reveals the Buddhist religion of the first three kings, Ksheman-Kara, the founder of this dynasty, has been referred to as the lay worshipper of Lord Buddha (Paramopasakanugate). Śivakaradeva I who is considered to be the first great ruler of the family, was a devout worshipper of the Buddha and bore the epithet of Parama Tathāgata. And his successor Śubhakara I was a Parama Saugata. Further Śivakaradeva II was adorned with the Buddhist epithet of Saugataśrava. All the above kings not merely professed the faith but took active interest for the furtherance of Buddhism. The Dhenkanal plate of Tribhuvana Mahādevī I mentions that "her predecessors had expended the treasures of their vast empire on religious
propaganda in order to enlighten their country and others who decorated the earth by constructing in unbroken continuity various mathas, monasteries and sanctuaries\textsuperscript{17} which were like the stair cases to the city of Purandara\textsuperscript{a}.

The two Boud plates of Prithivi Mahadevi alias Tribhubana mahadevi II in their identical statements credit Subhakaradeva I as a great builder of Buddhist Viharas and monasteries.\textsuperscript{18} Among the later Bhauma-kara kings Sivakaradeva III was a patron of Buddhism. His Talcher plate dated 835 AD mentions his gift of a village named Kallani in northern Tosali for the worship of Buddha Bhattaraka- at the request of a Rana Vinita Tunga.\textsuperscript{19} Thus under the royal patronage of the Bhaumakara rulers Buddhism flourished in many regions of Orissa specifically the city of virja (Jajpur) and its surrounding areas. Many Buddhist Shrines, Mathas and Sanctuaries sprang up in the above places. The Sculptural representations of the Mahayana faith of Buddhism along with Matrika images belonging to the 8th and 9th century AD are found even today in Viraja Kshetra.

The early Bhaumakings devoted themselves for the spread of Mahayana Buddhism. Sivakara I had deep faith in the Sovereign law and followed the practice of Mahayana.\textsuperscript{20}
The Buddhist faith of Śubhākara I is further known from the Terundia plate\textsuperscript{21} of Śubhākara II which states that he was a paramopāsaka. The said charter also informs us that Śivakara II, the fourth king was a Sugataśrayaya or discipline of Sugata (Buddha) and that Śubhākara II, the sixth king was a Parama Saugata or devout worshipper of Sugata (Buddha)\textsuperscript{22}.

The reign of the Bhauma-karas may be regarded, to some extent, the golden age of Mahayana branch of Buddhism. Due to the patronage of these rulers Mahāyana Buddhism reached the pinnacle of its glory in Orissa. The Bhauma-kara ruler also witnessed the phenomenal evolution of Buddhism from Mahāyana to Vajrayāna.

In the Lalitagiri, Ratnagiri and Udayagiri of Asia ranges of Cuttack district a large number of images of Buddha and Bodhisattavas belonging to the period of the Bhauma-karas have been discovered. They indicate that Toṣali was the citadel of Mahāyāna and Tāntric Buddhism under the patronage of Bhauma-kara kings. A seal of Ratnagiri Mahāvihara (University of Ratnagiri) discovered here, bears the testimony to a great centre of Buddhist learning at Ratnagiri during this period.

In the later part of the Bhauma-kara rule Tantric form of Buddhism was the most prominent faith of the rulers. As such various tāntric images are found
in different parts of Tosāli. The places are Jajpur and Choudwar in the Cuttack district, Kupāri and Soro in Balasore district, Khicing in Mayurbhaṇja district, and Boud in the Phulabani district. A number of tantric Sādhakas (Monks) appeared in the 8th Century, AD, and made tantric religion widely popular throughout the Bhauma-kara kingdom. Among the Tantric Sādhakas Indrabhuti was the most important who organised Mantrayāna Buddhism into what is called Vajrayāna. His famous work was Jñanāsidhi which treats in a nutshell many leading doctrines and rites of Vajrayāna. In the Jñana-sidhi, Indrabhuti points out that emancipation can be obtained simply by mudra, mantra and Maṇḍala. It can be achieved only when a deeper knowledge of five Tathāgatas or Dhyani Buddhas is attained by the Sādhaka. Thus the Jñanāsidhi is a very important and informative text of the Tāntric Buddhism.

The Somavāṃśīs were the successors of Bhauma-karas of Orissa. The advent of the Somavāṃśīs witnessed the gradual decline of Buddhism in Orissa. In the beginning of the Somavāṃśīs, the position of Buddhism did not change. The early somavāṃśīs due to their conciliatory attitude and secular views, became tolerant towards Buddhism. Bālàrjuna Mahāśīvagupta the last great ruler of early
branch of this dynasty was a great patron of Buddhism. He granted lands to Buddhist monks, nuns and monasteries. The Sirpur stone inscription extols "the lotus feet of Saugata (Buddha) and mentions the construction of a monastery by a Bhiksu named Ananda Prabhā during the reign of Bālārjuna. He also established a sattara (feeding house) for the monks staying in side the monasteries and for the upkeep of that, a white rice field was given together with the supplementary crops grown in it. Further Mahāśivagupta Bālārjuna had shown great respect to Buddhist nuns by donating Vihāra. Some times he donated villages to the community of monks taking vegetables. Village Katasapura in the Tārada-maska bhoga is the best illustration of this donation. Existence of many Buddhist monasteries at Sirpur suggest that Mahāyana Buddhism was the predominant religion of his reign.

During the later Somavamśīs, Buddhism did not make any headway and existed in a limited form due to the predominance of Śaivites.

Two copper plate charters of the Somavamśī dynasty supply us some informations about existence of Buddhism. The Banpur charter of Somavamśī king Indraratha discovered for Achutarājpur mentions that he (Indraratha)
made land grants to a female Buddhist deity named Khadirāveni Bhaṭṭāraka. Sri B.K. Ratha identifies this deity with Tārā of Koṅgoda Maṇḍalā. More over the popularity of Buddhism is also known from the gift of the village by Karnadeva to Rānī Karpuraśrī coming from Solanpur Mahāvihara of Utkaladesha. The village solanpur has been identified with a village near Jajpur on the bank of river Vaitaranī. It was a flourishing centre of Buddhism right from the days of the Bhauṃakaras and it may be presumed that Rānī Karpurasrti must have been a Buddhist. D. Mitra is of the opinion that probably Karpurārī spent her retired life in Ratnagiri Mahāvihāra either as a lay devotee or a bhikhuni and the village was donated to meet her expenses.

ŚAIVISM

Śiva worship has been a powerful integrated force in India since very early times to the present day. The image of lord Śiva discovered at Asanapat in Keonjhar district may be considered as the earliest epigraphic evidence of Śiva worship in this region.

The image is beautifully depicted in the pose of Natarāj with eight hands, of which two are engaged in playing the Vinā across the chest and in another two hands
it holds the serpent over the head. And of the rest four hands one displays the Varadāmudra and the other three hands exhibit the Trisula, aksamāla and dambaru respectively. The image is in naked Urḍhava linga form indicating tāṇḍava dance, with the spirit of revenge, on Dakṣhya Prajāpati, Consequent upon the death of his consort Satī in the sacrificial altar. On both of his sides, his attendants, Nandī and Bhṛukuṭī are nicely represented. This image of Natarāj is the most beautiful specimen of fine art in Orissa.

The epigraphic and inscriptional evidences throw much light on the worship of Lord Śiva in different forms. Hiuen- Tsang came across Pasupatatirthakas at several places. Śaivism reached its high water mark under the patronage of the Bhauma-karas and the Somavāṃśīs. Although the early Bhauma kings were Buddhists, they are known to have paid high regards to Śaivism. An important and popular sobriquet (Abhisēkanāma) of the Bhauma kings was Śivakarađeva which bears the name of Śiva. In 736 AD the Śailodbhava rule came to an end and the Bhauma rule began in the history of Orissa. The early Bhauma-karas were staunch Buddhists and extended royal patronage to it. Śaivism, however, received a setback in the 8th. century AD. In all most all the coins, seals and the copper plates of Bhauma-karas, the figures of couchant bull have been inscribed which gives the testimony of prevalence of Śaivism during Bhauma-kara period. Buddhism as a rival
faith to Śaivism, was not eliminated completely. It continued to exist during Bhauma age as the early rulers of the family held this religion in high esteem and followed a policy of toleration towards it.

Mādhavī devī, wife of Bhauma king Subhākaradeva, constructed a temple after her name and enshrined Mādhavesvara Śiva in it. She also appointed a Śaiva Acharya for conducting the worship daily. Another two male members of the Bhauma family, namely Subhākaradeva IV and Śivakaradeva III, used to bear the epithet of Parama Maheśvara in their records. These two names have been connected with two Śiva Shrines, Kusumēśvara and Lalitēśvara at Jajpur (Virajā) which were evidently Śiva Shrines.

Subhākara IV and Śivakara III bore the Surnames-Kusumahāra and Lalitahāra respectively. Hence with certainly it may be said that both the rulers were devout Śaivas.

Two female rulers Daṇḍī Mahādevī and Vakula Mahādevī were devout worshippers of Śiva. Daṇḍī Mahādevī declared herself Parama māheśvarī in her records. Her kumurāṅg charter registers the gift of a village to some Brāhmaṇas who clung to Śaivism. Vakula Mahādevī too was a sincere follower of Śaivism as she used the title Parama māheśvarī in her charter. The Hindol plate of king
Subhākaradeva III records the donation of a village Naddilo in Uttar Toṣāli for the worship of God Vaidyanath Bhaṭṭāraka enshrined in the Pulindeśvara temple constructed by Pulindarāja. Two Boud charters of Bhauma reigning queen, Prithivī Mahādevī (AD. 894) record the grant of village for the worship of Umā-Maheśvara installed in the temple of Nanesvara Śiva built by Śāśīlekha in memory of her deceased father- Nānna. Thus Śaivism was the prevailing faith of the later Bhauma Monarchs.

Apart from this the Śaiva temples at Ekambra Khetra namely the temple Śīśīresvara, Märkandesvara and Taleśvara assigned to Bhauma- kara period. On iconographic grounds, the temples indicate the prevalence of Śaivism during the period under study. The image belonging to Lakulisa sect has been represented on the southern walls of the temple. The sculptures relating to some incidents of Śiva's life have been also depicted in the roof of Jagamohana. The two sons of Lord Śiva are found to have been installed in the Vimāna. The front facade of the Sikhara contains a number of images of Śiva such as Ekapada and Natarāja. The Śaivite images of Pārvatī, Ardhanārisvara and Natarāja are seen in Märkandesvara temple.
The image of Natarāja finds representation in both the temples of Śiśīresvara and Markandeśvara are identical in character. The sculptures depicted in the Taleswar temple are the reflections of Lakulisa cult of Śaivism having close affinity with the images of Markandeśvar temple. The temple of Uttareśvara in Bhubaneswar and Vahirilingesvara were built by Bhauma rulers. The installed deity in the Uttareśvara temple is a Śiva liṅga where as in the Vahirilingesvara temple were two members of his family (his sons) Gaṇesa and Kārtikeya. Thus Śaivism had exerted a powerful influence over the Bhauma kings of Toșali.

But during the epoch of the Bhauma-karas under the influence of tántric Buddhism tántric practices crept in to Śaivism. Consequently, there emerged a cult of sixty four yoginis associated with the Bhairavas in the 9th. and 10th. century AD. Sri P. Mukherjee was of the opinion that Śaivism attained a paramount position in the 9th. century AD in the wake of Sāṅkarchārya’s visit to puri. He was responsible for the introduction of Śaivite form of worship in the temple of Lord Jagannāth. This incident must have tremendous influence over the later Bhauma-kara rulers who embraced Śaivism in lieu of Buddhism.
Thus all most all the rulers of Bhauma dynasty (except a few) right from Śivakara I to Vakula Mahādevī have extended their support and sympathy which stimulated the growth of Śaivism during the period under study.

At the time of Political ascendancy of Somavamsī kings in Orissa the cult of lord śīva was in progress. The Somavamsī rulers gave a further impetus to it during their reign. All the ruling members of this dynasty as we have seen, had accepted the Śaivite epithet of Paramamaheśvara in their respective charters and official documents. They were strong followers of Śaivism and took the faith to the farthest limit. Śaivism became a religion of the majority of people living in Somavamsī society and dominated their life and thought in a greater way. Śaiva Shrines began to grow in all parts of Somavamsī kingdom. But Bhubaneswar known as Ekambra became one of the main centres of Śaivism not only in Orissa but also in India with the completion of the majestic Liṅgarāj temple which is a fine specimen of Orissan art. Śaivism reached to the Zenith of its development and exercised predominance over other religious sects.

The Somavamsīs, before coming to Utkala were the rulers of south Kośala with their capital at Śīrpur.
The early Somavamsi\'s till the accession of Balarjuna were worshippers of Vishnu.\(^{54}\) His mother queen Vasata was also a follower of Vaishnavism. She constructed the temple of Hari\(^{55}\) at Sirpur during her rule. But from Balarjuna onwards all the Somavamsi kings without exception were parama mahasvaras.\(^{56}\) It seems that although the ancestors of Balarjuna were Saivites, he accepted Saivism due to the influence of Saiva ascetic Sadasivacharya\(^{57}\), who visited Kosala during his time and converted him into Saivism. After that he assumed the title of Parama Maha\'svara instead of Parama Vaishnava.\(^{58}\)

The form of Saivism that received the royal patronage of Balarjuna was the Matta mayura sect and it had its birth at a place called Matta Mayura in central India. Acharya Purandar\(^{59}\) Swami was its founder. We get an account of this sect from a number of inscriptions\(^{60}\) Such as the Belhari inscriptions\(^{61}\) and Ranod inscription.\(^{62}\) The Sailodbhavas were the followers of this sect.\(^{63}\) This sect of Matta mayura became dominant in western Orissa with the rise of Acharya Gagana-Siva in the last quarter of 9th Century AD.\(^{64}\) Gagana-Siva selected the place, Ranipur-Jharial, situated in the district of Bolangir, for religious activities. He received the patronage of Somavamsi king Mahabhavagupta
Janamejaya I (c. 845-885 AD) and constructed there the temple of Somesvara. The place came to be known as Soma Tirtha. It in course of time developed as one of the greatest Śaiva Pilgrimage of Orissa.

The Lakulīśa form a Śaiva sect became more popular during Somavāṃśī rule in the coastal plain of Orissa. But the Lakulīśa-Pāśupata sect found its way to Orissa during the Śailodbhava period. A large number of figures of Lakulīśa are seen in various mudras in the Muktesvara temple. The rulers of Somavāṃśī dynasty not only constructed temples to install lord Śiva but also took various steps for the rise and spread of Śaivism. They had strived hard to make the religion most popular. They liberally granted villages to Śaivite temples, priests, Brāhmaṇas and Śaiva ascetics. Bālārjuna granted a village to Lord Iśāneśvara installed at Khaḍi-rapaḍā village for Vali, Charu, Sattra, Nivedya and for the repair and maintenance of the structure in response to the request of Śaiva ascetic, a disciple of Pramatha-charya, whose preceptor hailed from the Pañcha Yajña topovana in the Dvaitavana forests. The charity was endowed through the Brāhmaṇas of Vaidya Pādraka, which was made tax free and exempted from all sorts of oppressions.
The Somavamśī kings encouraged the Brāhmaṇas to come from outside and settle down in Orissa for preaching and propagating Śaiva doctrine and philosophy among the people. Liberal land grants were made for their settlement in Orissa. As we have seen earlier that Yayāti Keśarī (Yayāti II) had performed ten horse sacrifice at Jayātinagar (Modern Jajapur town) situated on the bank of river Vaitaranī, and invited ten thousand Brāhmaṇas from Kanauj to perform the Yaṅja. A ghat, known as Dasāswamedhaghaṭā, still exists at Jajpur with historic significance to commemorate that event of this period. The Somavamśī period also witnessed to presence of Śaiva gurus who explained the Kernel of Śaivism among the people. The most important among them sadasivacharya Sadhyasivachārya and Prathamāchārya. These Śaiva ascetics played an important role in the sacrificial ceremonies and maintaining free feeding establishments during the full moon day of Āśādha, Kārtika, and Phālguna. Ascetic gagana Śiva had constructed the temple of Somesvara at Rāṇipur-Jharial in the district of Bolāṅgir and installed Someśvara-deva according to the inscriptions of Gagana Ĉivachārya. The temple has been assigned to 9th century AD by Beglar on the basis of the characters of the inscription. Other Scholars also place it between AD. 850-880.
Out of their religious zeal the Somavamsi kings constructed many beautiful and magnificent temples in honour of Lord Śiva who is the embodiment of the three qualities of Satva, Raja and Tama of the whole universe. These temples are Muktesvara, Brahmaśvara and Liṅgarāja which have got a high place in history of Indian art and architecture. The temple of Muktesvara has been described by Fergusson as the gem of Orissan architecture and by R. L. Mitra as a charming epitome of the perfection of Orissan architecture. This temple was built by Jayati I. It is regarded as the ancestor of Brahmaśvara temple, which was built about 1060 AD. But K. C. Panigrahi thinks that the Muktesvara temple was built about a century earlier, i.e. the beginning of Somavamsi period. But whatever the date as regard to its construction may be, it was unquestionably built by Jayati I who assumed the title of Parama maheśvara or devout worshipper of Śiva in the pātna museum plates. After his conquest of the coastal tract, he very often visited Ekāmbra, which led to the construction of Muktesvara. The temple Muktesvara has greatly inspired the modern scholars. The Policy of toleration in the field of religion paved the way for the representation of Buddhist Avalokitesvara and Jaina Tirthankara figures on the body of Muktesvara temple at Bhubaneswar.
Another temple of great architectural design known as the temple of Indresvara was probably built by Indresvara in the first quarter of 11th century AD. Its modern name is Rājārānī temple. It is really mysterious that this magnificent shrine does not have any deity in its sanctum. The two figures on the door Jamb of its Jagamohan wears Jatamukuta, a garland of skulls and a cobra which indicate the prevalence of Matṭamayura sect in Orissa during the Somavāṣi rule. On the lintel of this temple an image of Lakulīśa with his four disciples on the side panel has been depicted. The scenes of Linga worship are carved in this temple also.

Udyota Kesari, son of Chandīhāra Yayāti I enjoys a prominent position in the history of Saivism in Orissa. Saivism reached to the epogee of power during his rule. He gave impetus to Saivite art and culture. In tradition and literature, he is often confused as Lalatendu Kesari and spent lavishly from the royal treasury for the excavation of rockcut chambers at Khaṇḍagiri for Jaina monks and the construction of temple of Brahmeśvara under the inspiration and pious wishes of his mother kolāvatī as well as the gigantic Liṅgarāja which has close affinity with the temple of Brahmeśvara in various ways. From the mythology we know that the temple of Brahmeśvara was constructed by Visvakarma in obedience to the
injuction of Brahma and hence the name of the temple is given as Brahmesvara. It is a Pancharatha type of temple consisting of Vimana and a Jagamohana. It stands on a plinth and surrounded by both in side and outside by two compound walls. The inner compound has four temples at four corners. The images of Lord Siva both in the form of a lingam as well as in human form has been depicted on the walls of the temple. The sculptural representations on the walls indicate that Mattamayura School of Saivism prevailed during this period. Siva holds a trident, dambaru and akshamala in his hands, he wears a garland of Skulls. This representation is called Ekapada Bhairava. Besides this other sculptural depictions are of Ajaika-Pada Bhairava, Andhaka Vadhamurti, Nataraja and Ardhanari-svara. The peculiarity of the temple lies in the fact that both Saiva and Sakta deities have been depicted on the temple walls in their terrific form which indicate the influence of Tantricism over Saivism. Bhavadeva, the tantric preceptor of Udyata kesari must have exerted tremendous influence over Saivism.

The temple of Lingham is the most important temple in its structure and is still in religious use. It stands on a compound measuring 520' in length and 465'(feet) in
breadth and rising to a height about 180 feet. It is regarded as the most magnificent Śiva temple not only in Orissa but also in India. Probably this massive shrine was built in place of the old built by Śaśānka*.

It is considered to be the holiest of the Orissan Śaiva temples. Though Lord Śiva is worshipped in human form in many temples, in the temple of Liṅgarāja he is worshipped in Liṅga form. The sanctuary is situated in the middle of a large quadrangular court enclosed by massive walls. Many other subsidiary structures cluster round the sanctuary pile. As stated in the inscriptions, the Somavamśi king Yayāti II started the construction and it was completed by his son Mahābhavagupta Udyota Kesārī during the middle of 11th century AD. With this Śaivism reached the pinnacle of glory in Orissa.

During this period Śiva was worshipped under various names and forms by the devotees of Lord Śiva. The inscriptions and charters of the period suggest various names of Lord Śiva such as Brahmeśvara, Mukteśvara, Maḍanartī Isāneśvara, Gandhesvara, Sambhu and Kirttiśvara. The image of Śiva in dancing posture of Natarāja is found to have depicted in the Bhubaneswar temple and other images of fighting Śiva in the Mukteśvara temple. In the Liṅgarāj temple under the huge amalaka are found beautiful four armed seated figures of Śiva.
The rule of the Somavamśi Monarchs is famous in the religious history of Orissa due to the emergence of cult of Hari (Vishnu) and Hara (Śiva). Equal status was given to Hari (Vishnu) with Śiva by the Śaivites. This cult is found representation in the Liṅgarāj temple of Bhubaneswar. The priests who are in service of Lord Liṅgarāj point to a line on the presiding deity, the Liṅga, marking the division of Hari and Hara. The Vāhanastambha infront of the temple complex contains the figures of Garuḍa in addition to Nandi or the bull, the mount of Śiva. Hari-Hara cult which was evolving slowly right from the fifth century AD reached its zenith in the temple of Liṅgarāj in the eleventh century AD. Shrines through length and breadth of Orissa give the testimony that Śaivism attained highest position in the religious field during the Somavamśi period.

At about 1110 AD, the Somavamśi rule came to an end and Utkal was occupied by the Gaṅga king Chodagaṅgadeva. In the beginning Chodagaṅgadeva was a devout worshipper of Lord Śiva and in the later part of his life he changed his conception of religion and called himself Parama Vaisnava. It is Chodagaṅga-deva who takes the credit of maker of the temple of Lord Jagannāth at Purī. After this, the cult of Lord Jagannāth became all
pervading over the religions of Orissa and Śaivism had to make a compromise with the cult of Lord Jagannāth for survival. During the Ganga rule attempts were made to reconcile Śaivism with Vaishnavism. Sterling in "Accounts of Orissa" (1822) has recorded that according to Orthodox interpretation the three images, Balabhadra, Jagannāth and Subhadra respectively represent Śiva, Viśnu and Durga. Hereafter the Śivalinga at Līgaraj temple came to be known as Hari-Hara. The distinction between Śaivism and Vaishnavism gradually dwindled down and Lord Śiva was personified with Lord Viśnu.

**VAISHNAVISM**

Like the other religions Vaishnavism alias Bhāgavatism has been a dominant faith in the religious and cultural life of Orissa right from the ancient time up to the modern age with some ups and downs. Before 5th Century AD this faith of Vaishnavism, so to say, was shrouded in obscurity. The epigraphic evidences suggest that Vaishnavism had its rise in Orissa in 5th Century AD. The Māthara kings were, no doubt, Parama bhāgavatas and devoted worshippers of Lord Nārāyana. But after them Vaishnavism declined in the South and Śaivism became more dominant and popular.
In the western part of Orissa Vaiṣṇavism earned much popularity due to the patronage extended to it by the Nalas and the Sarbhapuriyas. The Podagarh stone inscription states that Skanda Varman of Nala dynasty constructed the foot prints of Vishnu and offered prayer to Vāsu deva. The Sarbhapuriya king Mahārāja Sudevarāja, in his Araṅg plates describes himself as parama Bhāgavata. The Pāṇḍuvahāsīs, who replaced Sarbhapuriyas from power in south Kośala were also staunch devotees of Visnu. In the Rājim plates, Tivara deva, the over lord of whole of Kośala, is described as Parama Vaiṣṇava. But Mahāśīvagupta Vālārjuna adopted a title of Parama Maheśvara in his Lodhia plates and gave a death blow to Vaishnavism. Inspite of the rapid growth of Śaivism during the Bhauma-kara and the Somavāṃśī period, Vaiṣṇavism was not neglected as they were liberal and tolerant. Under the patronage of two Bhauma queens Tribhubana Mahādevī I and Tribhubana Mahādevī II, Vaiṣṇavism became a force in the religious life of Orissa. The huge image of Viṣṇu in sayana (recumbent) posture found at Sarāṅg and Bhimkund in Dhenkanal district have been assigned to Bhauma period. Dr. H.V. Stietencron supports the above fact and holds that Vaiṣṇavism was brought to Orissa from the west. He further, opines that the twin temples of Nilamādhava and Sidhesvara at Gandhārādi near Boud were built during Bhauma-kara.
supremacy and the Bhanjas corroborate the prevalence of Vaisnavism during the 8th. and 9th. century AD. Tribhuvan Mahadevi I in her Dhenkanal plate mentions herself, as Paramavaishnavi or devout worshipper of Lord Vishnu. The Talcher plate of Subhakara deva IV describes her as a devotee of Hari, that is Visnu. The Baud plate of Prithiv Mahadevi alias Tribhubana Mahadevi II mentions herself as parama Vaisnavi or one intensely devoted to Lord Visnu. Santikara deva II also appears to be a follower of Vaisnavism. That was the precise time when the Mahayana sect of Buddhism was assimilated to certain extent in the Saiva-saktta and Vaisnava cult of Hinduism. The reign of Dandi Mahadevi marks a compromise between Buddhism and Vaisnavism in Orissa and ultimately both the religions found their immersion in the great cult of Lord Jagannath.

Among the feudatories, the Bhanja kings showed their devotion to Vaisnavism as evident from their records. We find a number of this dynasty professing devotion to Visnu. Satrubhanga and Ranga Rangabhanga took the title of Parama Vaisnavas in their charters.

Vaisnavism was a predominant faith of the PANDU vaismis or the Somavamsis of south Kosala in the 7th and 8th. century AD. Some of the early monarchs of Kosala
were devout worshippers of Viṣṇu. Tivaradeva and his son Nāmnarāja adopted the epithet of Paramavaiṣṇava. The Śirpur stone inscription reveals that Vāsatas, wife of Harshagupta, and the mother of Mahāśīvagupta Bālārjuna was a great devotee of Lord Viṣṇu. Her inscription of Śirpur opens with devotional utterance "Oh Namḥ Purusottamāya" (Salutation to Lord Viṣṇu). She is credited with the construction of the temple of Laxmana dedicated to Anantasayi Viṣṇu. The door Jambs of this temple also contain the figures of the Daśāvataṭāra Pantheon. The Avatāra cult, which was developed during Somavamśī rule finds illustrations in the Rājivilochan temple complex of Rājim. Varāha Avatāra of Viṣṇu has been beautifully depicted in the Rājiv Lochan temple and Ramachandra temple at Rājim. The sculptural of Nrisimha (both benign and terrific aspect) have been exhibited in the subsidiary shrines of the present Narsimhanath temple in the district of Sambalpur and Śirpur temple. Vāmana Avatāra of Viṣṇu (dwarf incarnation) finds representation in a small figure on the door jambs of the subsidiary Badrinārāyan shrine at Rājim. R.D. Banerjee in 1929 states that incarnations of Viṣṇu like Vāmana, Mastya, Kurma, and Varāha are seen in the Nilamādhava temple of Gandhaḍādi near present Boudha sub-division of Phulbani district.
The epigraphic records and the sculptural representations indicate the existence of Bhāgavatism in which the supreme deity is lord Krishṇa during the Somavamśī rule in Kosāla. The cult of Lord Krishṇa is amalgamated with the cult of Nilamādhava which is installed in the Nilamādhava temple of Gandharādi.

The cults prevalent in south Kosāla, move around the great cult of Lord Jagannāth of Puri. It is certain that the Somavamśīs who came to Orissa in the 9th century AD, brought the cults from the western Orissa to the eastern Orissa. The Gandharādi temple is known as Gandhatopati in the Somavamśīs records. Gandhapati was the capital of Khīnjalimaṇḍala, conquered by Janamejaya I. It is seen that he showed more devotion to Lord Nilamādhava after the conquest. Prithivīmahādevī, the daughter of Janamejaya I was a parara Vaisṇavī. It is apparent to mention that Prithivīmahādevī developed her devotion to Lord Nilamādhava, before her marriage to the Bhauma king Subhākara. Even after her marriage she continued to be a devout worshipper of Nilamādhava. She prevailed upon her brother Yayāti I, who constructed the Nilamādhava temple at Puri. Modern Puri, where the great temple of Lord Jagannāth majestically stands, is known as Purusottama Ksetra. There is iconographic affinity between the image
of Lord Jagannātha and Lord Nrisimha and their respective cults coincide with each other, which in ultimately resulted in the emergence of Nrisimha-Purusottama worship in Orissa. Popularity of Nrisimha-Purusottama worship influenced Jayāti I to construct the first purussottam temple at Puri under the instructions of Prithivimahādevī.

Thus it is evident that Vaisnnavism was a popular faith of early Somavamsis upto Bālārjuna Mahāsīvagupta who was a devout Śaiva. In one way or another Vaisnnavism was brought to the eastern part of Orissa by the Somavamsis who enjoyed royal power upto 1110 AD. The temple of Indrarath located at Ranīpur-Jharial of Bolāngir district is dedicated to Viṣṇu and can be assigned to Somavamsī period.¹³⁰

¹³¹At different places of Pracci valley a number of Viṣṇu images have been discovered. Econographically and stylistically, the images can be assigned to the Somavamsī rule. These viṣṇu images were locally worshipped as Mādhava (Viṣṇu). The Mādhava worship became popular under the patronage of Gaṅgas who were the immediate successors of the Somavamsīs. Perhaps the Gaṅgas borrowed Mādhava worship from the Somavamsīs. During the Somavamsī period Viṣṇu was worshipped like Śiva in different forms and manifestations. The four
armed Viṣṇu, with attributes of discuss, conch, mace and Lotus and sthanaka pose was the most common among the Vaiṣṇava sculptures of the period. The most important factor in the religious field of Somavamśī period was the growth of Hari-Hara concept which is considered to have been introduced by the Pasupat Sect of Śaivism. Hari (Viṣṇu) and Hara (Śiva) peacefully co-existed. This fact finds illustration in the outer walls of Manibhadreshvara Śiva temple at Bhubaneswar, where the ten incarnations of Viṣṇu have been beautifully depicted. Themes relation to Visnu mythology are found to be represented on the walls of early Śiva temples at Bhubaneswar. This work is not the work of the Vaiṣṇavites but the Śaivites, who excercised paramountcy during the Somavamśī period. Perhaps the Vaiṣṇavites supported the Śaivites to depict such images due to the prevalence of incarnation theory in Vaiṣṇava theology of Orissa. The Dasāvatāra sculptures of Manibhadreshvara temple may be taken as the earliest among Dasāvatāra images found in Orissa.

The famous temple of Lingarāja, which is exclusively dedicated to Lord Śiva by the Somavamśīs indicates the harmony between two sects of Hinduism i.e. Śaivism and Vaiṣṇavism. We find the Vaiṣṇavite symbols of Gada, Padma, Sāṅkha, Chakra associated with the Śiva cult. The Vāhana stamba in front of the temple represents
at its top the images of both Nandi and Garuda indicating a synthesis of Vaiṣṇavism and Śaivism. The image of Mahālaxmi (Wife of Viṣṇu) depicted on the door side at the front entrance of Muktesvara temple also indicates the influence of Vaiṣṇavism over Śaivism.

The Maihar stone inscription assigned to middle of 10th century AD i.e. the Somavamśi rule in Orissa, informs us that Purussottama was located on the sea-shore among the people of Odra. Purī, which is said to be the Purussottam Ksetra emerged as a famous Vaiṣṇava centre during Somavamśi period. During this time synthesis of different religions began, resulting the birth of Jagannāth cult. But Somavamśi inscriptions do not mention about the cult of Viṣṇu, or the worship of Mādhava or Jagannāth or even the construction of any Viṣṇu temple during their rule.

On the other hand Mādalāpaṇji credits Yayāti I as builder of an earlier Shrine for Purussottama at Purī. In course of time, the temple decayed and on the ruins Choḍagangadeva built up the present temple of Lord Jagannātha. We find support about the above tradition from two earliest Ganga inscriptions in Purī. The Dacgoan copper plates of the Rastrakūṭa king Mugdhagonḍala deva, recently discovered, corroborates the above tradition of
Mādalapāṇji. And hence, it is obvious that Vaiṣṇavism made some progress during first phase of Somavamśi rule.

Thus we find that Vaiṣṇavism could not make much headway in Orissa during Bhauma-kara and Somavamśi period. It existed in a restricted form due to lack of royal patronage. Some of the rulers of both royal dynasties were devotees of Viṣṇu but no royal patronage to it as they had shown to Buddhism and Saivism respectively. So, it had limited success during the period under study. During subsequent period i.e. during Gāṅga rule it ascended a higher position in the religious life of Orissa. The spiritual preachers like Rāmānuja, Jayadeva, and Narahari Tirtha advocated and enriched Vaiṣṇavism with their new ideologies. Under the Suryavamśi Gajapati kings, worship of Viṣṇu was identified with the worship of Jagannāth which is the life breath of Oriya people till to-day. This new religious spirit marks the climax of Vaiṣṇavism in Orissa.

SAKTISM

Sakti, the energetic female principle is conceived as the spouse of Lord Śiva. Her association with Śiva had gained more prominence and had become perpetual. Saktism thus, principally refers to the worship of Śiva’s spouse.
In her Soumya (Benign) aspect, she is associated with Siva as Umā- Haimavati or Pārvatī. In her Ugra (terrific) aspect she is found as partner of Rudra or Bhutapati- the Ugra aspect of Siva. The Ugra aspect of Sakti gained much popularity and adoration among the people of Orissa. She was considered as protectress of the life and property of the people. Sakti cult is so popular in Orissa that every village, even individual household, worshipped her either as presiding deity or as the protectress of the particular house or the village whatsoever may be. The wide distribution of Sakti cult indicates its dominant position in Orissa. It is invoked by so many names such as Mahiṣāmardhini Durgā, Pārvatī, Čaṇḍī, Sapta Mātrikas, Chāmunda, Mangalā, Varāhī, Kālī, Vimalā, Charchikā, and Bhagavatī.

We know from Harivamsa\textsuperscript{137} that Devī (Sakti) is worshipped by the Tribal people living in the hills and jungles. To their curious mind the frightful aspect of Sakti appealed the most. As a mark of propitiation, they took recourse to animal sacrifice before Sakti, who was regarded as the Divine manifestation of both virtues and Vices. The Sulkis, the feudatories of the Bhauma rulers, who are probably tribal in the origin, worshipped stambhesvari or Khambhesvari as their Kula devī. The Kalachuris\textsuperscript{138}
probably worshipped Dirindayi as their Kuladevi
Sri Puñja, the Mandalika of Udyota Kesari and a
tribal chief was a devotee of Kalesvari. 139

The most popular tribal goddess of Kosala was
Vindhya Vasini, who is installed in a temple in the son
Valley. Crook has mentioned this deity by the name of
Vindhyesvari, who was popitiated with the bloody
sacrifices by the tribal people. 140 In Western Orissa
Vindhya vasini is the titular deity of the Binjhalis
who derive their names from their original home-land i.e.
the Vindhyas. They had given the name of the deity as
Vindhei. Perhaps, this deity has been worshipped in
western Orissa in the form of Sakti with the Somavamsi
migration (C. 800 AD).

Sakti is believed to have been worshipped in
South Kosala in the form of Mahisamardini during the
pre-Bhauma-kara era. It was the most popular form of
Saktism in India since early times. The sculptural
representation are also found in the temple of Orissa.
Devi is also worshipped in the form of Simhavahini. As
the spouse of Siva, it is depicted in the form of Ardhanar-
iresvara in some temples. The most popular feature of
Devi worships in south Kosala was Khambesvari. According to
the inscriptions (Khambesvari or Stambhesvari) which
existed in western Orissa from the 500 AD. 141 It also prevailed in Trikaliṅga and Kaṅtara under the Tuṅgas and the Bhāṇjas. The Adivasi of these regions of Orissa worshipped Devī in the form of a Khamba (Pillar) without installing any image. The scholars attribute this deity to trival origin. 142 They worshipped either a trunk of a tree or a round earthen stupa as devī. Though Khambesvarī is a tribal deity it has been Hinduised. This conical wooden post is symbolised as Sakti among the people. It is now worshipped in Angul, Barambā and Bāmarā region of Orissa. A close affinity between the iconography and iconological character of Subhadrā and Khambesvarī is observed and the origin of the figures of Jagannāth triad is traced to the figure of Khambesvari 143. The above assumption is corroborated with the fact of association of Śiva (Śidhesvara) and Nilamādhava whose sculptural representations are found in the twin temples of Gandharādi near Boud sub-division in the district of Phulbani. From this syncretism, it appears that the association of Balabhadra (Śankarashaṇa-Śiva) and Jagannāth (Nrisimiha-Nilamādhava) developed in later time. The cult of devī with the grandiloquent title of Bhagavatī Śī Pāñchāṃvarībhadrāṃvikā developed in South Kosāla. During the SomavamŚī period this deity became the tutelar deity of Yayāti-II. The traditional ritual Navakalevara finds its origin in the cult of wooden post and the
followers have been practising the ritual in succession when dual Āśādha falls. In this way South Kosāla of the the medieval times had positive contributions towards the growth of the cult of Jagannāth.¹⁴⁴

The Bhauma-kara period (736 to 948 AD) marks an important stage in the development of Saktism in Orissa. Despite being Buddhists, the rulers of the Bhauma dynasty had showed liberal and tolerant attitude towards other faiths. As a result Saktism flourished during this period by the side of Buddhism. The other two Brāhmanical religious such as Saivism and Vaiśnavism also existed during the age. As such, the Bhauma period is specially memorable for the synthesis of various cults and sects. The thesis and anti-thesis of different religions were blended together and turned into a harmonious whole. Jainism Buddhism, Saivism, Vaiśnavism and Saktism had to loose their separate entities and developed in to a cosmopolitan form of religion.

The Bhauma age marks a definite mile stone in the growth of Sakti tantricism. The Buddhist tantricism known as Vajrayāna included Śaiva and Śakta tantricism, In course of time many tantric Śākta pithas developed in Orissa.
Viraja Ksetra (Jajpur) which was called Guhesvara-pāṭaka during Bhauma-kara period, developed into a great centre of Saktism. The earliest representation of the deity is offered by the two armed viraja or Mahiṣā mardini at Jajpur in the district of Cuttack. It has been a great centre of religion to the pilgrims of Orissa since the time of Mahābhārata and Purāṇa. According to a Kubjika tantra, it is one of the forty-two siddha pithas. The presiding deity of this sacred pitha is Viraja (Sakti) or Durgā who is engaged in killing the buffalo demon with a spear. Dr. K.C. Panigrāhi, places this type of Durgā to the Gupta period. Jajpur is proved to be a great centre of Saktism. Since a number of Mātrkas, which is one of the forms of Saktism, have been discovered at Jajpur and in the surrounding areas, the most important Mātrka image that won to reverence of Bhauma-kara rulers was Chāmuṇḍā which is found lying in different parts of the kingdom. The sculptural representation of Chāmuṇḍā is found to have been installed in a temple at Jajpur near Trilochana temple probably by Bhauma queen Vatsa devī. The date of the image of Chāmuṇḍā is assigned to 8th century AD, according to the paleography of the inscription it contains. The other forms of Mātrkā are Brāhmī Māheśvarī, Kaumārī, Nārāyaṇī, Varāhī and Indrāṇi.
Another embodiment of Śakti cult is Kātyāyanī who was worshipped during Bhauma period. We know from Kālikā Purāṇa\(^{150}\), that God Jagannāth and Kātyāyanī were the presiding deities of Orōra Pitha. The Bhauma queen Tribhuvana Mahādevī in her Dhenkanal charter\(^{151}\) compares herself with Kātyāyanī at the time of her accession at Guhesvara pāṭaka. We are confident that this deity commanded special reverence from the Bhauma rulers and was the most popular during that age. The Bhauma rulers practised Tantrik Buddhism which greatly influenced Saktism and Śaivism and in course of time Tantrik Śaktism crept into the religious life of Orissa. Kātyāyanī which was worshipped during this period is the bright example of Tantrik Śaktism. The Prāchi Mahatmya\(^{152}\) mentions Kātyāyanī as a dreadful goddess of Orissa who finds pleasure in taking meat and wine. The Bhauma rulers had great devotion towards the Tantrik deity and even honoured the sakta Tantrika Brāhmaṇas\(^{153}\) mentioned in Bhakti Bhāgavata.

Bhubaneswar began to grow as a great centre of Tantrik Śaktism during Bhauma-kara period. Śakti worship began in this place first along Śaivism. The vital temple the first sakta shrine, shows in its sculptures a strange combination of Śaktism, Śaivism and Mahāyāna
Buddhism. The temple constructed prior to Bhauma period none contained the image of the Sakta cult as a presiding deity. Dr. K. C. Pani grahi places the temple of Vaital (775 AD) to Bhauma age.154

Goddess Chamunda, the presiding deity of Vaital Temple is locally known as the vetali derivative form of the word vetali, from which the word vaital is derived. Vetala is the spirit with the help of which the Kapalikas or Tantrikas attained sidhi. Hence the temple of vaital popularly known as Kapalini or vetali must have some relation with the Kapalika and tantrika practices. However, it can not be denied that the temple of vaital was a great centre of tantric and Saktism. We find Matrika images in the temple of Vaital in Yogasana pose on full blown lotus with their attributes. The bear headed varahi holds a fish and kuthara in her hands. The most significant feature of Goddess chamunda in the vaital temple is the relationship of the deity with corpse-eaten by Jackals and it has a hood of a snake over the head. It bears such Siva image as Hara and Parvatī, Ardhanārisvara, Harihara, Lakulīsa, Virabhadra, Bhairava and Gajantakārimūrti and such tantrik Mahāyāna images Amoghasidhi, the female deity holding a lily.155 Besides the temple of vaital, four other Sakta temples grew up on four sides of Vindhusarovara tank. The Mohini temple which is probably named after the name of Bhauma queen
Mohini devi is situated in the south and the presiding deity of the temple is Chamunda and the Uttaresvara temple in the North. In the East and the west, two temples are dedicated to deity Chamunda and Mahishamardini respectively. We also find many Yogini temples during the Bhauma age. The sixty four Yogini temples at Hirapur (probably named after the Bhauma queen Hira Mahadevi) near river Bhargavi contains chamunda image which bears characteristics of Bhauma age. The Yogini temple at Ranipur Jhariāl in the district of Bolāngir, Varāhi temple at Chaurāgi, temples at Talmul in Angul, Bānesvara Nāsi near Narsinghpur, Boudh in Phulbani district, Kupāri and Ayodhya in the district of Bālāsore, deserve mention during Bhauma age 156.

In 1953, the 64 temples at Hirapur were discovered by Dr. K.N. Mohapatra. It is assigned to 8th. or 9th. century AD 157. Hiuen Tsang in his accounts states that there were large number of Deva temples in Orissa in the 7th Century AD 158. Some of these centres grew up as centres of Saktism and earned much popularity during Bhauma age.

The architecture of the temple of Vaitāl is greatly influenced by the Buddhist tradition. This Sakta temple had no Sikhara where as the temples built
during Somavamśi rule have got śikharas. P. Brown mentions the influence of Buddhist faith on this Śakta temples. The Surya image on the eastern wall proves the influence of the sun cult on this Śakta temple. The Northern wall of the temple depicts the image of Viṣṇu holding an Aksamāla and a lotus which shows the influence of Vaiṣṇavism on this Śakta temple.

Thus the Bhauma-kara period marks a definite mile stone in the development of Śaktism in Orissa.

Śaktism flourished along the side of Śaivism during Somavamśi period. But there is no great change in the position of Śaktism. In fact during the period of our study Śaktism had a greater influence over the Śaivas, the Buddhists, and the Jains. The idea of female counter parts or Śaktis of Jaina Tirthankaras began to appear in the form of Śāsanadevis from this time. All the Śakta deities of earlier period seems to have prospered well during this period.

The inscriptions of this period speak of the popularity of Śaktism among the people of Orissa. The Somavamśīs though Śaivites in their faith, had special inclination towards Śaktism. The Marāṇjamura charter Yayāti II mentions Bhagavatī Pañchambarī Bhadrāmbikā of
Fattana Suvarnapur as their domestic deity. From this we know that the goddess Bhagavati Pañchambarī Bhadrāmbikā was the presiding deity of Suvarnapur, the modern Sonepur. The Brahmesvara temple inscription mentions the second name of Yayāti II as Chandīhāra, which suggests that he was combination of Chandī (Śakti) and Hara (Śiva). Perhaps he has been given this name as he was the devotee of both Śakti and Śiva. But this may not be accepted as a fact due to lack of other supporting factors. Two queens of Somavamsī dynasty viz-queen Vāsatā, the mother of Bālārjuna Mahāsīvagupta and Kolāvati, the mother of Udyota Keśarī have compared themselves with Pārvatī and Durgā respectively in their inscriptions. According to Bhaktibhagavata Bhavadeva who was preceptor of Udyota Keśarī, was a strong advocate of Tāntricism. Moreover the sculptural representations depicted in the temples of contemporary period speak about the popularity of this cult.

The Mahiṣāmardini Durgā, with ten arms was worshipped during the Somavamsī period and demon Mahiṣāsura is depicted as emerging out of the decapicated trunk of a buffalo. Such images of Durgā are found to have been worshipped in the temples of Somavamsī period either as the presiding deity or the side deity. This category of deities are seen at Bhāṭṭārikā near Bārāmbā, Kanaka Durgā
Like Bhauma-kara period, the Mātrikā worship received a great impetus during this period. The concept of Mātrikās or Divine mothers is the only manifestation of Sakti. The Mātrukās are seven in number and their male counter parts are Vishnu, Kumāra, Varāha, Indra, Brahmā, Mahesvara and others. Bhimaratha or Bhimakesārī of the Soma dynasty has constructed the Sapta Mātrikā images near the Mārkaṇḍesvāra tank at Purī. The Mātrikā images are also found in the places such as at Bhubaneswar in the Muktesvara temple, Belkhaṇḍi in the district of Kalahandi, Jajpur, Salonpur in Jagatsinghpur P.S. in the Cuttack district at Beraboi in the temple of Brahmesvara in the Purī district. They are shown in Lalitasana with a baby in their left laps. But goddess chāmuṇḍā is an exception to it. The Mātrikā images of Muktesvara temple, unlike the mātrikā images of Parasurāmesvara and Vaitāl temples have been presented on an eight petalled lotus carved in the ceiling of Jagamohan with babies in their arms for the first time. This new conception of images was initiated by the Somavamśi rulers of this time. The Chandi images (Sakti) of the temple at Belkhaṇḍi in the Kalahandi district, have been assigned to Somavamśi period.
In the long history of Saktism in Orissa, for the first time, the Mātrikā images are found to be in association with babies. This marks a definite stage of development in the iconography of these sculptures.

A great departure from the previous traditions is noticed in the worship of Mātrukās during the Somavamsī rule. Varāhī one of the Sapta mātrukā images, is not seen to have been worshipped during Somavamsī period. The worship of Chāmunda seems to have faded gradually during our period. The concept of worshipping a single deity instead of a group, was not in vogue during the period under study.

The Yoginīs, who were tantric deities had greatly influenced the religious life of the Somavamsī period. The Yoginīs were attendants on Durga and were generally worshipped as a group of 64 along with Bhairava and Kat-yayanīs. Sanskrit literature mentions Yoginīs as the various manifestations of Durgā engaged in fighting against the demons—Sambhu and Nisambhu^{175}. The Yoginīs or the female authorities emanated from the cult of Gaurī, centred around the esoteric Kaulakāpālika worship. The basic theme of this cult is that the Kāpālikas used to live in spiritual intimacy with the Yoginīs. The esoteric cult of yoginī was introduced in the coastal
Orissa from the central India through western Orissa during the Somavamsi rule. It is not surprising that with the predominance of Buddhist and Brahmanical Tantric practices this esoteric cult appealed to the saktas, who readily accepted and included this cult in to their cult in Orissa. These 64 Yoginis are very rare in India, we find their shrines at Hirapur near Bhubaneswar and Rānipur-Jhariāl in Bolāngir district assigned to the Somavamsi period. Out of 64 Yoginis, the principal seven or eight are regarded as mother goddesses. Thus the worship of sakti seems to have flourished in Orissa during Somavamsi period, it was not as popular as the worships of Śiva which received more patronage. The great number of Śiva temples recorded of Land grants and the mention of the followers of Śaivism bear witness to it. However saktism existed along Śaivism in Orissa.
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