UDAYGIRI
UDAYAGIRI :  
 
INTRODUCTION : -

Udayagiri (The hill of sunrise) lat 20°39' North, Long, 86°15' East) an indispensable component of Assia range of hills in the ambit of newly constituted Jajpur district (formerly in the undivided Cuttack district) was a flourishing and formidable establishment of Vajrayana as is evident from the richest hoard of Buddhist remains yielded from an intensive exploration and the sophisticated seasonal excavations. The potentiality of the site is amply corroborated not only by the sizable bulk of loose Buddhist sculptures and overwhelming number of votive stupas lying scattered all over the hillock right from the so called Dhankandi area in West up to the South Eastern fag end as far as the Mahakala temple site and the Solapuama hill but also by the spectacular brick mounds, when excavated will no doubt yield the substantial remains of the brick built structural stupas and sumptuous monasteries (Viharas). Approached by a horse shoe shaped semicircular valley facing North East with a vast stretched liquid horizon, unparalleled vista of natural flora and fauna, intoxicating panorama of the diamond like dancing waves of the rivers Birupā, Brāhmani and Kelua as well as a romantic topography of an extensive sand beach, the crescent moon like lushgreen and land mark Buddhist hillock (Udayagiri) is naturally barricaded as if
by a garland of an unbroken chain of blue capped hills.

Over looking a net work of rivers and rivulets like Genguti and Kelua in North East, Brāhmaṇi in the North, and Birupā in the East at an approximate radius of two kilometres, the magnificent Buddhist sanctuary can be visited from the Orissan state capital Bhubaneswar through the National Highway No.5 (bifurcated at Chandikhole towards east up to Pāradip) via-Krushnadāspur Ratnagiri Link (Puccā) road at about distance of 90 kilometres, as the crow flies.

The landmark but less known Buddhist site which indeed constitutes a part of the "glorious Buddhist Diamond Triangle compris Sing Laitygi, Ratnagiri and Udayagiri") was foremostly explored in 1870 by Chandra Sekhar Bānerjee, the then Sub-divisional Officer (S.D.O.) Jājpūr. (1) There after, John Beams, the then Collector, district Cuttack, side lighted the lost Buddhist heritage of Udayagiri, illustrating a few photographs of a galaxy of noteworthy Buddhist sculptures in the Journal of Asiatic Society, Bengal (J.A.S.B.) on 1875 A.D. The amateur antiquarian is known to have removed a spectacular hoard of Buddhist sculptures and monuments to Cuttack and kept at the eastern fag end of Ravenshaw College Campus. Particularly noteworthy among those are an inscribed image of Jatāmukuta Lokeśwara, twelve
armed Prajñāpāramitā (Chundā) a beautiful image of Gāṅgā and an exquisitely carved sculptured door frame. John Beams bespeaks:—With the permission of Bābu Rāma Govinda Jagadev, the Zamindār of the estate, I am now engaged in having thus beautiful gateway carefully removed by skilled workmen to Cuttack, where it will be erected in the public garden and taken care of. (2) The removed door frame is alleged to have been shifted to the Pāṭnā museum for its safest preservation and display.

In the year 1927, Rāma Prasād Chandā, the then superintending archaeologist of Indian Museum, cālcuttā, exploring Udayagiri, threw immense light on the most important and informative Buddhist images, publishing a good number of photographs in his famous survey report "Exploration in Orissa, incorporated in the memoirs of Archaeological Survey of India. No.44. (3) Mr. Chandā reiterates that Rāma Govinda Jagadev, the then Zamindār of the estate is alleged to have removed to his personal residence, Kendrāparā, a huge bulk of Buddhist sculptures and votive stupas for the beautification of his palatial campus.

In the year 1928, Prof. Haran Chandra Chakładār, the professor of Cālcuttā University accompanied by Mr. Nirmal Kumar Bose, under took a whirlwind exploratory
field survey at Udayagiri and focussed on the erstwhile affluent Buddhist religio cultural aesthetic heritage of Udayagiri through an informative article entitled "A great site of Mahāyāna Buddhism in Orissa, published in Modern Review, August 1928.(4)

In 1932, Prof. Deva Prasad Ghosh, visiting Udayagiri (Lalitgiri and Ratnagiri) has vividly discussed on the loose and the randomly scattered sculptures of Buddha, the fascinating heads of Buddha, and rare Buddhist divinities of late Mahāyāna Vajrayāna pantheons establishing the highest degree of analogy and the glimpse of similarity between the Buddhist images of Udayagiri (Assiā range of hills) and the prototypes of Jávā, and Borbodur, in South South East Asia through a scholastic article entitled 'The relation between the Buddha images of Orissa and Jávā" Published in Modern Review, 1933. (5)

Following Prof. Ghosh, Mr. Sarat Chandra Chandra, surveying the historic site has shed a glimpse on the haphazardly dispersed Buddhist sculptures at Udayagiri through an important article. entitled "The Early Medieval Sculptures of Utkala" published in Orissa Historical Research journal (O.H.R.J.) (6)

There after, the late lamented scholar, Prof. Nabin Kumar Sāhu, visiting the site in 1958-59 has highlighted the bygone but prosperous Buddhist past of Udayagiri and
illustrated a good number of Photographs of the stray Buddhist sculptures comprising Buddha, Bodhisattva, Jatāmukuta Lokeswara, the sculptured door jamb, and an exceedingly beautiful image of Gangā in his most informative pioneer field work "Buddhism in Orissa." (7)

Subsequently Prof. Prabhāt Kumār Mukherjee surveying Udayagiri (including Lalitgiri and Ratnagiri) has highlighted on the stray Buddhist ruins illustrating a few photographs in the most informative Booklet entitled "The Buddhist Remains of Orissa." (8)

Besides, it is a matter of regret to state that from Udayagiri a large number of Buddhist sculptures have already been removed to the Indian Museum, Sir Āsutosh Museum, Calcuttā, Pātnā Museum, Bihār, French Museums, Pāris and Musiegumet, the British Museum, London and German Museums Leiden and Munich.

In the seasonal year 1985-86, the Excavation branch of Archaeological survey of India (A.S.I.) Orissa Circle, Bhubaneswar, undertaking a systematic and sophisticated excavations Particularly at the Dhānkāndi area, Udayagiri has yielded not only the substantial remains of a huge brick built central stupa, enshrining in four
cardinal directions, the four celestial Dhyāni Buddhas, a
ful fledged sumptuous and structural monasteries (Vihāra
or Sanghārāma) of traditional Chatuisālā type (36X36 metres)
but an overwhelming bulk of the Buddhist images, the
monolithic votive stupas (Arghya stupas), the monastic
(terracotta) seals, sealings, Dhāranis, inscribed stone
slabs, figures, figurines and the notable ceramic hoards.
Particularly noteworthy among those excavated Buddhist finds
are the spectacular colossi of Buddha in different hand
postures (Mudrās), exceedingly rare images of four armed
Jatāmukuta Lokeswara, Manjusri, Jambhala, Vaisravana,
Padmapāni, Vajrasattva, Tārā, Chundā, Hāriti, Vasudhārā and
Aparajitā etc.


The excavated mammoth monastic edifice (Vihāra or
Sanghārāma) of traditional Chatuisālā pattern (9) has been
identified with "Sri Mādhavapura Mahāvihāriy Ārya Bhikshu
Sanghasya" as is deciphered from the monastic (terracotta)
seals and sealings, unearthed. The huge brick built grand and
massive monastic super structure measuring (36X36 metres or 117'X117') a
square is surrounded by a beehive of eighteen number of
habitational cells, a chapel or shrine, enshrining a grand
colossus of Buddha in Bhumisparśa Mudrā, an antechamber
(Antarāla) leading to shrine with special highlight to a
stone paved central courtyard (42'X42') connected by a
sophisticated stone drain (31' X 10'' X 1 ') at the northern fag end the courtyard. The salubrious and spectacular stone drain unlike others, extends beyond the monastery up to half a kilometre touching the extreme northern fag end of the horse shoe shaped valley. The cells approximately measuring 10'6" by 9'9" (3.20 X 2.80 metres) respectively, are flanked by front and the side doors. The excavated shrine multiplied in its back by an extra projection of a brick wall of about 6.05 metres (20 feet) in length, enshrines the magnificent colossi of Buddha in Dharmachakra pravartana Mudrā and Vajrasattwa respectively, besides a grand colossus of Buddha in Bhumisparsa Mudrā at the centre in situ.

The thicknesses of the outer monastic (brick) wall and the partition wall flanking the cells respectively measure 8' by 3'6" (2.40 by 1.10 metres) while an well spacious pillared verandah (8' in breadth) emarginated by the stone kerb with the extant breadth and height of about 3'6" by 2' is encompassing the stone paved central courtyard.

The Eastern wing of the monastery, flanked in the north east, is approached by an enclosure wall. Its foundation reveals the five courses of moulding with an additional slope of brick course so as to bring it to level. The Southern limit of the Mahāvihāra is approached by an
enclosure wall running East West direction. The North Western limit of the monastic wall survives up to an extant height of about 8' (2.40 metres) showing four courses of bricks in the foundation. A particular cell reveals an extra brick projection or a platform called "Kakshyasana" in close affinity to the prototypes at Lalitgiri, Ratnagiri and Nalanda (Bihar) respectively. (10) The cell, already unearthed, is flanked by a facade or a door way as two depressions on the stone slab at the bottom bear the remnants of the sockets exclusively meant for the door leaves. Here it is noteworthy to state that, an overwhelming hoard of monastic seals and sealings yielded so far depict the name of the excavated monastery as "Sri Madhavapura Mahavihariya-Arya Bhikshu Sanghasya" in typical Nagari Brahmi character.

Moreover, the monastery even if closed and barricaded by a lofty brick cordon wall of about 9' in thickness at the North Eastern limit, in the apprehension of the exoteric Vandalism, yet the grand super structure was burnt incandescent either by the orthodox Brahmnicăl Tantric Saiva Sakta fanatics or by the Muslim invaders and bigots, as is revealed through the huge piles of black charcoals, ashes deposited in a sealed cell at the northern fag end of the monastery.
SCULPTURED DOOR FRAME :-

The most remarkable high light of the grand monastic super structure is the exquisitely carved sculptured door jamb of smooth grained reddish brown khondolite erected at the front facade leading to the shrine. The miraculous door frame of about 7'6″ in extant height contrasted by four vertical bands is meticulously chiselled and minutely sculpted with a galaxy of nude semi-divine, dwarfish and climbing grotesque beings (Kinnaras and Kinnaris) the garland bearing bejewelled Vidyādharas, Padmapāni Bodhisattwas, the intricate arabesques, flambouyant creepers, magnificent foliages, delicate floral motifs, the pine apple motifs, a panel of sword men with an exquisite image of Buddha in Bhumisparsa Mudrā at the middle of the lintel, other geometrical scroll works and decorative designs apart from the effigies of the bejewelled Nāgarāja turned active door keepers (Dwārapālas) bearing the bowls of offerings. An exceedingly rare and picturesque door frame wellvies in marvel and exceptionally neat workmanship with the only bluish black chlorite door frame of the excavated monasterily-1 at Ratnagiri and even surpasses from the later in smoothness, elegance, suppleness and euphemism. The excavated door jamb at Udayagiri is no doubt a priceless gem and an wonderful innovation in the annals of the early medieval Buddhist architectural world.
Besides as many as three quadrangular brick mound lying in a row from Mahakala shrine to the extreme South Eastern fag end of the valley bear the remnants of the structural monastic complexes ascribable to the post Guptan period. Noteworthy fact is that, the partially excavated shrine of a huge brick built monastic enshrining an imposing colossus of Buddha in Bhumisparsa Mudra thirty feet away from the Mahakala temple was brought to light by Prof. H.C. Chakladar since 1928. The remaining cells are yet to come in. Particularly arresting is the exquisitely carved sculptured door frame which presumably adorned the entrance gateway of a monastic erected at the Mahakala site. The microscopically chiselled magnificent door frame, already shifted by John Beams and now lodged in the Patna Museum, Bihār, with a perfect state of preservation deserves worth mentioning. John Beams, however presents a vivid description about the amazing door frame in the Journal of Asiatic Society Bengal in following words:–

"The great glory of Udayagiri is the gateway. It consists of two upright slabs of stone, supporting third as lintel. The dimensions are as follows:—Height of opening 5'5", breadth of opening 2'3½" thickness of stone 1'3½". The two side jambs are divided in to bands separated by
grooves 3/4 of an inch wide and 2½ inch deep. The panel or band nearest the door way is carved with a continuous wavy creepers up which human figures are climbing in grotesque attitudes, from the excessively nitambini outlines. They are probably intended for females. The next band has a columnar type, the pilaster of the column is adorned with intricate arabesques and lion heads. The next band is divided into tablets, each of which contains a beautifully carved group of a male and female figure engaged in what I may venture to call flirtation of an active kind. The beauty of those carving is very striking though they are much worn. The size of each tablet is 8"X5". (11)

EXCAVATED BRICK BUILT CENTRAL STUPA AT UDAYAGIRI :-

The systematic and sophisticated archaeological excavations have meticulously unveiled the substantial remains of a huge brick built central (Main) stupa with a spectacular soaring height of about 30 feet during its hey day, discarding the popular belief of the existence of a paddy grain (Dhanakandi) granary of the legendary king Vasukalpa. The excavated Main stupa (Mahastupa) poised on an approximately squarish platform or podium or upāna, resembles with the traditional Saptaratha in ground plan
and moulding roughly measuring 10 metres (33 feet) in each side. The excavation confirms that the main stupa erected on an open and extensive amphitheatre, is approached by four courses of roughly dressed blocks of sand stones and three brick courses in the foundation or plat form. The foundation of extensive ground flooring of gravel interspersed with laterite soil, is suspected to have been used as the circumambulatory path (Pradakshinapatha). The stupendous drum of the huge brick stupa is approached by the spacious horizontal band of mouldings and numerous bands, obtained by insets and offsets of bricks. Slight above the moulding on all the four facades with in the middle are the pillared inset niches bearing at four cardinal compass directions the four celestial Dhyāni Buddhas in Vajraparyanki poses. The Mahāstupa, the epitome of the Buddhist universe" enshrines in its four compass quadrants the four Dhyāni Buddhas (other than Vairochana who is known from Sādhanaṃalā to be represented in an individual shrine or in the womb of the stupa) namely Aksobhya in Bhumisparsa Mūdrā, facing East, Amitābh in Dhyāna or Samādhi Mūdrā facing West, Ratnasambhava in Varadā Mūdrā facing South, and Vāk or Dharmasankha Samādhi or Amitābh Manjusri (in the place of the Dhyāni Buddha Amoghasiddhi) in Dhyāna Mūdrā facing North.
It is noteworthy to state that, the Dhyāni Buddha Vairochana is found installed in an independent shrine somewhere at the front facade (Antarāla) leading to the shrine. Similarly, an exceedingly rare image of Vajrasattwa Ādi Buddha with thunderbolt (Vajra) and bell (ghanta) in right and left hands installed in the excavated shrine of the monastery iconographically represents the only Dhyāna and Sādhanā of Ādi-Buddha Vajrasattwa as elucidated in Sādhanāmālā. (13)

Evidently, the spectacular hoard of the rare images of the Pancha Dhyāni Buddhas (The Great pentad) installed on the cardinal compass quadrants of the excavated brick stūpa sculpturally represent the five different Mudrās of Buddha displayed in various occasions. Moreover the assemblage of the host of Five Celestial Dhyāni Buddhas including Vajrasattwa (variously mentioned in Jñānasiddhi of Indrabhuti as Ādi-Buddha Jagannāth (15) archaeologically attests Udayagiri to be the cradle of Vajrayāna, expounded by Indrabhuti the king of Uddiyāna, in the dawn of circa 8th century A.D. (16)
MONOLITHIC VOTIVE STUPAS:

An intensive exploratory field study has already brought to light an overwhelming number of monolithic votive stupas including the rare Panchāyatana type (numbering two) lying scattered all over the site or buried in the dense shroud of the wild vegetation, brambles and impenetrable thorny bushes. Most of the votive stupas with the āyakas enshrine the relief of Buddha and other Buddhist divinities, while others bear on the drum facades the sacred Buddhist formula of "Ye dharma hetuprabhava." in the typical Nāgari Brāhmī character.

CRITICAL APPRECIATION TO THE FIVE CELESTIAL DHYANI BUDDHAS (PANCHA DHYANI BUDDHAS) AND VAJRASATTWA AT UDAYAGIRI:

DHYĀNI BUDDHA AKSOBYA:

Installed on the Eastern cardinal compass quadrant of the excavated main (brick) stupa (the symbol of Buddhist universe) the rare image of Aksobhya, draped in a diaphonous antarvāsa i.e. inner monastic garment as well as an uttarāsanga, worn in upaviti fashion, is poised on a viswapadma in Vajraparyankāsana attitude. The attractive colossus bearing all sorts of auspicious characteristic marks of a Mahāpurusā chakravartin, displays the Earth touching attitude i.e. Bhumisparśa Mudrā in the right hand.
The corresponding left on utsānga or lap, reveals the fervent meditative posture (Dhyāna or Samādhi Mudrā). The Dhyāni Buddha Aksobhya bears an auspicious urnā marks on the fore head, the sacred wheel marks (Dharmachakras) on the hand palms and foot soles, the Trivali marks around the long dainty neck, the narrow and perforated ear lobes, the long tapering hands up to the thighs (Ājānulambita or Katyaśvalambita), the luxuriant short curly hairs on the head with an ushnisa of identical short curls in dakshinavarta style, Flanked by the thrice bent standing images of Bodhisattwa Maitreya and Padmapāni turned active Chauri bearers on the right and left bottom dexter and sinister edges, and two garland bearing bejewelled Vidyādhāras on the top dexter and sinister corners, the principal image enshrines on the ovalish prabhāmandala the incomplete Buddhist creed of "Yedharma hetu prabhava..." in the typical Nāgari Brāhmi character of circa 8th century A.D. onwards. The rare image of Dhyāni Buddha Aksobhya, flanked on the lowest bottom ebb, underneath the Viswapadmā by two semidivine grotesque beings bearing five hooded snake canopies above the heads, measures 3' in height. The magnitude of the oblong back slab being 5'1" by 3'4". The Dhyāni Buddha Aksobhya which is looked upon by the Northern Buddhists as the second celestial Dhyāni Buddha of the Great pentād, is blue in colour, as depicted in Adwayavajra Samgraha.
DHYÄNI BUDDHA AMITÄBH:

The celestial Dhyäni Buddha Amitäbh, which is conceived as the fourth Dhyäni Buddha by the Northern or Tibetan Buddhists, adorns the moon over a Viswapadma at the Western cardinal compass direction of the excavated brick stupa in Vajraparyanki pose. (19) The grand and picturesque image of Amitäbh bearing all sorts of auspicious characteristic marks, displays the profound meditative posture i.e., Dhyäna or Samädhi Mudrā gallantly placing the right palm over the left on utsānga (20). Clad in a diaphonous antarvāsa or antariya and a transparent uttarāsanga worn in graceful Ubhayāmsika fashion, the half revealed mild smiling image of Amitäbh having identical anatomical and iconographic characteristics as in case of the preceding counterpart, is attended on left and right side by the thrice bent standing images of two armed bejewelled Vajrapāni and Padmapāni Bodhisattwas respectively. Flanked by two hovering Gandharvas on the top corner edges and two grotesque beings with five hooded serpent canopies above the heads, the principal image enshrines on the elliptical nimbus the sacred Buddhist creed in typical post Gupta Brāmi character depicting “Ye dharma hetu prabhavā hetum teshām Tathāgato hyavadat/ Teshām chayo nirodhā evam vādi Mahāsramanah/ “
The image measuring 3' high (5' 1" by 3' 4" as the length and breadth of the oblong back slab respectively) is red in complexion as mentioned in Adwayavajra Samgraha. (21)

**DHYĀNI BUDDHA RATNASAMBHAVA**

The exceedingly rare image of the Dhyāni Buddha Ratnasambhava, golden yellow in complexion, is placed on the orb of the Viswapadma in Vajra Paryāṅkāsana attitude somewhere at the Southern cardinal direction of the excavated brick stupa. Robed in a transparent apparel as well as an uttarāsanga worn in Upaviti fashion, the fascinating image of Ratnasambhava, poised on the adamantine seat or the diamond throne in cross legged stance as if a perfect triangle (Trikona) exhibits the boon bestowing attitude (Varadā Mudrā) in the slightly upraised right hand. (22)

The corresponding left on the lap reveals the fervent mood of meditation i.e. Dhyāna or Samādhi Mudrā (Yoga). Glimpsed with all sorts of auspicious marks of a Lokattara, The Dhyāni Buddha Ratnasambhava is flanked on the right and left corner edges by the thrice bent standing images of two bejewelled Sthira Chakra Manjusri as well as the Bodhisattwa Padmapāni respectively. The unique image of Dhyāni Buddha Ratnasambhava, which is no doubt a remarkable gem in the Indian art, is rather unparalleled in India and world.
The principal image maintains an identical height and
magnitude as in case of its preceding counterparts.
The elliptical Prabhāmandala enshrines the sacred
Buddhist formula of "Ye dharma hetu prabhava ... in
the character of circa 8th-9th century A.D. onwards.

VĀK, OR, DHARMASANKHA SAMĀDHI OR
AMITĀBH MANJUSRI

Installed on the northern cardinal compass
quadrant of the excavated brick stupa, an exceedingly
rare image of Vāk, variously characterized as Vajrarāga,
Dharmasankha Samādhi, Amitābh Manjusri is poised on a
Viswapadma in Vajraparyankasana attitude. The unique
image of Amitābh Manjusri, which paradoxically adorns
the place of the fourth Dhyāni Buddha Amoghasiddhi,
seems to be equated with the Dhyāna, Sādhanā and
iconography of the Dhyāni Buddha Amoghasiddhi, a variant
of the Dhyāni Buddha Amitābh, as described in Sādhanamālā.

(23) The principal image of Vāk or Amitābh Manjusri
which is designated in Nāmasangiti as the Ādi-Buddha, (24)
is garbed in a diaphonous antarvāsa as well as an
Uttarāsanga worn in graceful Ubhayāmsika fashion. Radiant
in all sorts of auspicious characteristic marks and
effulgence of an Anuttara Jñāna yogin, the colossal image
displays the profound meditative posture i.e. Dhyāna Mudrā gallantly resting the right palm over the left on the lap (utsānga). (25) Flanked on mid dexter and sinister corner edges by thrice bent standing bejewelled images of two armed Manjūṣrī and Maitreya turned active Chauri bearers (Chhatradharas), the unparalleled image of Vāk enshrines on the roundishly relieved Prabhāmandala the sacred Buddhist creed of "Ye dharma hetu prabhava ... . in the Nāgari Brāhmi character of circa 8th-9th century A.D. onwards. The magnificent icon of Vāk or Amitābh Manjūṣrī, which is exceedingly rare, is unparalleled in India and world. It measures 3' in height. The magnitude of the oblong back slab is being 5'1" by 3'4" respectively.

RARE IMAGE OF DHYĀNI BUDDHA VAIROCHANA:

Represented in an independent shrine leading to the chapel of the excavated monastery and adjacent to the sculptured door jamb, an exceedingly rare and unparalleled image of Vairochana, the foremost and the oldest Dhyanī Buddha, is poised on a Vismapada of double eight effulgent petals in ādāmântine or Vajraparyankāsana attitude. Draped in a diaphanous antarvāsā i.e. inner monastic garment as well as a transparent uttarāsānga,
worn in graceful ubhayāmsika fashion, the grave and serene looking, compassionate and gallant smiling image of foremost Dhyāni Buddha Vairochana with an ornate crown of chignon (Ratnamukuta) of conical pattern, displays the Bodhyangi or Bodhyagri Mudrā in the left index finger against the breast being clasped by the five fingers of the corresponding right. (26) Flanked on the lowest bottom edges by two bejewelled female devotees in complete Kāyastarga (Dandavata) posture, a gandh Sankha on the tripod and on the top most dexter and sinister corner edges by celestial virgin like two bejewelled female devotees or divinities in Vajraparyanki sitting posture offering the floral wreath and fanning the outstretched Chauri (Chāmara) over the head of the principal image, the Dhyāni Buddha Vairochana enshrines on the neatly engraved circular Prabhāmandala the sacred Buddhist formula "Ye dharma hetu prabhava. . . .in typical Nāgari Brahmī character of circa 8th-9th century A.D. onwards. Resplendent in all sorts of auspicious characteristic marks of a Mahāpurusa Chakravartin, (27) the unique image of white complexioned Vairochana (28) having 2'9'' in height, (4'6'' by 2'4'' as the magnitude of the oblong back slab) is indeed a priceless gem and a unique innovation in the Buddhist art of Udayagiri,
ascribable to the booming period of Vajrayāna.

RARE IMAGE OF VAJRASATTWA:—

Installed in the shrine chamber just beside the grand colossus of Buddha, on an adamantine throne (Vajrāsana) in Vajraparyankāsana pose, an extremely rare and round faced image of Vajrasattwa, variously designated as Swayambhu (self-Existent), Ādi-Buddha (Primordial Being), Vajradhara, Kāmavajra, Dharmavajra, (29) the sixth Dhyāni Buddha and the procreator of the Pancha Dhyāni Buddhas, (30) sculpturally represents the esoteric comingling of Vajra i.e. Sunya (void) and sattwa i.e. consciousness or Vijnāna (31). The principal image, which represents the sixth Element (Sadāyatana or Vijnānaskandha) i.e. Mind (Mana) consciousness or Ideation (Bodhichitta) of the microcosm out of five perceptions (Panchāyatana) namely sight, (drṣṭi), sound (Sabda), smell (ghrāṇa), touch (Sparsa) and taste (Swāda) respectively. (32) wields a thunder bolt in the right hand against the breast. The corresponding left carries a long stemmed utpala surmounted by a bell (ghanta) on the crest. (33) The rare image of Vajrasattwa (4'2" by 3') which enshrines on the long tapering elliptical nimbus an inscription of sacred
Buddhist creed "Ye dharma hetu prabhava... Stylistically points to the circa 9th-10th century A.D. on the paleographic ground.

The noteworthy fact is that, an exceedingly rare and remarkable set of Pancha Dhyāni Buddhas (the Great pentād) yielded for the first time from the landmark Buddhist establishment Udayagiri, appears to be the exoteric representation and personification of the variegated constituents or Elements (Skandhas) of the Rupadhātu or Garbhadhātu Mandala i.e. Pancha Skandhas (Rupa, Vedana, Sanskāra, Samjñāna and Vijnāna) representing five varied senses of the microcosm together with five different colours namely white, blue, yellow, red and green. The host of Great pentād, with their five Kulas i.e. families, (Rāga, divesa, moha, Chintāmani and Samaya) and their five counter parts of mortal Buddhas (Mānusī buddhas) namely Krakuchanda, Kanakamuni, Kāsyapa, Śākyamuni and Maitreya including their five emanations of Compassionate Dhyāni Bodhisattwas namely Sāmantabhadra, Vajrapāni, Ratnapāni, Avalokiteswara, and Viswapāni as well as the five Dhyāni Saktis namely Vajradhātueswari, Lochanā, Māmāki, Pāndarā and Tārā together with their respective mounts like lion, (Simha), Elephant (Hasti) Horse (Aswa), Goose(Hansa) or peacock (Mayura)
and Garuda, are invoked by their respective mystic syllables (Vijamantras) i.e. "Om" Hum, Trah, Heih, and Ah' respectively.

Moreover, the remarkable hoard of the Pancha Dhyāni Buddhas together with the sixth one i.e. Vajrasattwa at Udayagiri, which are exceedingly rare in India and world, sculpturally attest Udayagiri to be the nucleus of the terse and esoteric portals and quintessence of Vajrayāna doctrine and epistemology including other noteworthy Buddhist Tantras as well.

**IMAGES OF BUDDHA IN VARIOUS MUDRĀS**

An intensive excavation exposed a rich crop of colossal, medium size and miniature images of Buddha in different hand postures (Mudrās). Broadly speaking, the slim, slender and balanced leonine anatomy with sharp pointed deep navels, the spacious fore heads indicated by the auspicious urnā marks, the sloping shoulders, the elongated arms up to the thighs (Ājānulambita, or Katyāvalambita), the sacred Trivali around the conch shell like long dainty necks (Kambugriva), the exquisitely carved over sensitive curling lips, the dangling ears, the full-blown lotus like half open down caste convexed yogic eyes, the compassionate and half revealed gallant smiling pacific faces, absorbed in effete yogic calm and thrilling
sense of ecstacy, the luxuriant short curly hairs with the flamboyant ushnisas on the crest of the heads of identical short curls in dakshinavarta direction and above all the outward voluptuous grace and the inward unparalleled divinity miraculously constitute the Salient iconographic characteristics of the Mahāpurusava chakravartin as in case of the Buddha images at Udayagiri. (35)

GRAND COLOSSUS OF BUDDHA IN BHUMISPARSA MUDRĀ:

Installed in the chapel of the excavated monastery, a grand and colossal statue of Buddha, built in three sections i.e. from feet to navel, from navel to chest, and from neck to head, by the huge blocks of locally available khondolite, is brilliantly poised on the adamantine seat (Vajrāsana) in Vajraparyankāsana attitude. The stupendous image of Buddha displays in the right hand the Bhumisparsa Mudrā invoking the mother goddess Earth to witness the dramatic moment of Bodhisattva Goutam's attainment of supreme Enlightenment (Bodhi or Sambodhi) under the sacred Bodhi tree at Bodhgaya in the wake of the triumph over Māra, the top most devil god of worldly passions and temptations, ties and carnal bondages. (36) The corresponding left on utsānga, reveals the fervent mood of meditation i.e. Dhyāna or, Samādhi Mudrā.
The gigantic image of Buddha, of about 7' in extant height which iconographically resembles in marvel and workmanship with the prototypes at Bhārdā Cuttack (Khadipadā), Lalitgiri, Ratnagiri, Ghodkāpāta (district Jājpur), Tālcher (district Dhenkānāl), Boudh, Paragaiipur and Shyāmasundarpur (district Boudh Phulbāni), stylistically bears the stamp of Bhauma art idioms.

A sizable number of attractive images of Buddha in Bhumisparśa Mudrā, occasionally bearing the boughs of the auspicious Bodhi tree (Ficus Religiosa or peepal tree) above the heads, and the effigies of discomfitted Mārā have been yielded not only from excavation but also from an intensive exploration undertaken in the nook and corners of Udayagiri and its environs. Particularly noteworthy among those are the gigantic colossi of Buddha in Bhumisparśa Mudrā of which one is still in situ in a randomly excavated chapel of a huge brick built monastery at Mahākāla site, other two colossal images bearing the sacred Buddhist creed of "Ye dharma hetu prabhava . . . . of typical Nāgari Brāhmi character, are lying weather beaten in the dense shroud of the wild vegetation and thorny bushes some where at the Eastern fag end of the picturesque hillock.
BUDDHA IN DHARMACHAKRA PRAVARTANA MUDRĀ

Installed in the excavated chapel just left to the grand Buddha image, an exceedingly rare and fascinating image of Buddha, is gallantly poised on a Viswapadma of double eight radiant petals in Vajraparyankāsana attitude. Draped in a diaphonous antarvāsa, i.e. inner monastic robe as well as a transparent uttarsanga i.e. upper monkish garment, the attractive image of Buddha bearing the unique characteristic features (Mahāpurusa Lakṣhyanas) of a Mahāpurusa Chakravartin such as an auspicious mark on the slim slender and spacious fore head, auspicious Trivali around the long dainty neck, the sacred wheel marks on the hand palms and the respective foot soles, the effulgent short curls in dakshināvarta style, displays the Dharma Chakra pravartana Mudrā. This monumental Mudrā, already exhibited by Buddha at Deerapark, Sāranāth, before his five erstwhile deserted Brāhmaṇical cohorts namely Aswajit Bāshpa, Bhadrika, Mahānāman and Kaundinya respectively (37), esoterically represents the mystic communion of the Dharma dhātu or Vajra dhātu with the Garbha dhātu Mandala or the spiritual or Transcendent world with the Terrestrial world. (38)

The grave and serene looking, compassionate and half revealed benign smiling image of Buddha is attended
by a host of Bodhisattvas like Sthirachakra Manjusri, Padmapani, Vajrapani, and Maitreya turned active Chauri bearers on the background. A sacred wheel (Dharmachakra) flanking two prostrated kneeling deer a devotee or donor (Dānapati) in Vandanābhīnaya posture, and a two armed bejewelled Padmapani is neatly engraved at the centre, slight underneath the Viswapadma. The principal image, flanked by two garland bearing bejewelled vidyādharas on the top most dexter and sinister edges, bears slight beneath the Viswapadma a single line of inscription in typical Post Gupta Brāhmi character, depicting the sacred Buddhist creed of "Ye dharma hetu prabhavā hetum teshām Tathāgatohyavadat/ Teshām cha yo nirodha evam vādi Mahāsramanah/". The magnificent image of Buddha, having 2'2'' in height (4' by 2'6'' as the magnitude of the oblong back slab) still survives as a unique treasure in the classical Gupta art of Sāranāth school surpassing in marvel, and workmanship even from the only prototype found at Sāranāth. (39)

As many as two such attractive and identical colossi of Buddha in Dharmachakra Pravartana Mudrā have been recovered from Udayagiri. One of the images already unearthed from excavation, has been shifted to the office
of the excavation branch of Archaeological survey of India (A.S.I.) of Orissa circle, Bhubaneswar. The other image, foremostly explored by us in course of my intensive exploratory field survey, is lying truncated, mutilated and weather beaten with a half buried state in the dense shroud of the thorny bushes at the southern fag end of the horse shoe shaped valley.

**TINY IMAGE OF BUDDHA IN DHYĀNA OR SAMĀDHĪ MUDRĀ:**

Firmly attached to the outer wall niche of the Matha temple, adjacent to the grand rock cut well, a miniature image of Buddha of about 1' in height displays the fervent meditative posture i.e. Dhyāna or Samādhi Mudrā in respective hand palms, gallantly placed one another on Utsāṅga.

**STANDING IMAGE OF BUDDHA IN ABHAYA MUDRĀ:**

An excellent but weather beaten image of Buddha (3' in extant height) which stands on a Viswapadma in graceful thrice bent (Tribhanga) posture, displays in right hand the Abhaya Mudrā. The corresponding left gallantly carries the hem of uttarāsanga. The grave and mild smiling image of Buddha, flanked by two supreme but attending Vedic gods namely the four armed bearded Brahmā and Sakra (Indra) respectively sculpturally represents the
miraculous descent of Buddha from Trayatimśa heaven to Sānkāṣēya (40). Stylistically, the rare image of Buddha nurtures the typical Gupta art idioms of Sāranāth School.

(41)

**HEADLESS IMAGE OF BUDDHA IN ABHAYA MUDRĀ**

Installed on an open amphitheatre of the Southern terrace of the horse shoe shaped valley, not far from the Mahākāla temple, the headless and constantly weather beaten image of Buddha, stands on the moon over a Viswapadma of double eight radiant petals, in graceful thrice bent (Tribhanga) posture. Clad in a diaphonous antarvāsa as well as an uttarāsanga worn in Ubhayāmsika fashion, the spectacular image of Buddha displays in the slightly upraised right hand the Abhaya Mudrā. The corresponding left gently holds the hem of uttarāsanga. The standing image of Buddha, is flanked by the miniature (but headless) image of Vajrapāni Bodhisattwa, a bejewelled male attendant turned active parasol bearer (Chhatradhāra) as well as a two armed male devotee offering fervent devotional worship to the lotus feet of Buddha in Kāyotsarga (Dandavāta) posture. The headless standing image of Buddha, measuring 3'4" high (4' by 2'9" as the magnitude of the oblong back slab) stylistically bears the stamp of Gupta art idioms of Sāranāth School.
IMAGES OF BODHISATTWA AND OTHER BUDDHIST
(TANTRIC) DIVINITIES AT UDAYAGIRI

Udayagiri has yielded an enormous hoard of the picturesque colossi of Bodhisattvas and other rare Buddhist Tantric (Vajrayānic) masculine divinities both in standing and seated forms. Particularly noteworthy among those are Maitreya (the future Buddha, now in Tusita heaven) Manjusri, Manjuvāra, Manjughosa, Śiddhaikavira, Jambhala, Padmapāni Avalokiteswara and four armed Jatāmukuta Lokeswara etc. The grand and thrice bent stupendous colossal anatomy, the elongated faces contrasted by a roundishly rendered romantic chin, the elongated yogic hairs on the head romantically arrayed in shape of the ornate crown of chignons (Jatāmukutas or Jatābhāranas) very often enshrining the effigies of the celestial Dhyāni Buddhas, and the gorgeous ornamentation constitute the unique iconographic traits and artistic high lights as in case of the Bodhisattwa images at Udayagiri, unparalleled in the world.

GRAND COLOSSUS OF TWO ARMED PADMAPĀNI

AVALOKITESWARA

A grand and imposing colossus of two armed and slightly oval faced Padmapāni Avalokiteswara (10' in extant height), attended by Sudhanakumara, Hayagriva, Bhrukuti and Tāra, is lying broken in two pieces. The stupendous image (at present mended in to one and installed on a concrete
platform) displays the Varadā Mudrā and a long stemmed utpala in right and left hands respectively. (42) An effigy of his spiritual sire the Dhyāni Buddha Amitābha adorns the bejewelled crown of chignon (Jatāmukuta) (43). A votive inscription in typical Nāgari Brāhmi Character incised on the oblong back slab, declares the name of a donor called Bhikshu Subha (Kara) Gupta. The inscription runs as follows:— "Deva dharma yam Bhikshu Subhaguptasya, (44) The rare image of Khasārpana-Avalokiteswara (45) appears to be the gift of one Bhikshu Subhakara Gupta (46) a distinguished Buddhist Tāntic luminary of great Jaggaddala Vihāra and the expounder of Siddhaikavira Tantra, who is known from Lāma Tāranāth's account to have fled to Tibet because of Muhammedan vandalism.

COLOSSAL STANDING IMAGE OF FOUR ARMED JATĀMUKUTA LOKESWARA

A grand and imposing colossus of four armed Jatāmukuta Lokeshwara (7' in height) a wonder in the contemporary Buddhist world stands on an open amphitheatre adjacent to the Mahākāla temple in graceful thrice bent (Tribhanga) posture. Gorgeously draped, designed and decked in all sorts of celestial garments and ornaments as if an archangel with special high light to a broad beaded sacred thread (Yajnopavita or Ratnopavita), an
exceedingly rare and weather beaten image of Jatāmukuta Lokeswara (47) bearing on the crest of the Jatāmukuta a row of seven mortal (Mānusi) Buddhas namely Vipāsyn, Sikhi, Viswabhu, Krakuchanda, Kanakamuni, Kāsyapa and Goutama (48) together with an effigy of his spiritual sire the Dhyāni Buddha Amitābh on the Chignon, displays the Varadā Mudrā and a long stemmed lotus (Utpala) in the principal pair of hands, a beaded rosary (Akhyanālā, or Rudrākshyanālā) and a water pot (Kamandalu) respectively in the corresponding secondary pair (49). The twenty six lines of inscriptions of typical Nāgarī Brāhmi character (circa 8th century A.D. onwards) neatly incised on the oblong back slab of the said Jatāmukuta Lokeswara, invoke Padmasambhava, Tārā and other Buddhist divinities at the spot, sanctified by the existence of a "Tathāgata Adhisthita Dhatugarbha stupa" enshrining the auspicious mortal remains of Padmasambhava (Padmaprabha), the son of Indrabhuti (50).

It should be further clarified that, according to Sadharma pundarika and pāg-sām-zon-zāng, it is said in response to Sāriputta's query in an occasion, Buddha revealed the secret before Sāriputta that, he (Sāriputta) will reincarnate in the terrestrial world under the name of Padmaprabha (Padmasambhava) after a countless aeons, whose sacred spot of Enlightenment i.e. Buddhakshetra
will be Viraja (Jajpur) (51) The pristine place of Enlightenment of Padmasambhava, as predicted by Lord Buddha has been epigraphically identified with Udayagiri a foremost and formidable Buddhist sanctuary of Vajrayāna in the world located in the ambit of Viraja (Jajpur) Panchakosa.

Guru Padmasambhava, under the pseudonym (name) of Rinpoché propagated the cryptic portraits of the Buddhist Tantric esoterism (Vajrayāna) in Nepal and Tibet founding conjointly with Santarakṣita, the author of Tattvasamgraha, a grand monastery at B-Sam-ye, Tibet (780 - 795 A.D.).

THRICB BENT STANDING COLOSSUS OF FOUR ARMED JATĀMUKUTA LOKEŚWARA: (HALF BURIED CONDITION):

A half buried gigantic and the thrice bent standing colossus of four armed Jatāmukuta Lokeswara, enshrining on the crest of the head a row of seven mortal (Mānuṣai) Buddhas namely Vipāsyaṇa, Visvabhu, Krakuchanda, Kanakamuni, Kāsyapa and Goutama together with two bejewelled images of Vajrapāṇi and Padmapāṇi at the dexter and sinister top corners displays the Varadā Mudrā and a beaded rosary in the two right hands, a long stemmed utpala and a water jar in the corresponding two left. The grand and profusely bejewelled image of Lokeswara (7' in height) bearing the effigy of the Dhyāni Buddha Amitābh on the highly ornate crown of chignon (Jatāmukuta), shows the stamp of Bhauma art idioms.

STANDING IMAGE OF JATĀMUKUTA LOKEŚWARA:

Lying abandoned and weather beaten on an open field at the Northern flag end of the semicircular valley, a
thrice bent standing colossus of four armed Jatāmukuta Lokeshwara having a third eye (the eye of transcendent knowledge, Anuttara Jnāna netra, Agrabodhi netra) on the fore head displays the Varadā Pose and a beaded rosary (Akṣhayamālā) in the two right hands, a long stemmed upalā as well as a water jar (Kamandalu) in the other two left. Clad and bedecked in celestial garments and ornaments with special high light to a broad beaded yajnopavita or Ratnopavita, the grand and imposing image of Jatāmukuta Lokeshwara enshrines on the bejewelled crown of chignon (Jatāmukuta or Jatābharana) the effigy of its sire the Dhyāni Buddha Amitābh. The principal image with an extant height of about 4'9" is indeed a rare master piece in Vajrayānic art of Orissa, ascribable to the early medieval period.

HEADLESS IMAGE OF FOUR ARMED JATĀMUKUTA LOKEŚWARA

Lying weather beaten in the trench of the excavated fore court, the headless image of four armed Jatāmukuta Lokeshwara sits on a Viṣwapadma in Laliṭāsana posture. Worn and articulated in all sorts of celestial garments and the ornaments, the principal image displays Varadā Mudrā and a beaded rosary (Rudrakshyamālā) in the two right hands, a long...
stemmed utpala as well as a water jar (Kamandalu). Respectively in the existing two left. The rare image of Jatāmukuta Lokeswara, having 2'4" in available height and 2'6" by 2'3" as the magnitude of the damaged back slab, is a remarkable piece of the Bhauroa art treasure in Orissa.

**IMAGE OF MANJUSRI**

Recovered from the excavated monastery, an attractive image of two armed and round faced Manjusri is gallantly poised on a Viswapadma in Lalitāsana attitude. Clad and bedecked in all sorts of celestial garments and ornaments with special high light to a necklace of tiger nails, and a broad beaded Ratnopavita (Yajnopavita) the principal image which displays the monumental Vitarka or Vyākhyāna or Dharmachakra pravartana Mudrā in two hands against the breast, and a long stemmed utpala with sacred Prajñāpāramitā scripture, relieved on the left oblong slab, iconographically corresponds with Manjuvara, a variant of Bodhisattwa Manjusri. (52) Glimpsed with the Srikhandaka Kākapakṣhya coiffure of elongated yogic hairson the head, Manjuvara, the presiding Buddhist divinity of wisdom, eloquence, erudition and retentive memory, measures 3'6" in height. The maximum length and breadth of the oblong back slab are being 4'6" by 2'6" respectively. Stylistically, the unique image of Manjuvara bears the stamp of Bhauroa art idioms.
Another image of Manjuvara maintaining 4'6" in height (5' by 2'10" as the gross magnitude of the oblong back slab) is lying truncated and weather beaten on the South Eastern fag end of the historic site. The bejewelled image seated on a Viswapadma, exhibits the Dharma Chakra pravartana Mudrā in two hands against the breast including a long stemmed lotus (Utpala) bearing the sacred Prajñā-pāramitā text engraved on the sinister edge in close affinity to the preceding prototype.

**IMAGE OF TWO ARMED AND ONE FACED JAMBHALA**

Installed in front of the rear porch of the excavated monastery, the two armed, one faced, pot bellied (Lambodara) and dwarfish image of Jambhala, the Brahmnicāl Counter part of Kuvera, and the bestower of riches, is elegantly poised on a plain pedestal in Bhadrāsana attitude. Clad and bedecked in all sorts of celestial garments and ornaments, Jambhala, an emanation of the Dhyāni Buddha Ratnasambhava, (53) carries a magic jewel or Chintāmāni or bijapuraka in right hand. The corresponding left gently strangles the neck of a mongoose (Nakuli) disgorging an intermittent drop of beaded pearls into the eight nidhi Kumbhas (Astanidhikumbhas) namely Mahāpadma, Padma, Sankha, Makara, Kachchapa, Kundā, Mukundā and Nila respectively. (54) The principal image, which approximately measures 3' in height, iconographically represents the Dhyāna and Sādhanā of Jambhala, elucidated in Sādhanamālā. (55)
IMAGE OF TWO ARMED VAISRAVANA:

Recovered from the present Mahākāla temple precinct by R.P. Chandā in 1928 and at present lodged in National museum, Calcuttā, an exceedingly rare, and pot-bellied image of Vaisravana, the spiritual sire of Kuvera, and one of the Lokpālas, or the guardians of Mount Sumeru, adorns the Viswapāda in graceful Bhadrāsana posture. Vaisravana, the male counterpart of Yakshini Hariti, displays a smolten pearl (bijapuraka or Chintamani or Matulunga) in the right hand. The left hand palm and fingers firmly presses his left thigh. Approached by a stylistically depicted torana shaped back ground with the crescent moon like top projection, oblong at the bottom, Vaisravana possesses a row of exquisitely relieved full vases of ambrossia or the bag of jewels or the Nidhikumbhas. The unique image of Vaisravana, a variant of Jambhala, (2'10" in height) which can be ascribable to the flourishing period of Vajrayāna, is no doubt an exceedingly rare master piece in Indian art, unparalleled in the world.

STANDING IMAGE OF TWO ARMED MAHĀKĀLA:

Installed in the sāñctum (garbhagriha) of a modern temple of Pancharatha order at the extreme Southern flag end of the picturesque valley, a short statured and pot bellied
image of two armed and one faced Mahakāla, the presiding Buddhist Tantric (Vajrayānic) divinity of the most hideous and gruesome Tantric rite of Mārana, stands on a Viswapadma in thrice bent posture. Clad in a short human skin (Naracharma) up to the thighs and bedecked in the sacred thread of snake (Sarpapavita), the armlets of snake (Sarpa Keyuras), the bangles of snake (Sarpangadas), the necklace of snake (Sarpahāra), sarpavalayas, the anklets of snake (Sarpa padavalayas), the earstuds of snake (Sarpakundalas) and a row of five human skulls or severed heads (Panchakapālas) on the crest of the dishevelled tawny hairs, unfurled like variegated banners, the three-eyed, canniballic and blood thirsty image carries a chopper (Kartri) or Khatvāṅga and a skull cup full of the blood (Kapāla) in right and left hands respectively, tallying with the only Śādhanā of two armed Mahakāla, described in Śādhanamālā. (58) The terrible and aweinspiring, cataclysmic and monstrous image of Mahakāla, which feasts and squanders on the raw flesh and blood of the anti-Buddhists, heretics, haters of Three jewels, and the preceptors (Āchāryas or Gurus) (59) is exceedingly rare in India and world. The principal image measures 1'8" in height. The available length and breadth of the oblong back slab are being 2'6" by 1'3" respectively.
The excavation yielded a veritable mine of exceedingly rare images of female Buddhist Tāntic (Vajrayānic) pantheons. Particularly noteworthy among those are Tārā, Vasudhārā, Aparājitā, Ḥāritī, Chundā, Prajñāparamitā, Kurukullā, and Jānguli etc. The slim, slender, and slightly swelled sexy anatomy contrasted by the ball like balanced breasts with pin pointed nipples, the intoxicating nude abdomens with sharp pointed deep navels, the over sensitive curling lips, the celestial damsel like half revealed benign smiling faces saturated in serene and contemplative yogic calm and countenance, the bun shaped coiffure of the elongated and luxuriant hair on the crest of the head are sum of the remarkable iconographic features and artistic high lights in case of the feminine Buddhist Tāntic images at Udayagiri. Stylistically, the female Vajrayānic images which bear the stamp of Bhauma art idioms, are extremely rare in India and world. The assemblage of the overwhelming bulk of rare feminine divinities attests to an unparalleled index of prosperity of Vajrayāna and Vajrayānic art at Udayagiri.
IMAGE OF VASUDHĀRĀ :

Worn and articulated in all sorts of celestial garments (Sāti) and ornaments, an exceedingly beautiful image of two armed and round faced female Vajrayānic goddess, the consort of Jambhala and the bewtower of riches, fortune and prosperity displays the Varadā Mudrā along with a citron and an ears of corn (Dhānyamanjari) in right and left hands respectively. The rare image of benign Buddhist Tāntric goddess, gallantly poised on a Viswapadma in Lalitāsana posture, iconographically concurs with the only Dhyāna and Sādhanā of Vasudhara, an emanation of Dhyāni Buddha Ratnasambhava, as depicted in Sādhanaṃalā. (60)

The principal image, shedding the glimpse and effulgence of a celestial virgin of early sixteen enshrines on the long tapering elliptical nimbus the three lines of inscriptions in typical Nāgari Brāhmi character, declaring the mystic syllables (Vijamantra) of the goddess Vasudhārā. Flanked on the top most corners by two garland bearing Gandharvas, the image of Vasudhārā displays the exquisitely carved two nidhikumbhas on the lowest bottom ebb. The extant height of the image and the magnitude of the oblong back slab are 2'10" and 3'6" by 2'6" respectively. The unique image of Vasudhārā stylistically resembles with the prototypes at Ratnagiri and Kampagarah, ascribable to the Bhaumakara period (8th century A.D. onwards).
Udayagiri has yielded a convincing hoard of superb and spectacular images of the Vajrayānic goddess Tārā, poised on the Viswapadmas in Lalitāsana attitude. The present image of Tārā, variously interpreted as Tārini i.e. the sole protectress of the universe, is elegantly placed on a Viswapadma of double eight radiant petals in Bhadrāsana or Ardhaparyankāsana attitude. Draped in a diaphonous sāti, held by a chain shaped beaded girdle (Katimekhalā), the most popular and presiding Vajrayānic goddess Tārā displays the Varadā pose and a utpala in the right and left hands respectively.

The impressive image (2'11" in height) worn and bedecked in all sorts of celestial garments and ornaments, as if a celestial virgin, enshrines on the crest of the head the effigies of her spiritual sires the Dhyāni Buddhas Aksobhya and Amitābh respectively. The compassionate and gallant smiling goddess Tārā, whose face is resplendent like a full moon, is invoked by her only mystic syllable (Vijamantra) "Om Tāre Tuttāre Ture Swāhā/". The ten mystic syllables symbolically represent the Ten pāramitās of Mahāyāna doctrine.

A remarkable number of superb and fascinating images of rare Vajrayānic goddess Chundā have been yielded not only
from the excavations, but also from an intensive exploratory field study. The present image of Chundā often called the mother of Buddha, an emanation of Vajrasattwa, is glimpsed with an unbridled adolescence and unprecedented juvenile fleshy charm and fiery radiance of a celestial maiden. Brilliantly poised on a Viswapadma in Vajraparyankāsana attitude, Chundā, the presiding Vajrayānic goddess of transcendent wisdom is clad and bedecked in all sorts of celestial garments and ornaments. The principal image displays in the first two right hands the Varada Mudrā with a bowl, (Ghata) and a beaded rosary, (Akshyamālā or Rudrakshyamālā). The surviving two left exhibit a long stemmed utpala as well as the sacred prajnāpāramitā manuscript. (63) The unique image of Chundā, bears on the aureole the effigies of Vajrasattwa, Dhyāni Buddha Vairochana Amitābh, Aksobhya and the four armed Jatāmukuta Lokeswara respectively. It measures 2'6" in height. The magnitude of the oblong back slab is being 4'6" by 2'6" respectively.

The attractive image of goddess Chundā is indeed a rare innovation in the annals of the Vajrayānic art of Udayagiri unprecedented in India and world. The Śādhanā of Chundā was expounded by Buddha kirti, an illustrious Buddhist Tantric luminary of Sri Uddiyāna. (64)
OTHER VARIETY OF CHUNDĀ :-

Homogeneously draped, designed and decked in all sorts of celestial garments and ornaments, the compassionate and gallant smiling image of the female Buddhist Tantric goddess, which displays in the first pair of hands, the Dhyāna or Samādhi Mudrā with a bowl, a beaded rosary (Aksiyamālā or Rudrakshyamālā) and the sacred Prajñāpāramitā scripture in the corresponding pair of hands, iconographically corresponds with a variant of Chunda. The principal image, flanked on the top corners by two garland bearing bejewelled Vidyādhāras, in fact measures 2'8" in height. The gross magnitude of the oblong back slab is being 4'6" by 2'6" respectively. Stylistically, the unique Buddhist Tantric image appears to be a remarkable specimen in the Buddhist Tantric art of Udayagiri.

IMAGE OF APARĀJITĀ :-

Lying abandoned and perennially weather beaten on an unexcavated brick debris, very close to the excavated monastery, the headless and truncated image of rare Vajrayānic goddess Aparājita, vigorously tramples on the left foot the head of Ganesa (or Ganapati) in pratyālīdha attitude. The corresponding right foot violently treads up on the head of Mara, the most malevolent god of worldly passions and temptations, ties and carnal bondages. The guresome and
fierce looking, cataclysmic and violent tempered Buddhist 
Tantric goddess in right hand displays the slap blowing 
attitude (Trailokya Vijaya Mudrā). The left hand exhibits 
a Tarjaniṣpāsa against the breast, justifying the only 
Dhyāna and Sādhanā of two armed goddess Aparājitā, cited 
in Sādhanamālā. (65) An exceedingly rare image of Aparājitā 
the exterminator of all Mārās, (2'4" in height) Stylistically 
resembles with the prototypes at Ratnagiri, Lalitgiri, 
Kharimundā (district Cuttack) and Nālandā respectively.

**IMAGE OF HĀRITI**

Installed just opposite to Jambhala in front of the 
rear porch of the entrance, an excellent and attractive 
image of Hārītī, the benign Buddhist goddess of fortune 
prosperity, and the bestower of children and riches, is 
brilliantly poised on plain and austere pedestal in Lalitāsana 
attitude. (66) Resplendent in all sorts of auspicious 
characteristic marks and effulgence of a celestial damsel of 
early sixteen, the principal deity is worn and articulated 
in celestial garments and ornaments. The grave and serene 
looking, compassionate and half revealed mild smiling goddess 
which displays in right hand a magic jewel or smolten pearl 
(Chintāmāni) and embraces in the left hand her youngest
ever beloved son priyankara, iconographically corresponds with Hāriti. (67) An exceedingly beautiful image of Hāriti of about 3' in height, which bears the stamp of Bhauma art idioms, is admittedly a wonderful innovation in the Buddhist art of the early medieval world.

**IMAGE OF EIGHT ARMED ODDIYANA KURUKULLĀ**

Installed on a stone platform in the sanctum (garbhagriha) of a modern temple of Pancharatha plan, dedicated to Mahākāla, an extremely rare but headless image of eight armed Vajrayānic goddess Kurukullā and emanation of Dhyāni Buddha Amitābha (68) is elegantly poised on a Viswapadma in Lalitāsana posture. Worn and articulated in all sorts of celestial garments and ornaments, the principal image in the four right hands displays the Varadā Mudrā, a thunderbolt (Vajra) battle axe (Kuthāra or Parasu), and a vertical arrow (Tira or Sara). The corresponding four left carry a noose (Pāsa) an utpala (raktotpala), a damaged bow (Chāpa or Dhanu) and a mace (Mudgara) respectively. (69) The rare image with an extant height of about 2', iconographically corresponds with the eight armed variety of Oddiyāna or Uddiyāna Kurukullā, the presiding female Vajrayānic divinity of bewitchment (Vāsikārana). (70) Stylistically, the unique image of Astabhujā Kurukullā, points to the booming period of Vajrayāna.
IMAGE OF JĀNGULI

An ill-carved and unaccomplished image of four armed female Vajrayānic goddess (2'10" in height) inconspicuously exhibits in her two left hands an utpala and a snake (sweta sarpa). The remaining two right display a musical instrument (harp or Vīnā) or a trident (Trisula) and a sword (Khadga) in aslant manner. (71) Brilliantly poised in Lalitāsana style, the intriguing image of female Buddhist Tāntric goddess, iconographically tallies with four armed goddess of Jānguli, an emanation of Dhyāni Buddha Aksobhya. (72) According to a Sangiti in the Sādhanamālā, Jānguli who cures the snake bite is as old as Buddha. The mantras for her worship are said to have been imparted to Ānanda by lord Buddha.

STANDING IMAGE OF GANĀ:

Installed on concrete pedestal in the sānctum of the Mahākāla temple, a superb image of two armed and one faced water goddess Gangā measuring 3' in height, and 4'2" by 2'1" in length and breadth of the oblong slab, stands in graceful thrice bent (Tribhanga) posture. Resplendent in all sorts of auspicious anatomical marks of a celestial virgin of early sixteen with special high light
to an attractive thrice bent Mitambini, the profusely bejewelled image of Gangā is attended by a host of semidivine male and female beings, which are found actively engaged in raising the parasol over the head of the sea goddess. The upper sinister corner edge shows three bejewelled male beings, emerging out of the rippling waves of the sea, in half bent posture with the revelation of the fervent mood of devotion towards the principal goddess. The mid extreme oblong back slab bears a pair of hovering geese which are found offering the necklaces of beaded pearls to the principal deity through their tender beaks. The entire background is further magnified by a stylistically depicted Makara, gently emerging out of the rippling waves of the sea. The thrice bent standing image of Gangā, which happens to be an indispensable decorative motif of the early medieval art, stylistically resembles with the only prototypes at Patna museum, already shifted by John Beams from the site in 1869-70 (73) and other at the Bhrungeswar temple, Vajrakot, district Dhenkanal. The image of Gangā iconographically bears the stamp of Bhauma art idioms lying between circa 8th and 11th century A.D. time bracket.
ROCK CUT BUDDHIST MONUMENTS AT THE PEAK OF SOLAPUAMĀ HILL :-

The Solapuamā hill, an integral part of Udayagiri, yields an extensive panel of the rock cut reliefs of a galaxy of Buddhist monuments. Particularly noteworthy among those are the colossal altorelivos of Buddha, Bodhisattva Padmapāni, Avalokiteswara, Manjusri Ādi-Buddha turned Solapuamā (the mother of sixteen sons), the rare image of oddiyāna Kurukullā and a rock cut inscribed stupa etc. These rock cut altorelivos, on stylistic grounds, are exceedingly rare in North-Eastern India and the leading rock cut Buddhist sanctuaries of Western India and world, even unparalleled in Kārle, Kānheri, Bhaja, Pitalkhorā, Bāgh, Ajantā, and Ellorā.

STANDING BUDDHA IN ABHAYA MUDRĀ :-

Microscopically relieved on an extensive ledge at the Peak of Solapuamā hill, the grand and stupendous relief of Buddha stands on a Viswapadma in graceful thrice bent (Tribhanga) posture. Draped in a diaphonous antarvāsa as well as a transparent uttarāsanga worn in Upavīti or Ekāmsīka fashion the imposing colossus of Buddha of about 7' in height displays in the right hand the Abhaya Mudrā. The corresponding left gallantly holds the hem of uttarāsanga. The rock cut relief of Buddha, is no doubt, a unique innovation in the early medieval Buddhist art of Orissa, unparalleled in the world.
TWIN RELIEFS OF PADMAPANI BODHISATTWA:—

The forty feet (40') long attractive ledge enshrines a pair of colossal rock cut reliefs of two armed and one faced Padmapani Bodhisattwa (Avalokiteswara) of about 7' in height standing on Viswapadmas in thrice bent posture. Clad and bedecked in all sorts of celestial garments and ornaments, the colossal (rock cut) Bodhisattwas display the Varadā Mudrā and long stemmed utpala in the right and left hands respectively. (74) The bejewelled crown of chignons (Jatāmukutas or Jatābharanas) bear the effigies of the Dhyāni Buddha Amitābbha, from which the Bodhisattwa Padmapani Avalokiteswara owes his emanation. The crest of one of the Bodhisattwas shows a votive inscription which declares the name of a donor called Simyaka' or "Simpoche". The inscription, incised on the ledge, reads as follows:— "Deva dharma Yam Simyakasya or Simpakasya." (75)

RARE RELIEF OF FOUR ARMED ODDIYĀNA KURUKULLĀ:—

Meticulously relieved on the magnificent ledge facing west and overlooking the river Birupā, an exceedingly rare and unparalleled Buddhist Tāntric (Vajrayānic) goddess of four armed and one faced Oddiyāna Kurukullā, the presiding deity of the esoteric Tāntric rite of Vāsikarana displays in the two right hands, the Varadā pose and a vertical arrow,
a red lotus (raktotpala) and a red bow in the existing two left. (76) Gallantly poised on a Viswapadma in graceful Bhadrāsana posture, the benign Vajrayānic goddess Kurukullā, an emanation of the Dhyāni Buddha Amitābh (77) is worn and articulated in celestial garments and ornaments as if an eternal virgin of early sixteen. The unique relief of Kurukullā (2'4" by 2') enshrines underneath the Viswapadma the six lines of inscriptions in typical Nāgari Brāhmi character, depicting the Dhyāna and Sādhana of Kurukullā, "Om Kurukulle Hum Hrih Swāhā") mentioned in Sādhanamālā. (78) Miraculously glimpsed with an unbridled adolescence, and fiery radiance, unparalleled juvenile charm and stupendous virginity, the goddess Kurukullā with a bun shaped coiffure of hair on the crest of the head, is being worshipped by a prostrated kneeling devotee or donor (dānapati) in folded hands (Anjali Mudrā) or Namaskāra Mudrā. The Sādhaka, by propitiating the goddess Kurukullā, can easily bewitch and bamboozle all sorts of masculine and feminine folks, if he mutters the mystic syllable i.e. Vijamantra (Om kurukulla Hum Hrih Swāhā") for ten thousand times. The Vijamantra if muttered thirty thousand times can subdue and stupefy a minister and can mystify a king if chanted one lakh times. (79)
Indrabhuti, the king of Uddiyana or Oddiyana, and the leading advocate of Vajrayana, is known from Sadhanamala to have expounded the Dhyana and Sadhana, of the rare Vajrayanic goddess of Oddiyana in his monumental text Kurukullā Sādhanā. (80)

**ROCK CUT RELIEF OF A CYLINDRICAL STUPA**

The attractive ledge bears a rock cut relief of an imposing cylindrical stupa showing a circular drum (medhi), an extensive dome (Anda), a narrow dainty shaft (Chhatrayasti) and a crescent moon like umbrella (Chhatra) on the crest. A votive inscription in typical Nāgari Brāhmi character, expressly repeats the name of the previous donor Simyaka or Simpoche meaning there by that the Bodhisattva image including the present stupa are said to be the gift of Bhikshu Simyaka or Simpoche. (81) The rock cut relief of the huge stupa (6'6" by 2'1") which stylistically camouflages in marvel and workmanship with the Western Indian prototypes at Kārle, Kānheri, Bhaja, Bāgh, Pitalkhorā Ajantā, Ellorā, and the only prototypes at Lāngudi hill, Dharmasālā (District-Jāpjur), may be ascribable to the early medieval period.
ROCK CUT RELIEF OF TWO ARMED MANJUSRI VAJRASATTWA (ADI-BUDDHA):-

The South extreme fag end of the magnificent ledge enshrines an exceedingly rare and rock cut relief of two armed Manjusri turned Ādi Buddha Vajrasattwa, surrounded by a host of Pancha Dhyāni Buddhas on the crest of the head in the wake of a galaxy of major Buddhist divinities on both the sides comprising Maitreya, Jambhala, Padmapāni and Vajrapāni. Manjusri turned Ādi Buddha Vajrasattwa, or sixth Dhyāni Buddha at the centre, honey combed by the five celestial Dhyāni Buddhas and other compassionate Bodhisattwas, sculpturally represents a ful fledged Buddhist family or Buddhist universe or an accomplished Buddhist Tāntric psychophysiocosmogram (Buddhist Tāntric Mandala) or a Magic circle, the expressive of the Garbhadhatu Mandala or the phenomenal world (82). It is conceived as the "Womb" in which all of the embryo child is conceived including its body, mind, and others. It is the mystic syllable or Vijamantra "A" which comprises all the material universe and even protects and nourishes it. It is the symbollic representation of Reason or ideation (Bodhichitta), mysteriously commingling the Garbhadhātu with the Vajradhātu Mandala. Broadly speaking, the Garbhadhātu and Vajradhātu are expressly envisaged as one and indefeasible.
The mystic syllable i.e. Vijamaṁtra "Om mani Padme Hum" is an expression of the mystic union of Vajradhātu with Garbhadhātu. (83) The Buddhist Tantric universe, depicted on the peak of the Solapuamā hill, Udayagiri, sculpturally represents the esoteric portals and quintessence of Yogāchāra Vijnānāvāda based on the terse and obscure concept of Tantric sexo-yogic practices (Yāb yum) of oneness or Nonduality i.e. "Advaya" of Vajradhātu and Garbhadhātu. (84) Manjusri (2'3" by 1'7") clad and bedecked in celestial garments and ornaments is brilliantly poised on a Viswapadma in Lalitāsana posture. The compassionate Bodhisattva, the bestower of wisdom, erudition, eloquence and retentive memory, displays the Varadā Mudrā in the right hand as well as a long stemmed utpala surmounted by the (in left) sacred prajñāpāramitā manuscript. (85) The unique rock cut relief of Manjusri, depicting a ful fledged Buddhist Tantric Mandala, iconographically corresponds with the Ādi Buddha-Vajrasattva-Swayambhu according to Nāmasangiti, an important and informative Mahāyāna Text. (86) The present rock cut relief of Manjusri turned Ādi Buddha popularly worshipped as Solapuamā, the mother of sixteen sons), which is exceedingly rare in India and world, is admittedly a wonder and unique innovation in the Buddhist Tantric Art of Orissa, ascribable to the booming period of Vajrayāna.
BUDDHIST CAVE

The northern extreme far end of the extensive ledge, is approached by a natural (Buddhist) cave measuring 17' by 12' in extant length and breadth. The lone Buddhist cave, which is still found in an excellent state of preservation was presumably meant for the Tantric esoteric sexo-yogic practices and the stringent Kayasadhana of the Buddhist Tantric Vajracharyas (Siddhacharyas) for the attainment of the eventual bliss i.e. Mahasukha, variously interpreted as Advaya or Prajnopaya, or Sahajananda according to Vajrayana.

BUDDHIST ROCK CUT STEPPED WELL AT UDAYAGIRI

The grand and stupendous rock cut stepped well, which appears to be a wonder in the contemporary early medieval Buddhist architectural world, is strenuously wrought out of an extensive laterite ledge adjacent to the near by Matha temple. Approached by a flight of thirty one steps, the amazing rock cut well is a gift of Ranaka Sri Vajranaga a local tax collector turned a leading patron of Vajrayana under the Bhaumakara kings as is evident from a single line of inscription in typical Nagari Brahmi character engraved on the horizontal arch or lintel. The inscription, which declares the name of the donor “Ranaka Sri Vajranaga” reads as follows:- “Om Ranaka Sri Vajranagasya Vapi/”. The rare
rock cut stepped well, unparalleled in India and the world, can be ascribable to the circa 9th-10th century A.D. in paleographic ground. John Beams, in his exploration report published in J.A.S.B., 1870 has foremostly focussed on this stupendous rock cut stepped well in following words. "It is 23' (feet) square, cut 28' (feet) deep from the top of the rock to the water edge, surrounded by a stone terrace, 94'6" long and 38' 11" broad. The entrance to the terrace is guarded by two monolithic pillars, the tops of which are broken the edge of the wall and the extremity of the terrace are lined with battle means of large blocks of wrought stone, rounded on the top and three feet (3') in height, leaving a wide passage or walk behind. The well is situated towards the Southern extremity of the terrace. From the North and in middle of the terrace a few yards off the entrance a flight of steps (3' in breadth and 3 in number) runs down the rock, as an approach to the water. The rock between the lowest step and the well has been cut into an arch and on its face. There is an inscription. The inscription in one line reads "Om Rānaka Sri Vajranāgasya Vāpi". The well is dedicated by Rānaka Vajranāga. The same inscription is repeated in two lines on the rock on the right side of the steps. On the Eastern wall of the stone terrace or platform of the well is an unfinished inscription which reads "Sri Rānakāmā". (87)
The excavations have unearthed an enormous hoard of important architectural fragments, other remarkable stone built figures, figurines and antiquities. Particularly noteworthy among those are the inscribed stone slabs, Gupta pillar posts, tiny image of Garuda, beaded rosaries, full blown lotuses, and other objects.

**INSCRIBED STONE SLABS**

A good number of inscribed stone slabs, yielded from excavations, depict not only the sacred Buddhist formula of "Ye dharma hetu prabhavā..." but also the names of the donors (dānapatis), monastic establishment and other noteworthy Buddhist luminaries respectively.

**GUPTA PILLAR FRAGMENT**

Recovered from the dense shroud of the wild vegetation the basement of a square shaped monolithic pillar fragment (1'8" in height) flamboyantly depicts a band of full blown lotus medalions, a full vase medalion enshrining the luxuriant creepers and foliages. Stylistically, the extant pillar post may be ascribable in between circa 6th-7th century A.D. time bracket.
STONE BUILT ANTIQUITIES:

A convincing hoard of beaded rosaries (Rudrakshyamālā or Akshyamālās), full blown lotuses with elegant petals, the square shaped monolithic khondolite pillar posts (6'6" by 1'3") the remains of the grinders and curry stones measuring 1'6" by 9" by 3.5" have been yielded from an exploratory field study in around Udayagiri.

TINY IMAGE OF GRYPHONE (GARUDA):

Recovered from the cell No.8 of the excavated monastery, a magnificent image of Gryphone (Garuda) the principal mount (Vāhana) of the Fifth Dhyāni Buddha Amoghasiddhi, as described in Sādhanamalā (88) measures 1' in height. The tiny image of Garuda, which stylistically points to circa 8th century A.D. onwards, has already been shifted to the office of the Excavation branch (A.S.I.) Orissa circle, Bhubaneswar.

COPPER BUILT MINIATURE PEACOCK THRONE:

A copper built miniature peacock throne, yielded from Udayagiri, enshrines five lines of inscriptions in typical Nāgari Brāhmi character, ascribable to the circa 7th-8th century A.D. onwards on paleographic ground. Stylistically, the copper built miniature peacock throne, infact bears the stamp of Bitpāla Dhiman School of art technology and metal casting, ascribable to the early medieval period. (89)
The large scale systematic and sophisticated archaeological excavations have yielded the richest hoard of ceramics ascribable to the post Gupta period. Particularly noteworthy amongst those are the sizable number of important terracotta (monastic) seals, sealings, the remains of spouts, spouted jars, sprinklers, water jars, begging bowls, incense burners, lamp stands, tripods, conch shells, terracotta beads, burnt terracotta plaques, cakes, skin rubbers, the carinated handis of deep red, reddish brown, buff grey, greyish black, and faint blue colour together with the ruins of the iron nails, dowels, clamp, triangular miniature iron nails, knives, daggers, swords, spears, arrows, trident chisels, and spades respectively.

TERRACOTTA (MONASTIC) SEALS AND SEALINGS:

A good number of about fifty monastic seals and sealings, legibly stamped with the auspicious wheel marks (Dharmachakras) at the centre. Flanking two prostrated kneeling deers and the full blown lotus medalions, depict the name of the excavated monastery as "Sri Madhavapura Mahavihariy- Arya-Bhikshu-Sanghasya" in typical Nāgari Brāhmi character.
SECOND CATEGORY OF TERRACOTTA SEALS AND SEALINGS:

About ten number of such monastic seals and sealings both burnt and sundried, recovered so far from the cells of the excavated Mahāvihāra, legibly bear the sacred wheel marks (Dharmachakras) at the centre, flanking two prostrated kneeling deers.

THIRD CATEGORY OF TERRACOTTA SEALS AND SEALINGS:

As many as twenty number of such monastic seals in perfect state of preservation, with circular, roundish and quadrangular in shapes have been yielded from the cells of the excavated monastery. The remaining seals are found either in defaced, or in disrupted state of existence. Microscopically stamped at the centre with the Dharmachakras flanking the prostrated kneeling deers, these monastic seals enshrine a row of single, three and five lines of scripts of typical Nāgari Brāhmī character (circa 8th century A.D. onwards) deciphering the name of the intriguing monastery as "Śrī Mādhavapura-Mahāvihāry-Arya-Bhikshu-Sanghāsya".

GENERAL CATEGORY OF TERRACOTTA SEALS AND SEALINGS:

An overwhelming hoard of such terracotta seals and sealings unearthed so far, microscopically and minutely bear the stamp of wild animals, full blown lotuses (upalas) including the short scripts of Nāgari Brāhmī character.
REMAINS OF POTSHREDS :-

The excavations unearthed the huge bulk of potshreds in different colours, ascribable to the Gupta and Post Gupta period. (90) Even, a few hoard of pot shreds are found stamped with various decorative designs such as the full blown (floral motifs,) flowers, the thin, narrow, slender and illuminating bands of artistic motifs with special high light to a scanty number of unparalleled pottery frame works as well. Besides, the excavations have however brought to light a convincing hoard of well burnt and well preserved terracotta plaques of burnt brick size, which clearly depict the miniature and picturesque effigies and portraits of human beings, elephants, and lions. Other noteworthy objects are the terracotta plaques, cakes, beads, the lids of the ceramic jars, jugs, pots, pitchers, vessels and the begging bowls. Apart from those objects, a good number of skin rubbers of roundish or circular, and quadrangular shape, unearthed so far from Udayagiri, infact show the spectacular high light amidst the huge ceramic hoards.

Besides, the massive heard of charred bones of various wild animals, beasts, the charcoals, the limes and ashes collected from the habitational cells of the excavated monasterly Udayagiri, amply corroborate that, the monasterly appears to have been burnt either by the hands of the Muslim invaders-cum-anti Hindu fanatics or by the orthodox Brâhminicâl (Saiva, Sâkta and Vaishnava) heretics.
CONCLUSION:

Broadly speaking, Buddhism survived up to the extreme end of 18th century and the first quarter of the 19th century A.D. at Udayagiri, which was not only the cradle of Vajrayāna and the safety hive of Vajrayānic sculptures and monuments, but was an unprecedented sanctuary and the self perfected abode of the Eighty four Buddhist Tāntric Siddhāchāryas or Vajrāchāryas like Sabaripāda, Sarahapāda, Kānhyapāda, Jālandharipāda, Luipāda, Nādipāda Indrabhuti(pāda) Laxminkarā, Pitopāda (Pindopā, or Bitobā) and Birhupāda (Birupā) as is revealed through monumental versions of Ātmaparache Geetā (unpublished) composed by late Parsurāma Bihāri, a native of Kalāśri Gopālpur, Udayagiri and a crypto Buddhist Vaishnava savant of 19th century A.D. (91). Accordingly, most of the Siddhāchāryas are known to have perfected in around the Siddha Gumphā of Mahāgiri hills, like Majhiparā, Khandamarei, Achyutavasanta, Chandiā, and Assiāh with in the ambit of Udayagiri, advocated and even propagated the obscure tenets of rare Buddhist Tantras, the terse and esoteric portals and quintessence of Vajrayāna, Kālachakrayāna, Sahajayāna and yoga Tantra throughout India and abroad. Here it is noteworthy to suffice, that the very name of the pristine river Birupā, seems to be originated from the sacred memoir of
Santha Biruhipada (Birupā) who perfected in Yoganisamcharyā Tantra at the confluence (Triveni) of three rivers namely Birupā, Brāhmāni and Kelua, Very close to Udayagiri. (92) Evidently, at Udayagiri and its environ, Indrabhuti expounded Vajrayāna, Laxminkara advocated Sahajayāna, Ācharya pitopāda introduced Sri Kālachakra Tantra and Kālachakrayāna, Luipāda advocated Samputa Tilaka Tantra, Padmavajra and Kambala propounded Hevajra Tantra, Santha Jayadratha inaugurated Chakrasambhara Tantra, Kukuripāda propagated Mahāmāyā Tantra Subhakara Gupta introduced Siddhaikavir Tantra, Lalitavajra propounded Krishnayāmari Tantra, Vajrāchārya Ananga Vajra Composed prajnopaya-Vinizchaya Siddhi, and Buddhakirtti evolved Chundā sādhanā. The above noted obscure and esoteric Buddhist Tantras, evolved in around Udayagiri and its vicinity gain corroborative evidence as a result of the discovery of a convincing hoard of their respective presiding deities in course of an exploratory field study. It should be further clarified that, the Eighty four Buddhist Tāntric Siddhāchāryas seem to have composed their mystic and esoteric charyā songs called "Bouddha Gāna O'Dohā" or Charyā-Gitiākās" in terse and twilight languages Sāndhyabhasa) of perverset Māgadhi Ardhamāgadhi, Prākrit and so called Apabhramasa Oriyā dialects in around the
Siddha Gumpha area of Udayagiri adjacent to the river Birupā. (93)

An intensive exploration, and available surface finds reveal that Udayagiri Siddha Gumpha Mahāgiri area once constituted the nucleus and the nerve centre of Oddiyāna or Uddiyāna or Odrapeetha, the fore most among the four Great Tantra peethas namely Oddiyāna, Jālandhara, Purnagiri and Kāmarupa respectively as described in Tantrasāra (94) Sādhanamālā, (95) and Kālikā Purāṇa. (96).

**BRĀHMINICAL MONUMENTS AT UDAYAGIRI**

A remarkable hoard of Brāhmical monuments have been noticed in course of my whirl wind exploratory field study in around Udayagiri and its environ such as Kalāsri-Gopalpur, Chandia, Majhipara, Achyutavasantā; Khandamarei, Assiā etc. particularly noteworthy among those are the Vishnu (Dadhivāmanajew) temple of Saptaratha order at Kalāsri-Gopalpur village, the yāb-yum or Prajnopāya or sexo-yogic (Yugannaddha) form of Umā-Maheswara, at Gopalpur, a Siva temple of typical triratha order, Trivikrama Vishnu, Kuvera, Ganesa-Vināyaka, Māтриka Varāhi, a galaxy of Chlorite Siva Lingas attached with the arghyapattās or Yoni peethas, at Majhipara.
Evidently, the assemblage of the medieval Brāhmaṇicāḷ temples, sculptures and monuments in around Udayagiri Buddhist establishment archaeologically attests to the triumph and super imposition of the orthodox Brāhmaṇicāḷ Hinduism over the Buddhism at Udayagiri.
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14. "Jino Vairochana khyato Ratnasambhava evacha/
Amitabhamoghasiddhir-Aksobhyascha prakirtitah/
Varnāh āmisām sitān pito rakto haritamechakan/
Bodhyagri varado Dhyānam Mudrā Abhaya Bhusparsan/"

15. B. Bhattacharya, Indian Buddhist Iconography, Page-6.

16. Ibid, Page-1, "Sarva Tathāgata jnānam/
Vajrayāna mitiṣmrutam/" Verse-37, Chapter-1,
Jnānasiddhi, page-16.

17. "Nila Hum Kāranispanna dvibhuja ekamukho Bhusparsa Mudrā
dharo Vajra paryanki . . .Krishna Vajra chinhah suvisuddha
dharma dhātu Vijnāna skandha swabhāvah . . .sisira Madhyāhna
Katu srutiākāsa sabda cha vargo . . .Āh vajra dhrk Hum
asya japamanthrah . . .Fol-26, B. Bhattachārya, Indian
Buddhist Iconography, Page-4.

18. Ibid.

19. "Paschime dale ravimandalopari rakte Hrin kārasambhuto
rakta varnomitābhah padma chinha samādhi mudrā dharah
Samjñā-skandha swabhāvo grisma rutu rupah āmlarasa sarirah
Tavargātmā . . Japamantra schāyam om Ārolika Hum "
Fol-27, Adwaya vajra Samgraha, B. Bhattachārya, Indian
Buddhist Iconography, Page-3.
20. I b i d.
21. I b i d.
22. "Dakshinadale surya mandalo pari Trām kārajah pitavarnno
Ratnasambhavo ratna chinna Varada Mudrā dhāro vedanā
Swabhāva pisuna sarīrah . . . "Vasanta rutu labana Sarīrah
tavarga vyāpi . . . 'Om Āh Ratnadhrk Hum asya Jāpamantrah"
Adivaya vajra samgraha, op., cit., fol-26-27, B. Bhattachārya,
Indian Buddhist Iconography, Page-5.
23. B. Bhattachārya, Indian Buddhist Iconography, Page-5.
25. "Dwibhujaika mukham sitam Vajraparyankopari Samādhi mudrā
hastam aesa kumāra bharana bhusitam panchasirakam Manjusri
Bhattārakam . . . nispādyā . . . 'Vajra jihwopari Buddhāni
Amitābhaṃ vichintya . . . 'Om vākyedanamah iti Jāpamantrah"
Vāk sadhanam, Sadhanamālā, A-68, N-51, B. Bhattachārya.
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26. "Omkārajah suklavarnah vairochanah sukla (Chakra) chinna
Bodhyagri mudrā dhārah Rupaskandha swabhāvah . . . Hemanta
tu visuddhāh madhura rasa sarīrah kavarga vyāpi . . .
'Om Āh jinājikā Hum ityasya Jāpamantrah . . . Adivaya Vajra
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Page-4
27. Albert Gurunwedel, Buddhist Art in India, PP-161-162,
120ff, H. Kern, Manual of Indian Buddhism, PP-62, 95.

28. B. Bhattacharya, Indian Buddhist Iconography, PP-4-5.


31. "Vajrena Sunyatā prokta sattwena jñāna mātratā/
Tadatmyam anayah siddham vajrasattwa swabhāvatah//" 


33. "Vajrasatevastu Humkārajanma . . . dwibhujaeka vaktro vajra 
vajraghantā dharaṇa manaswabhāvah kāsāya rasa sarirah 
Saradrutu visuddhan yaralavā dyātmakah//" Adwaya vajra 
Samgraha, fol-26, Again "Ekavaktrah suklavarnah jatāmukuta 
samudrālnkṛtah dwibhujāhsvayena hṛdaya pradāse ākunchitena 
bhuṣja kulisam bibhrānah/ Yasmin kulis satānikotayah 
agrabhāgāḥ santi// Vāmena bhujāna nābhi pradāse ākunchitena 
ghantāṃvādayamānāḥ . . . Mārāḥ palāyitāḥ . . Kamalopari 
Vajrāsanah//" Dharmakosa samgraha, by Amṛtānanda, B. Bhattachárya, 
Indian Buddhist Iconography, page-6.

34. B. Bhattacharya, Indian Buddhist Iconography, PP-1-8, 
The Alice Getty, Gods of Northern Buddhism, PP-28-36.


41. I b i d, & V.S. Agarwāl, Gupta Art, (300-600 A.D.) Page-21

42. "Padmapāni Avalokiteswara (Lokeswara) displays the varadā pose in the right hand and carries the stem of a lotus in the left". B. Bhattachāryya, Indian Buddhist Iconography, Page-188.

43. "Avalokiteswara is famous in the Mahāyāna pantheon as a Bodhisattwa emanating from the Dhyāni Buddha Amitābh and his Sakti pāndarā", B. Bhattachāryya, Indian Buddhist Iconography, page-32, PP-8-32.
44. H.C. Chakladār, A Great Site of Mahāyāna Buddhism in Orissa, Modern Review, August-1928, Ibid.

45. Khasarpana also is described in a number of Sādhanaśī in the Sādhanamālā which in fact points to his popularity among the Mahāyānist. The peculiar feature of this god is that, he is invariably accompanied by the four divinities Tārā, Sudhanākumāra, Bhṛukuti and Hayagriśha. Sādhanamālā A-23, C-12-13, N-19, B. Bhattachārya, Indian Buddhist Iconography, pp-36-37.

46. Lāmā Tāranāth, History of Buddhism in India, Page-319.

47. Jatāmukuta Lokeshvara is four armed and one faced, the head as the top representing the head of the Amitābha, the two right hands show the rosary and the Varadā pose, while the two left hand the lotus and the water pot. He is represented in a standing attitude. B. Bhattachārya, Indian Buddhist Iconography, Page-178.


49. B. Bhattachārya, Indian Buddhist Iconography, Page-178.


52. Tapta Kāñchanābham pancha vira kumāram Dharma chakra Mudrā Simhastham Lalitā prajñāpāramitān vīta nilotpalā dhārinam. Pra jnaparamitan vita nilotpala dhārinam. . . . Om Manjuvara Hum . . . Sādhanamālā, A-58, N-43-44, C-44, "The worshipper should meditate on himself the form of Manjuvara, whose colour is the colour of molten gold, who is the offspring of the five Dhyāni Buddhas, whose hands display the Dharmachakra Mudrā who carries the blue lotus with the prajñāpāramitā (above), sits on a lion in the Lalita attitude, and is decked in all ornaments. . . . "Om Manjuvara Hum" B. Bhattachārya, Indian Buddhist Iconography, Page-25.


54. I b i d.

55. I b i d.


57. "Vaisravana is yakṣa attendant of Jambhala, the presiding Buddhist Tāntric god of wealth, the bestower of prosperity and riches", I b i d.
"Sri Mahākāla bhattārakam dwibhujām ekamukham
Kṛṣṇavarnam trinayanam mahājvālam kartrikapāla dhārinam
dakshinā vāma bhujābhyām mundamālālnkrtordhva pingala
kesopari pancha kapāla dharam damstrbhima bhayānakaṃ
bhujangābharana yajnopavitam kharvarupam sravad rudhira
mukhim ātmānāṃ jhatatī nispādyā"... Sādhanamālā,
A-223, C-246.

"The worshipper should conceive himself as Sri Mahākāla
Bhattāraka, who is two armed, one faced, and of blue
complexion, who is three eyed, has fiery radiance,
carries the kartrī and the Kapāla in the right and left
hands, bears the five skulls on the hair which is brown
and which rises upwards on the head, and is decorated
with a row of (severed) heads who is terrible with aweful fangs,
is decked in ornaments of serpents, and the sacred thread
of snake who is short and from whose mouth trickles
forth blood.Thus quickly meditating. B. Bhattāchārya,
Indian Buddhist Iconography, Page-120.

"Āchāryye yah sadā dvesi kupito Ratnatrayepiyah/
Aneka sattwa vidhwamsi Mahākālena khādyate/
Cchedayetswāṅga māmsani pived rudhira dhārayā/
Sirasī vinivesyaiva tīla mātrancha kartayet/"
Sādhanamālā, A-323, C-246.
"He who hates his preceptor, is adversely disposed, to the Three jewels, and destroys many animals, is eaten up raw by Mahākāla. He (Mahākāla) cuts his flesh to pieces, drinks the blood and (after) entering in to his head breaks, it in to minute fragments" I b i d. Page-122.


"The worshipper should conceive himself as (Vasudhārā) who originates from the yellow germ syllable Vam". She is two armed one-faced, has yellow complexion, is in the fulness of youth and is decked in all ornaments and garments, carries in her left hand, the ears of corn with the vessel showering gems, while the right exhibits the Varadā Mudrā, she is surrounded by her various companions, rests on the moon over the double lotus, and bears the image of Ratnasambhava on the crown"

B. Bhattachāryya, Indian Buddhist Iconography, PP-117-118.

"In Sādhanamālā a very large number of goddess have been designated as Tārās, some with the crest of the
Dhyāni Buddhas and others with out" The ordinary Tārās display Varadā Mudrā and lotus (utpala) on the right and left hands respectively.
The present image, bearing on the crest the Dhyāni Buddhas Amitābh and Aksobhya respectively, represents the hybridized form of Tārodbhava white kurukullā as well as Ekajāta and Mahāchina Tārā". B. Bhattachārya, Indian Buddhist Iconography, PP-135, 138-140.

62. I b i d, Page-125.

Na-6, C-113, "The worshipper should conceive himself as Ārya Chundā, who is radiant as autumn moon, is one faced, and four armed, who exhibits the Varadā Mudrā in the right hand and carries the lotus bearing the book in the left, while the other two hands are engaged in holding the bowl, who is decked in many ornaments and garments, and bears the image of Vajrasattwa on the crown" B. Bhattachārya, Indian Buddhist Iconography, Page-131.

64. Lāmā Tārānāth, History of Buddhism in India,
Foot Note- No-2, Page-257.

65. "Aparājītā Pitā dwibhujaika mukhi nānā ratno pasabhīta, Ganapati samākrāntā capeta dānābhīnaya dakshinakāra
grhita pāsa tarjanika hṛdayaśthita vāma bhujā atibhayankara karāla raudra mukhi asesamāra nirdalani (am) Brahmādi dustā raudra devatā parikarocchrita cchatrā ceti".
Sādhana-mālā, A-216, Na-18, C-172.

"Aparājītī is yellow in complexion, two armed one faced is decked in various gems, and tramples up on Ganesa, her right hand is raised in displaying the attitude of dealing a slap, while the left carries the Tarjani pāsa against the breast, her face appears aweful, terrible and ferrocious, she is the destroyer of all Mārās, and her parasol is raised over her head by the host of wicked and ferrocious gods, Brahmā and others".
B. Bhattachārya, Indian Buddhist Iconography, Page-153.

The Alice Getty, Gods of Northern Buddhism, PP-84-85.

Ibid.

B. Bhattachārya, Indian Buddhist Iconography, Page-55.

"Kurukullām Bhagavatim astabhujām raktavarnām raktāstadaśā
apāda suryāya Vajraparyanka nisannām kutāgāra madhya
nivāsim prathama kara dwayena Trailokyavijaya mudrā
dharaṁ, avasista dakshinakaraṁ ankusam ākarnapuritam
Saram varada mudrām dadhānāṁ parisista vāma bhujaih pāsam
chāpan utpalam dadhnāṁ, Sakalālankāravatim bhāvayet"
Sādhana-mālā A-183-4, N-101, C-150.
"The worshipper should conceive himself as the goddess Kurukullā, who is eight armed has red complexion, sits on the vajraparyankā attitude on the disc of the sun over the lotus with eight petals and resides in the sanctum who displays the Trailokya Vijaya Mudrā in her first pair of hands, and shows in the other right hands, the ankusa, the arrow drawn up to the ear and the Varadā pose, and in the other left hands, the noose, the bow and the utpala, and who is decked in all kinds of ornaments".

B. Bhattachārya, Indian Buddhist Iconography, PP-57-58.

70. Ibid.


"The worshipper should meditate himself as Ārya Jānguli who is all white in complexion, four armed, one faced, has the crown of chignon, wears white scarf, is decked in white ornaments of gems and white serpents and rests on an animal, who plays on Vinā with the two principal hands, carries the white snake in the second left and
exhibits the Abhaya Mudrā with the second right and is radiant like the moon". In second sadhana, she is said to exhibit the Varada Mudra in the second right hand. B. Bhattachārya, Indian Buddhist Iconography, PP-78-79.

72. Ibid.

73. N.K. Sāhu, Buddhism in Orissa, PL No.13, Ibid.

74. B. Bhattachārya, Indian Buddhist Iconography, PP-32,188.

75. H.C. Chakladār, A Great Site of Mahayana Buddhism, Modern Review, August, 1928, Page-223, The inscription runs as follows: "Devadharma yam Simpakasya (Simyakasya)".

76. B. Bhattachārya, Indian Buddhist Iconography, PP-55-56.

77. Ibid.

78. Ibid, Page-55.

79. Ibid.


82. Alice Getty, Gods of Northern Buddhism, Page-110.
83. Ibid, PP-200-201.
84. Ibid.
   R.P. Chandā, Exploration in Orissa, PP-10-11, M.A.S.I. No.44.
91. Birupā nadira tatare/
   Mahāgiri parvata upare/
   Jahim Chaurāsi Siddha chhanti/
   Yoğāsanare Vasi chhanti/
   Tāhanka darasana āāse/
   Behāri galā tānka pāse/
Late, santha parsurāma Bihāri, vide, Ātmaparache Geetā,
(unpublished)
92. Lāmā Tāranāth, History of Buddhism in India, Page-175, N.K. Sāhu, Buddhism in Orissa, Page-168.
93. Lāmā Tāranāth, History of Buddhism in India, Page-175, N. K. Sāhu, Buddhism in Orissa, Page-142.
95. Sādhanamālā, O.P. Cit, Page-XXXVII.
96. Odrākṣyam prathāmam pēetham/
Dvitiye Jālasailakam//
Trutiye pūrna pēethāntu/
Kāmarupā Chaturthakam//