CHAPTER - V
BUDDHIST HERITAGE IN THE CULTURAL LIFE AND FOLKLORE OF SOUTH KOŚALA

It is a common thing that religious faith and belief generate and build up a heritage of the people of an area. Buddhism as one of the oldest religions in South Kośala has created and generated its heritage in the cultural life of the people of this region. Buddhism is closely associated with the folk culture of Orissa and South Kośala. Starting from the different local festivals of Orissa to the general life of the people the influence of this religion is felt. Though Jainism, being the earlier form of religion had its impact upon India and Orissa, it is not like Buddhism which has affected the life of the people here to a great extent. Because of the wide influence of Buddhism on Oriya culture the famous poet Jayadeva had termed Lord Buddha as the ninth incarnation of Lord, Almighty. Starting from Sarala Das many other poets have found a commonality between Buddha and Lord Jagannath. The influence of Buddhism on our literature, religious life and local festival is such that it is difficult to separate the two. The impact of Buddhism is also felt on the life and folklore of Orissa. To sum up, the life of Orissa has become more beautiful and disciplined after it has come in contact with Buddhism.

The impact of Tantrayāna on the Oriya literature is manifold. The literature of Sahajayāna i.e. Charyāgītis and Dohāgītis had influenced the Oriya poets of medieval Orissa from 12th century A.D. till the modern period. In 1907 a famous
Tantric Buddhist work entitled ‘Buddha Gāna O Doha’\textsuperscript{1} was brought to light from the Darbar Library of Nepal by Mm. H. P. Sastri and was published by the Vaṅgiya Sāhitya Parisad. This work consisted of four parts viz., Charyā Charya Viniśchaya, the Dohākoṣa of Sarojavajra, the Dohākoṣa of Krīṣṇā-čhārya and portions of the Dākāṛṇava.\textsuperscript{2} Dr. S. K. Chatterjee,\textsuperscript{3} Mm. H. P. Sastri,\textsuperscript{4} Dr. S. B. Dasgupta\textsuperscript{5} and others claimed the language of ‘Buddha Gāna O Doha’ as ancient Bengali. Pundit Rāhula Saṃkrītyāyana\textsuperscript{6} considered it as the Maithili (old Bihari). Dr. Banikantha \textsuperscript{7} and Dr. D. Neog\textsuperscript{8} and other Assamese scholars claimed that this language was old Assamese. Dr. M. Mansinha,\textsuperscript{9} Dr. B. C. Majumdar\textsuperscript{10} Dr. K. K. Kara\textsuperscript{11} and other learned Oriya scholars considered it as the early form of Oriya. But the language of this text is not pure Bengali, pure Maithili and pure Oriya. Dr. N. K. Sahu has written that “this was the parent stock from which the modern Oriya, Bengali, Maithili and Assamese developed in later times”.\textsuperscript{12} Taking into consideration the description of the Tibetan accounts Dr. Sahu has proved that the authors of these Charyā songs and Dohās like Saraha, Savara, Lūipā, Kanhupā and Darikapā were closely associated with the Tāntric culture of Orissa.\textsuperscript{13} Pandit S. N. Dash,\textsuperscript{14} Dr. M. Mansinha\textsuperscript{15} and Dr. B. C. Acharya\textsuperscript{16} and many other scholars have stated that from the point of view of the similarities of vocables, grammar, idioms, literary and linguistic elements, the language of these Charyā Songs and Dohās is the early form of the Oriya language. The influence of
this Buddhist Apabhraṃsa language fell on the Nivina Charter of the Sailodbhava ruler Dharmarāja II. The Charyā Songs and Dohās contained the philosophy and Yogic elements of Sahajayāna, which contributed a lot to the thought and ideas of Oriya literature.

The Sahajia literature exercised profound influence on the early Oriya literature ‘Shiśuveda’, most probably written by Gorakshanāth in Apabhraṃsa language in 12th century A.D. The Śūnyatā doctrine of Buddhism is visualised in this work. The concept of pīṇḍa-brahmāṇḍatattva (macrocosm in microcosm) was also added by the Nāthas with the doctrine of Śūnyatā of the Mahāyānists and explained the way to achieve Mahāsukha.

The influence of Buddhist Tāntrism is found in Sāralā literature. Sarala Das, the real originator of Oriya literature, flourished during the reign of Suryavamśī Gajapati king Kapilendradeva i.e. in 15th century A.D. He is famous for his monumental work ‘Oriya Mahābhārata’. In that work he has described Śūnya of Sahajayāna as the primal cause of the universal manifestation. The Sahaja philosophy of Lakṣmīkara was also reflected in his writing. He had explained that the body is the abode of all the gods and goddesses and entire universe. The Tāntric Buddhists worship the deities like Jāguli, Tārā, Marichi, Varāhī and Parṇaśavari etc. Sarala Das had mentioned the names of these deities in the Vanaparva of
Mahābhārata. He also described Buddha as the incarnation of Lord Viṣṇu.

Buddhism also left its foot-prints in the Oriya literature of Pañcha-Sakhā Age (1550-1650 A.D.). The Pañcha-Sakha namely Jagannātha, Balarāma, Achyutānanda, Ananta and Yasobanta flourished in Orissa in 16th Century A.D. during the reign of the Suryavamśī king Prataparudrāda. They remodelled the Śūnya concept of Tāntric Buddhism as Śūnya Puruṣa and identified it as the supreme reality. Achyutānanda had described it in his ‘Śūnya Saṁhitā’. Like the Buddhists they discarded the rigidity of castes and the elaborate rituals and ceremonies to realise the Supreme being.

Chaitanya Das, another poet of Pañcha-Sakhā Age was the resident of the village Badamula near Khariar, whose works flourished in the last quarter of 15th century A.D. He was the contemporary of King Prataparudrāda, the Chauhān ruler of Patna in Western Orissa. N. N. Vasu placed him with the Panchasakha because of his depiction of the philosophy of Vaiṣṇavism. He was famous for his works ‘Nirguṇa Mahātmya’ and ‘Viṣṇugarbha Purāṇa’. The latter carries on the imprint of the Buddhist philosophy of Śūnya. He had described the sublime Śūnya or MahāŚūnya as Alekha or Alekha Puruṣa. From Alekha originated the Nirākāra Viṣṇu and other Pañcha Viṣṇu with different colours. This concept of Pañcha Viṣṇu was
most probably the remodelling of the concept of Pañchadhyāni Buddhhas of Buddhism.\textsuperscript{40}

We can find the imprint of Buddhism in the Oriya literature ‘Mahima\textsuperscript{\textdagger}data Gītā’ of Arakshita Das (1772-1803 A.D.).\textsuperscript{41} Like Gautama Buddha he raised his voice against idol worship and Brāhmanic ritual and ceremonies.\textsuperscript{42} He also denied the caste discrimination and championed the cause of the equality of man.\textsuperscript{43} He accepted the concept of Śūnya of the Mahāyānists and told that Śūnya is the Supreme reality.\textsuperscript{44} He had also accepted Lord Jagannath as the incarnation of Buddha.\textsuperscript{45}

Buddhism also left its foot-prints on the works of Bhima Bhoi (1855-95 A.D.),\textsuperscript{46} the preacher of Mahima Dharma. Like the Buddhists Bhima Bhoi believes in Ahiṃsā or Non-violence, discarded the caste discrimination and elaborate rituals.\textsuperscript{47} He calls Brahma as Śūnya or Mahāśūnya.\textsuperscript{48} He also declares Lord Jagannath as the incarnation of Buddha.\textsuperscript{49} We find these above description in his works ‘Stuti Chintāmani’ and ‘Bhrama Nirupaṇa Gītā’. Like the Sahajayanists he believes that the Supreme Truth could be realised within the body.\textsuperscript{50}

The people of South Kośala practised different religious faiths. Among them the most noteworthy were Śaivism, Vaiṣṇavism, Śaktism, Nāthism and Mahimādharma. The influence of Buddhism is visualised in all these religions.
Śaivism, one of the oldest religions of India originated in the pre-vedic period. The figure of a male god seated in yogic posture had been discovered at Mahenjodāro.\textsuperscript{51} In the Rig Veda Rudra is described as a terrible God with matted hair, reddishbrown complexion, strong limbed, terrible and tawny, three eyed and clothed in animal skin.\textsuperscript{52} He was a destructive god whose wrath could be appeased by offerings and prayer.\textsuperscript{53} The worship of Śiva Liṅga (the Phallus) and the observance of Śaiva festivals are common religious phenomena in every Hindu villages today. Śaivism became an organised religion in India from 1\textsuperscript{st} century A.D. i.e. from the Kushāṇa period.\textsuperscript{54} The Kushāṇa coins bearing the image of Śiva with trident in hand on the obverse and his bull on the reverse are found.\textsuperscript{55} In or about the second century A.D. Lakulīśa, a great propounder of Śaivism appeared in Western India and he became the founder of Pāśupata sect of Śaivism.\textsuperscript{56} He had four eminent disciples namely Kuśika, Garga, Mitra and Kaurusya or Rusta.\textsuperscript{57} This cult gained popularity in the Gupta period. In the post-Gupta period Śaivism rose into prominence all over India. During that time another sect of Śaivism called the Mattamayura was organised in Central India at a place called Mattamayura by Purandara Śvāmī also known as Mattamayura Nāth.\textsuperscript{58} This cult subsequently gained its popularity in Western Orissa and Lakulīśa cult became influential in coastal Orissa.\textsuperscript{59} But it is difficult to say the exact date of the entry of Śaivism in Orissa. Probably it had a parallel growth and development in this province with those in other parts of India.\textsuperscript{60} The early
medieval inscriptions of Orissa provide us information that the Pulindas, the Savaras, the Kirātas and other aboriginal forest tribes who dwelt in the Vindhya range, Mahendragiri and other hilly tracts of Orissa were the worshippers of Śiva in the phallic form. The Asanpat stone Inscription of Maharaja Satrubhanja of Nāga family in Keonjhar district contained a beautiful image of Naṭaraj Śiva was the earliest inscriptive evidence indicated the Śiva worship in Orissa in 4th century A.D. Satrubhanja was a devout worshipper of Śiva and he was a great patron of the celebrated Śaṅkhamathikādhipati of the Śaiva Siddhānta School.

The Śiva temple of Bhumra of the Gupta period in Madhya Pradesh and the Śiva temple of Tāla in Chhattisgarh are important archaeological evidences which suggest that Śaivism must have been a dominant faith in South Kośala in 4th and 5th century A.D. The early Nala rulers (5th century A.D.) of South Kośala like Bhavadattavarman and Arthapatirāja were the worshippers of Śiva. They declared in their Copper Plates that their kingdom was bestowed on them by Mahēśvara and Mahāsena (Mahā-mahesvara Mahā-sena sriṣṭa Rājyavi Bhavah). The coins of the Nalas depict humped-bull (Nandi) and crescent moon, the Śaivite symbols, which prove their adherence to the cult of Śiva. The Inscriptional record reveals that the Nala King Bhavadattavarman donated the village Kadambagiri in favour of one Matradhyaya Arya of Parāsara gotra and his eight sons. The village Kadambagiri is
identified with the modern village Kadamba\textsuperscript{71} near Nandur in Madhya Pradesh. Kadambagiri developed as a great centre of Śaivism due to the missionary activities of Matrādhyāya Ārya, who was very likely a Śaivite teacher of the line of Parāśara of the Lakulīśa-Pāśupata school.\textsuperscript{72}

After the fall of the Nalas, South Kośala came under the sway of the Šaravapurīyas in 6\textsuperscript{th} and 7\textsuperscript{th} century A.D. But all the rulers of this dynasty were the devout worshippers of Viṣṇu.\textsuperscript{73} It seems that the Vaiṣṇava teachers of the Pañcharātra sect came in large number to South Kośala and influenced the Šaravapurīyas.\textsuperscript{74} Vaiṣṇavism overshadowed Śaivism in that region during the reign of the Šaravapurīyas till the arrival of Bāḷārjuna, the Pāṇḍuvaṃśī ruler.\textsuperscript{75}

Śaivism emerged as a triumphant faith enjoying the royal patronage from the time of Mahāśivagupta Bāḷārjuna. All the Somavaṃśī kings of South Kośala from Bāḷārjuna onwards were Parama-Maheśvaras or the devout worshippers of Lord Śiva. The Senakapat Inscription\textsuperscript{76} of the time of Bāḷārjuna recorded the construction of a temple of Saṁbhu (Śiva) by Durgarakshita, the grandson of Raṇaka Śivarakshita, who was a worshipper of Śiva. He made over this Śiva temple in favour of Sadāśivāchārya and his spiritual successors for enjoying and protecting it. Sadāśivāchārya was probably the spiritual successor of Sadyahśivāchārya who hailed from the
penance grove known as Amardaka which was a great centre of Mattamayura sect of Śaivism.

The Lodhia Plates\textsuperscript{77} of Mahāśivagupta Bālārjuna recorded the grant of a village called Baidyapadraka in favour of Īśānesvāra Bhaṭṭāraka (Lord Śiva) of Khadirapadraka for his vali, charu, sattrā and naivedya and for repairs etc. The grant was made at the request of Śaivāchārya Śūlapāṇi, a disciple of Pramathāchārya, who had come from the penance grove (tapovana) of Dvaitavana located near Kurukṣetra.\textsuperscript{78} Śūlapāṇi was the spiritual preceptor of King Bālārjuna.\textsuperscript{79}

Mahāśivagupta Bālārjuna in his Bardula\textsuperscript{80} and Mallar\textsuperscript{81} Plates describes himself as Paramamāheśvara. He is known to have constructed the temple of Gandhesvara (Śiva) at Sirpur.

Śaivism made rapid progress in South Kośala from 8\textsuperscript{th} century A.D., which was possible due to the missionary efforts of the Śaiva Āchāryas like Rudraśiva, Sadāśiva, Pramathāchārya and Śūlapāṇi.\textsuperscript{82} Rudraśiva was the fourth descendent of the Śaiva ascetics of the Guhāvāsi line who preached Śaiva Siddhānta in various parts of the country. His three other predecessors were: (i) Kadambaguhādhivāsi (ii) Śāmkhamathikādhipati and (iii) Terambipāla.\textsuperscript{83} They were associated with Dvaitavana near Rohitak identified with modern Rohata near Delhi.\textsuperscript{84} Kadambaguhādhivāsi appears to have
migrated on his spiritual mission to Kadaṁbaguhā, identified with Kadambagiri of the Rithapur Charter of Bhavadattavarman. His successor Śaṁkhamaṭhikādhipati laid the foundation of Śaṁkhamatīha identified with Śaṁkhakaraśaṭha of the Asanpat inscription of Satrubhanja. Terambipāla flourished as the founder of a monastery at Teramba identified with Terahi in the former state of Gwalior in Madhya Pradesh. Village Terahi is at a distance of eight miles from Ranod. His successor Rudraśīva was the founder of the monastery of Amardakātīrtha identified with Amarda on the border of Balasore district of Orissa. Rudraśīva was also known as Rudra-Sambhu who preached the doctrine of Śaiva Siddhānta in different parts of India. He exercised overwhelming influence over the coastal tract of Orissa, the territory of South Kośala and the kingdom of Tripuri. He also initiated the Bhairava cult, which belongs to a branch of Śaiva Siddhānta school. This cult became popular in coastal Orissa and South Kośala from 8th century A.D.

Rudrasiva's illustrious successor Purandara was also described as Mattamayuranātha or the head of the monastery of Mattamayura. Mirashi has identified the Mattamayura town with Kadawaha in Madhya Pradesh and V. S. Pathak identified it in Punjab. Purandara was a great Āchārya of Mattamayura school of Śaivism. There is no epigraphical evidence regarding the influence of Purandara over South
Kośala, but this school of thought, which he propounded had its great influence on the Somavams̐ī kings of South Kośala.

Purandara's disciple was Dharmasāmbhu, whose name was not mentioned in any of the available inscriptions of the Somavams̐īs. But Dharmasāmbhu's disciple Sadāśiva appears to be identical with Sadāśivāchārya of the Senakpat inscription. He visited Sripura, the capital of South Kośala along with his great-grand teacher Āchārya Rudrasiva. Sadāśiva's disciple another Purandara was the founder of the school of Madhumatteya. In this line another great teacher flourished known as Prabhavaśīva or Sadbhavasaṃbhu. He founded the Golaki Maṭha, a branch of which was established at Bheraghat, ten miles from the Kalachūri capital Tripuri. In accordance with the ideology of the Golaki Maṭha the Tāntric temple of Sixty-four yoginīs was established there. In the line of Prabhavaśīva there flourished a great Śaivite ascetic called Gaganasīva II, who brought the tradition of Golakimāṭha from Tripuri to South Kośala. Being inspired by the ideology of Sixty-four yoginīs of Bheraghat, he seems to have built a similar shrine at Rānīpur-Jhariāl in Western Orissa near Titilagarh. Thus the Śaiva Siddhānta school of the line of Kadaṃbaguhāvāsi passed through different phases of its evolution and ultimately resulted in the manifestation of Tāntric form of Śaivism with Rānīpur as its main centre in South Kośala.
An inscription\(^98\) found on the lintel of the Someśvara temple at Rāṇipur-Jhariāl records the construction of that temple by Śaivāchārya Gaganāśiva, who was also known as Gaganāsa, Vyomas, Vyoma-Śiva and Gagana-Śaśimauli. He was an emigrant from the famous Teramba, situated in the north, who seems to have enjoyed the patronage of Janamejaya I (845-885 A.D.), the Somavamśi ruler. Mirashi\(^99\) has identified Teramba with Terahi in Madhya Pradesh. But Dr. J. K. Sahu\(^100\) identified it with Ṭemrā located to the north of Rāṇipur-Jhariāl in Western Orissa. Rāṇipur-Jhariāl came to be regarded as Somatirtha.\(^101\) The Someśvara temple inscription reveals that Gagana Śivāchārya made provisions for the worship of Someśvara, the presiding deity of the temple, Svāmin (Kartikeya), Siddhesvara (Buddha) and Lakṣmī (Gajalakṣmī). All these deities have been sculptured within the temple.\(^102\) This obviously indicates that the Śaiva Āchāryas of Golakimatha branch were influenced by Buddhism. Even the earlier Āchāryas of this order seem to have been influenced by Tāntric Buddhism. This is probably the reason why Bālārjuna,\(^103\) who was a Parama-Māheśvara and a great patron of Śaiva Āchāryas built Buddhist monasteries and extended patronage to the Āchāryas of Tāntric Buddhism. At Rāṇipur-Jhariāl a large size image of Buddha is found near the votive temple, now however placed inside the Indralāṭh temple.\(^104\) It appears that due to such close relationship that developed during that period between Tāntric Buddhism and
Saivism, several decadent Buddhist temples were converted to Śaiva shrines in the later period.

Near the Somesvara temple another small shrine of 20 feet height known as Jogeśvara temple has Śiva as its presiding deity. The deity is 4 feet 6 inches in height and is facing the south. He is represented in the state of high austerity, starved, bones and chest-ribs visible, is wearing a necklace of skulls, seated on a corpse. He holds a knife in his right hand while Trisūla and Ṛambaru are found wrapped by the left hand.

Another shrine known as Pātāleśvara Śiva temple is situated at Buḍhikomnā in Nawapara district of Western Orissa. It is a brick structure which enshrines a Śivalīṅga called Pātāleśvara. An inscription is found on the right side of the door-frame of the sanctum which has not yet been edited. It is most likely later than the construction of the temple which is dated to the 9th century A.D.

The excavations at Dipādihi in Ambikāpur district of Chhattisgarh have brought to light the ruins of an ancient temple-city of the Śaiva sects of 8th-9th century A.D. From there several icons of Śiva in various postures and a huge Nandi, the Vāhana of Śiva have been discovered.
In the reign of Janamejaya I Śiva occupied a prominent place on the religious life of the people of South Kosala although there was peaceful co-existence of various religious sects. In his Vakratentuli grant 109 Śūlapāṇi (Śiva) is referred to as Bhagavāna where as Brahmā, Viṣṇu, Āditya, Varuṇa and Soma were regarded as the minor deities.

The later Somavamśī rulers like Mahāśivagupta Yayāti I, Mahābhavagupta Bhimaratha and Dharmaratha were also the devout worshippers of Śiva which is revealed from their Charters.110 The rapid spread of Śaivism was possible due to the earnest effort of the Śaiva Āchāryas in initiating the princes and the people by arranging the sacrificial ceremony on a large scale. The Śaiva monasteries and establishments which received the liberal patronage of the rulers also played vital role for the development of Śaivism in South Kosala.

Śaivism reached its heyday in South Kosala during the Kalachūri period. The rulers of this dynasty were the great devotees of Śiva.111 Kaliṅgarāja, the founder of the Kalachūri dynasty of Ratnapura claims that he got the Kingdom of Tummāṇa by worshipping Lord Vaṅkesvāra (Śiva).112 A large number of Śiva temples and monasteries came up in South Kosala during the Kalachūri period because of the religious fervour and munificence of the rulers and their feudatories. These establishments served as the centres of propagation of Śaivsim.
The Vañkeśvara Śiva temple of Tummāṇa\textsuperscript{113} assumed special sanctity during the reign of Ratnadeva I (1045-65 A.D.). He also built there the Ratneśvara temple. Ratanpur Inscription\textsuperscript{114} stated that Prthvideva I (1065-90 A.D.) had built many Śiva temples at Tummāṇa including the great temple of Prthvisvara. Brahmadeva, a feudatory of Prthvideva II built the Dhurjaṭi (Śiva) temples at Malhar and Narayanpur.\textsuperscript{115}

The Kedareśvara temple was built by one Somarāja during the reign of Jajalladeva II (1165-70 A.D.).\textsuperscript{116} The Śiva temple of Pali in Bilaspur district was built by Jajalladeva.\textsuperscript{117} The Śaṁbhu temple at Pertha near Kharod was built during the reign of Ratnadeva III.\textsuperscript{118}

A large number of images of Śaiva deities such as Bhairava images from Malhar,\textsuperscript{119} images of Uma-Mahesvara from Bilaspur-Sirpur-Ratanpur region,\textsuperscript{120} ten-handed Naṭrāj Śiva from Malhar\textsuperscript{121} and Tripurāntaka and Dancing Śiva from Ghatiyari (Rajnandgaon district)\textsuperscript{122} provide vivid testimony to the flourishing state of Śaivism in medieval South Kośāla.

The kingdom of South Kośāla came under the sway of the Gaṅga ruler Anaṅgabhimadeva III (1211-1238 A.D.).\textsuperscript{123} During that time the Jagannath cult had already dominated the religious life of the people of Orissa. Śaivism lost its pre-eminent position and the Śaivites chose for peaceful
co-existence with the Vaiṣṇavites and other religious sects. During the Gaṅga and Gajapati period Śaivism was assimilated with the cult of Jagannath and the Śaivites worshipped Jagannath, Balabhadra and Subhadra in the form of Viṣṇu, Śiva and Durgā respectively. The Harihara cult developed and Lord Śiva of Lingraj temple was begun to be worshipped with Harihara mantra. The daily rites and rituals and the festivals underwent significant changes. In Western Orissa also this Harihara cult developed and the temple of Hari-Śaṅkara was built in 15th century A.D. on the foot of the Gandhamārdan hill. The dividing line between Śaivism and Vaiṣṇavism dwindled away in course of time in Orissa and South Kośala.

Śaivism could not escape the impact of Buddhism. The influence of the latter is realised in the Lakuliśa-Pāśupata cult and the cult of Bhairava of Śaivism.

The rise of Lakuliśa-Pāśupata form of Śaivism in Orissa can be traced to the fifth century A.D. Although Lakuliśa, the founder of this cult flourished in or about second century A.D. nothing can be said specifically about his direct contribution for the spread of Śaivism in Orissa and South Kośala. In the Gupta period the teachers of the Pāśupata school seem to have exerted great influence over the people in a considerable part of India. After the South Indian campaign of Samudragupta, Gupta culture influenced Orissa and South Kośala to a great extent. At that time it is very likely that the
Śaivite teachers of the Pāśupata school influenced the kings of Kaliṅga and Kośala. We know from the Charters of Anantavarman of the Vasistha family of Kaliṅga that he patronised a brahmachāri called Mātriśarmā of Kauśika gotra, who was in all probability a student of the line of Kuśika the celebrated teacher of Pāśupata cult. The Rithapur Plates reveal that king Bhavadattavarman donated the Śaiva kshetra Kadambagiri to Matradhyaya Arya of Parāśara gotra, who was very likely the disciple in the line of Parāśara.

The Sailodbhava rulers of Koṅgoda (7th century A.D.) were the followers of Mattamayura branch of Śaiva Siddhānta school and were the worshippers of Uma-Mahēśvara. But later on they came under the influence of the teachers of the Pāśupata school, which is indicated by the representation of Lakuliśa motif in the temples of seventh century A.D. The sculpture of Lakuliśa is found in Orissan art for the first time on the Rāhāpaga of the temple of Bharatēśvara.

Lakuliśa was considered as an incarnation of Lord Śiva and divinity was bestowed upon him by his followers. During the early medieval period Lakuliśa seemed to be more and more revered by the people. The sculptors of Orissa, probably under the influence of Buddhist ideology, presented the image of Lakuliśa as Dhyānī Buddha. On the walls of the Vimāna and Jagamohana of the Paraśurāmeśvara temple of
Bhubanesvara four images of Lakuliśa are found. In one of them Lakuliśa is seated in siddhāsana with two hands joined together in Dharma-pravarttana-Mudrā. The club is shown resting on the left shoulder. At another place Lakuliśa is found within a chaitya arch with four disciples of exquisite workmanship. Here Lakuliśa is seated on a full-blown lotus with two hands shown in Dharma-pravarttana-Mudrā and lacuta or club is placed on his left shoulder. At Sisireśvara temple Lakuliśa is a four-armed figure seated in Padmāsana on a fullblown lotus. The two lower hands are joined together in Dharma-pravarttana-Mudrā and in the upper right hand he holds the akshamālā and in the left hand he holds a musical instrument. The pedestal on which Lakuliśa is seated contained a lotus flanked by deer which is a clear illustration of Buddhist thought over Śaivite art. A wheel in place of the lotus would make it a complete Sāranāth device which is clearly a Buddhist symbol. Two images of Lakuliśa are found in Mukteśvara temple (10th century A.D.) of Bhubanesvara—one in Dharma-pravarttana-Mudrā and the other in Bhūmiśparsa-Mudrā, which shows the clear influence of Buddhism on Śaiva images.

The cult of Bhairava was propagated in Orissa and South Kośala by the ascetics of the Amardaka school of Śaiva Siddhānta system. In the initial stage they worshipped Naṭarāj, but subsequently they popularised the Bhairava cult in the 8th century A.D. In fact, this cult is not a separate school itself,
but it is a branch of the Saiva Siddhānta school. However, the South Indian inscriptions refer to six cults of Saivism namely, Bhairava, Vama, Kalamukha, Mahavrata, Pasupata and Śaiva. According to this division Bhairava cult is distinct from the Saiva Siddhānta system. In the early medieval period it developed as a separate cult as found mentioned in the Tāntric literature.

Lord Śiva has two aspects viz., Benevolent (Saumya) and Malevolent (Ugra). Among various types of his terrific forms the most important are Bhairava, Aghora, Virabhadra and Birupaksha. The Śiva Purāṇa refers to Bhairava as the Purnarupa or the full form of Śaṅkara. Bhairava is so called because he is the protector of the universe and he is also terrific. He is also known as Kāla-Bhairava, as even, the god of Death is terrified at his sight. The deity is also called as Amardaka because he destroys the evil-doers. In Orissa we find three aspects of Bhairava, namely Ajaikapāda or Ekapāda Bhairava, Ugra Bhairava and Virabhadra.

The Bhairavas are the different emanations of Śiva and are of terrible character. They are eight in number viz., Asitanga (black body), Chaṇḍa (fierce), Bhiṣaṇa (the terrific one), Unmatta (the mad one), Ruru, Sambhari (the destroyer) etc. Each of the eight Bhairava has eight emanations and thus there are 64 Bhairavas who are the counterparts of 64 Yoginīs.
The worship of Bhairava became very much popular in South Kosśala during the early medieval period. A number of Bhairava images are found in different places of this region. Image of a standing Bhairava is found amongst so many scattered sculptures lying underneath a tree at Junagarh in Kalahandi. This spot is called Bhairo-guḍi by the local people. These sculptures most probably adorned the walls of a Śiva temple in the past. The Bhairava image is 3 feet in height, which is placed on a square pedestal. It is four-armed. He holds a Trisūla in the lower right hand, but the objects found in the rest three hands are not clear. He has very long ears, flat nose and a necklace hanging round his neck. A big garland of skulls also hangs round his neck. The head is covered with the Jaṭās (locked hair). This image is assigned to 4th century A.D. Two other Bhairava sculptures are also available in that place. One is of 1 feet 4 inches in height and the other is of 2 feet 6 inches in height and both are four-armed. Another fierce-looking Bhairava image is also found in the same place which is of 6 feet height. This type of image of a Bhairava has been discovered from Belkhandi during the excavation in 1946 by Kalahandi Durbar Administration. This image stands in Dvibhanga pose being flanked by the devotees on the pedestal. It is four-armed which holds a Trisūla and Đambaru in the upper left and right hand respectively. The lower right hand is in Varada-Mudrā and left hand holds a skull-cap. The image is fierce-looking.
At Patanagarh in Bolangir district of Orissa an eight-armed Bhairava of 3 feet 6 inches in height is found at the gate of an old fort. The deity holds sword, shield, trident and other materials. He stands over a lying male.

The worship of Bhairava was also popular in Baud region. The Bhanja rulers used to invoke Bhairava as their presiding deity in the royal charters. In addition to this Bhairava images found at Malhar and Bilaspur clearly speak of the wide popularity of this cult in South Kośala.

In 8th century A.D. Śaivism came under the influence of Tāntric Buddhism and it incorporated many mystic practices prescribed by the Tāntric text. It was in that perspective Bhairava, a terrific form of Śiva was accepted as the supreme deity by the Śaivites. The fierce-looking Bhairava images have their close similarities with the Tāntric Buddhist deities of Kālachakrayāna like Heruka, Achala and Vajrabhairava of ferocious character.

Like Śaivism the worship of Mother Goddess, the all pervasive female energy, more popularly called Śaktism in Indian context can be traced to the Indus Valley civilisation. The discoveries of hundreds of female figurines at Harappā and Mahenjodāro made it clear that the origin of Mother Goddess started from the pre-Vedic period. In the early Aryan religious system though more importance was given to the male
deities, still the worship of goddesses such as Aditi, Uṣā, Prthvī, Sarasvatī, Vak, Rātrī, Diti etc was prevalent. In the Later Vedic period, the Mother Goddess identified as Śakti was considered as the consort of Śiva and she was worshipped in the name of Durgā, Umā, Girijā, Rudrāṇī etc. In the Märkanḍeya Purāṇa Śakti in the name of Devi was considered as omnipresent, omniscient and omnipotent. She was the creator, preserver and destroyer of the universe, who was born out of the accumulated energy of all gods to kill the demon Mahiṣāsura.

Śaktism with its various forms found a strong foot-hold in the religious life of the people of South Kośala. The archaeological sources reveal that Śaktism was one of the most ancient religions of the people of that region. The Ring Stones (circular stone objects with hole at the centre) which represent the earliest form of Śakti-worship have been discovered at several places of this kingdom and prove that Śaktism prevailed at a period about two and half millenium B.C.

The first epigraphic evidence of the worship of Sakti in South Kośala is the Terasinga Copper Plates, issued by king Tuṣṭikara which refers to his tutelary deity Stambheśvarī. This goddess was quite popular in the Tel valley region throughout the medieval period. Even the Bhaṇja king Raṇabhaṇja claims to have prospered due to the blessings of
Goddess Stambheśvarī. The cult was prevalent in Boud-Sonepur and Bonai region. In South Orissa it had extended up to Aska.  

Stambheśvarī was a pillar goddess and the pillar was made of either timber or stone.

The excavation at Asurgarh near Terasinga brought to light the structural ruins of a Śākta temple, including glass bangles, terracotta figure of a Mother Goddess, a small chhatra, beads and ornaments. This shrine most probably belonged to Goddess Stambheśvarī, the tutelary deity of Tuṣṭikara whose Charter has been discovered there. From the antiquities and the structural ruins it can be assigned to cir. 5th century A.D.

From the Mārāguḍā Valley of Kalahandi a Śākta temple of 5th century A.D. with an image of four armed Mahiṣāmardini Durgā was brought to light. Six terrifying images of Mahiṣāmardini Durgā have been discovered from Sirpur, now preserved in the Raipur Museum. From Malhar a four-armed Mahiṣāmardini Durgā has been found and an eight-armed Durgā image is preserved in the Kalesvar temple of Rajim. The twenty-armed Durgā image of Salebhata in Bolangir district, carved in red sand-stone, is a rare specimen of its kind.

The Somavamsis of South Kośala and Orissa were great devotees of Śakti. At Suvarṇapura, they were known to
have worshipped Sakti as goddess Pañchāmbari-Bhadrāmbikā. Jatesinga and Dungri Copper Plates\textsuperscript{170} revealed that she was the tutelary deity of king Yayāti-II.

King Someśvaradeva (C.1069-1110 A.D.) of Chakrakoṭa-maṇḍala claimed to have obtained the throne and eastern part of South Kośala from the Somavaṃśis by the grace of the goddess Vindhyavāsī. The worship of this deity received the royal patronage during the rule of the Chhindaka Nāgas in South Kośala.\textsuperscript{171}

Goddess Mānikeśvarī was the presiding deity of the Chhindaka Nāgas of Kalahandi.\textsuperscript{172} The Telgu-Choḍa rulers also extended their patronage for the worship of this deity. She was a powerful goddess with awe-inspiring features.

The Chauhān rulers of Patnagarh were the devotees of Mother Goddess Pāṭaṇesvarī. King Ramaideva built the temple of Pāṭaṇesvari at Patnagarh in the 14\textsuperscript{th} century A.D.\textsuperscript{173} The goddess inside the temple is the ten-handed Mahiṣāmardini Durgā.

The Goddess Samalāi or Samaleśvarī, a tribal deity was accepted as the family deity by the Chauhān rulers of Sambalpur. In almost all the villages of Western Orissa the worship of Samalāi became popular since the medieval period.
The cult of Saptamātrikā was another popular form of Śakti worship prevalent in medieval Orissa and South Kośāla. The basic concept of this cult was the worship of Umā as a mother in her various aspects. The popular belief accepted her as mother in seven different aspects. These were Brahmāṇī, Māheśvarī, Kaumārī, Vaiṣṇavī, Indrāṇī, Varāhī and Chāmuṇḍā. These aspects of Umā find description in Devi Mahātmya. These Mātrikās are collectively represented in a group headed by Virabhadra, a form of Śiva. Sometimes the number of Mātrikās found to be eight bearing the names Yogēśvarī, Māheśvarī, Vaiṣṇavī, Brahmāṇī, Kaumārī, Indrāṇī, Chāmuṇḍā and Varāhī. In sculptural representation the Sapta-Mātrikās are usually shown standing or seated, are two-armed or four-armed and sometimes they are found associated with children to indicate their mother aspects. Such sculptures of the Mātrikās are found in some temples of South Kośāla notably at Ghoḍār in Bolangir district and Belkhaṇḍi in Kalahandi district. At Ghoḍār the figures display a crude craftsmanship but the archaeological remains of Belkhaṇḍi show sculptures of a very high standard. The Somavamśī rulers of South Kośāla who had patronised Śaivism in the form of Mattamayura cult had also extended their support to Tāntric rituals and practices. As Tāntrism revolved round Śakti worship, a number of Śakti shrines were constructed in their kingdom.
The Pujañripali Inscription reveals that the Kalachuris were great devotees of Mother Goddess. The inscription which is undated is assigned to 11th century A.D. The record had been composed in praise of goddess Varahi, one of the Matrikas. The name of her devotee Gopala who was probably the builder of the temple (where the inscription is affixed) is found mentioned almost in every verse. In this record the goddess had been invoked in the names of Varahi, Vaishnavi, Sastrhamukha, Narasimhi, Varendri, Chamanjha, Tvarita, Charchika, Maricha, Samaya, Jayi, Vijaya, Tar, Vindhyavasini, Totala, Mahamayi, Mahakali, Mahalaksmi, Kamakshi, Sarasvatii, Gauri, Ambika and Chandikaa. The figures of Sapta-Matrikas are also depicted on the door-jamb of the temple of Ratanpur.

The Tantric Buddhism exercised profound influence upon Saktism or Saka religion of India including South Kosala. According to Dr. B. Bhattacharya "The Tantras are a product of a period between the seventh and twelfth centuries A.D., though many Hindu Tantras have been written even later, right up to the last century. It is possible to declare without fear of contradiction, that the Buddhists were the first to introduce the Tantras into their religion, and that the Hindus borrowed them from the Buddhists in later times....." Regarding the deities he wrote that "it can be definitely said that the Hindus developed a pantheon in a very remote age, and, with the rise of Buddhism and Jainism, their followers had to borrow some of
these Hindu deities for their pantheons. Though in the earlier period both Buddhism and Jainism exploited Hindu gods, the Buddhist pantheon was commonly ransacked by Hinduism and Jainism in the later and more promiscuous Tāntric age. He had given the example of Goddess Tārā, who is worshiped both by the Buddhists and the Hindus. According to the Mahāyāna Buddhist conception, Tārā is the primordial female energy, the consort of Avalokiteśvara and the saviour of all sorts of danger and calamities. She is conceived as the mother of all the Buddhhas and the Bodhisattvas. She is also regarded as the Goddess Prajñāpāramitā.

The origin of Tārā is a matter of controversy. Dr. B. Bhattacharyya had taken into account the discovery of the Śādhanā of Ekajātā Tārā by Nāgārjuna from the country of Bhoṭa and had suggested that “the origin of Tārā, therefore, is neither Hindu nor Buddhist, but it is of Tibetan extraction.” But Dr. J. N. Benarjee opines that the concept of Tārā first originated in India and was subsequently assimilated and developed in Tibetan Tantra. Dr. Mallar Ghosh opposed the Tibetan origin of Tārā and traced out the earliest Tārā image in India with Varada-Mudrā at Nālandā of 6th century A.D. Dr. S. Bagchi opines that Tārā appeared as a Goddess during 6th-7th centuries A.D. when Suvarna Pravāsa Sūtra encouraged the worship of female deities. Dr. N. N. Bhattacharyya had stated that the cult of Tārā was introduced in the Mahāyāna pantheon in the 6th century A.D. He divided Tārā into two
types viz., Saumya (benign) and Ugra (terrible). Later on from these two types derived twenty-one forms of Tārā. As in Mahāyāna pantheon the five Dhyānī Buddhas are conceived with five colours like white, green, yellow, red and blue. Tārā is also conceived with the same five colours. Her white and green forms belong to the benign type and yellow, red and blue are of terrible category. Tārā, the consort of Avalokiteśvara, the supreme female principle of Tantric Buddhism was elevated to such a position that all the goddesses were regarded as her manifestation and Tārā became the common name of all Buddhist goddesses.

In the White Tārā group of goddesses we have Jāṅguli, Kurukullā, Viśvamātā, Śaḍabhujā Sitatārā, Chaturbhujā Sitatārā, Mrtyuvañcana Tārā and Aṣṭamahābhaya Tārā. Among them the last one is most important. She protects her devotee from eight great perils like fire, robbers, fetters, shipwreck, lions, serpents, elephants and demons. She is seated in Ardhaparyāṅka pose and surrounded by ten goddesses originated in the ten syllables of Tārā mantra-‘Om Tāre Tuttāre Ture Svāhā’.

Among the Green Tārā we have Parṇaśabari, Khadiravanī, Ārya Tārā, Mahattari Tārā, Varada Tārā, Durgottarini Tārā, Dhanada Tārā and Jāṅguli.
Kurukullā also belongs to Ugra category and Red group.\textsuperscript{201} In the Blue Tara group we have Ekajatā and Mahācinatārā also known as Ugratārā.\textsuperscript{202} Vajratārā, Bhrkti, Jāṅguli and Parṇāśavarī are of Yellow Tārā group.\textsuperscript{203} Sādhanāmālā also contains all these above names of Tārā. These Tārā images are found in different places of India including coastal Orissa, Western Orissa and Madhya Pradesh. The Aṣṭamahābhaya Tārā discovered from Ratnagiri, now preserved at Patna Museum is a unique image of Tāntric Buddhism.\textsuperscript{204} The images of Durgottārinī Tārā\textsuperscript{205} discovered from Kendrapara, now preserved in Indian Museum, Calcutta, the two armed Tārā image in standing Tribhaṅga pose\textsuperscript{206} found on the outer wall of the temple of Solampur and the image of Vajra Tārā\textsuperscript{207} inside the Uttaresvara temple of Ayodhya in Orissa bear testimony of the prevalence of the cult of Tārā in coastal Orissa. At Boudh one seated image of Tārā of remarkable grace and beauty is worshipped as Ugra Tārā by the local people which had been identified by Prof. R. D. Benarjee as Mahattarī Tārā.\textsuperscript{208} Tārāpur Gaḍa of Binkā, the old Vinitapur, was probably a place of the cult of Dhanadā Tārā.\textsuperscript{209} Even today the people of this locality believe that this Tārā of that place was giving wealth and ornaments to the poor people who were praying her for help at the time of the marriage of their daughters. The bronze images of Tārā\textsuperscript{210} discovered from Sirpur in Madhya Pradesh indicate the worship of Tārā in that region.
The Hindu Śakti cult is greatly influenced by the Buddhist cult Tārā. N. N. Bhattacharyya opines that “This deity made her way into the Hindu sects and in Śaktism she was identified with the Supreme Being, the eternal Female Principle, consort of Śiva who symbolised the Male Principle of creation.”

Goddess Tārā is worshipped by the Hindus as one among the Dasha Mahāvidyā (Ten Mahāvidyā). The Dasha Mahāvidyā goddesses are Kālī, Tārā, Ṣoḍaśī, Bhubanesvārī, Bhairavi, Chinnamastā, Dhūmāvatī, Bagalā, Mātaṅgī and Kamalā. A mantra is associated with each goddess and from each mantra new forms of the same deity come into existence according to the change of the letters in the mantra. The mantra of Tārā in the Hindu tradition is ‘Hrīṁ Strīṁ Hum Phat’.

With the change of these four syllables of the mantra in different orders seven different forms of the same deity Tārā take their origin. They are Ugrā, Mahogrā, Vajrā, Kālī, Sarasvatī, Kāmeśvari and Bhadrakāli. Many Hindu Tāntric works like the Tārātantra, the Tantrasāra and the Mahācīnācāra tantra had given the description of Tārā. The Tantrasāra called the deity Tārīṇī or Tārā. In these Hindu Tāntric texts Tārā is described “as standing in the Pratyālīḍha attitude, dark in complexion, wearing a garland of several heads, short in stature, with a protruding belly and a tiger’s skin round the loins, youthful in appearance and decked in five mudrās. She is four armed, her tongue protrudes, and she presents an awe-inspiring appearance; and is regarded as the bestower of all boons. She carries the sword and knife in the two right hands.
and the severed head and the Utpala (blue lotus) in the two left hands. She has one chignon on her head, which is brown in colour and glistens with splendour, and is adorned with Aksobhya”.

No proper explanations are given in the Hindu Tantric texts as to why this deity is designated as Ekajaṭā (one chignon) and what the five mudras are. Only Aksobhya is explained as Lord Śiva who knew no 'Ksobha' or terror, who drank up the whole poison at the time of churning the Ocean by the Devas and Asuras and in whose company Mahāmāya or Tārīṇī always reveals.

If that be so, Dr. B. Bhattacharyya questioned “why should other Śiva deities not show the same miniature of Śiva on the crown? Why is it, then, that we do not come across any such miniature figure on the crown of any other deity in the Hindu Pantheon?” Dr. Bhattacharyya had argued and solved these above questions and concluded that this “Hindu deity Tārā is thoroughly Buddhist and therefore the deity must be of Buddhist origin”. Taking into account the rudiments of Buddhist iconography he told the form of Ekajaṭā known as Mahācīnatārā amongst the Buddhists is the true equivalent of Hindu deity Tārā who has one chignon or Ekajaṭā.

Regarding the Mudrās he explained that the Buddhist Tantras recognise a set of Six Mudrās or ornaments, all made out of human bones, which represent the Six Pāramitās. The Hindu Tantric texts dropped one and described five Mudrās. Then concerning the miniature figure Aksobhya on the crown of the Hindu goddess Tārā he has described that the Buddhist deities are the emanation of Five Dhyāni Buddhas.
of five families. They are Amitābha, Akṣobhya, Ratnasambhava, Vairocana and Amoghasiddhi. When these deities are represented in stone or metal or paintings, they show the miniature figure of the parental Dhyānī Buddha on their head. Buddhist Goddess Tārā belongs to the family of Akṣobhya who is described with this parental Buddha on her head. The Hindus imitated the Buddhist Goddess Tārā and the miniature figure of Akṣobhya on the crown of Hindu deity Tārā was of Buddhist Akṣobhya, not of the Hindu Śiva.

Dr. Bhattacharyya also opines that Kālī, Bhadrakālī and Tāntric Sarasvatī, the three chief forms of Tārā worshipped by the Hindus are all Buddhist in origin.

Goddess Chinnamastā, who is worshipped by the Hindus as one among the Ten Mahāvidyās is originally a Buddhist deity. She is known as Vajrayoginī in Buddhist Tāntrism. The iconographical features of Hindu Chinnamastā have been narrated in the Tāntric works like Tantrasāra and Chinnamastākalpa of the Hindus. “She is described as of a very awe-inspiring appearance. She holds her head, which has been severed by herself, in her left hand and carries the knife in the right and stands in the Pratyalidha attitude. She is accompanied by Đākinī and Varṇanī both carrying the Kartri and the Kapāla. From the neck, from which the head had been severed, of the principal deity issue forth streams of blood, one falling into the mouth of the severed head and the two others into the mouths of
two attendants".224 The description of the Buddhist tantric deity Vajrayogini given in the Sadanamala is almost identical with Hindu Chinnamastā.225 Buddhist work Sadhanamala (12th cen. A.D.) is the earlier work than Tantrasāra (17th cen. A.D.).226 According to Dr. B. Bhattacharyya resemblance to a considerable extent becomes traceable among the mantras of Vajrayogini recorded in Sadhanamala227 and the mantras recorded in Chinnamastākalpa228 and Tantrasāra.229 It is revealed by these mantras that Chinnamastā or Vajrayogini is named as 'Sarva Buddha Ḫākinī' in Sadhanamala230 of 12th century A.D., 'Sarva Buddhi Ḫākinī' in Chinnamastākalpa231 which appears as a later work than Sadhanamala and earlier work than Tantrasāra232 of 17th century A.D. and 'Sarva Siddhi Ḫākinī' in Tantrasāra. Dr. Bhattacharyya suggests that the little difference is due to the distortion of the mantras made by the ignorant copyists of the later period.233 The common epithet Vajra Vairochani in these mantras of these three works suggests that Chinnamastā was originally a Buddhist deity and slight modification that instilled into the mantras of Chinnamastākalpa and Tantrasāra is most probably the result of a conscious assimilative attempt of this cult by the Hindu Śāktaists into their Tāṇtric fold.234 Dr. Bhattacharyya says that "Vajrayogini is called Sarvabuddha Ḫākinī in Buddhist Tantras because she is the consort of Heruka, who is looked upon as the embodiment of the five Dhyāṇī Buddhas, the group being technically known as Sarvabuddha".235
The Hindu deity Mañjughoṣa is identical with the Buddhist God Mañjuśrī.\textsuperscript{236} The mantra of Mañjughoṣa is stated in the Hindu Tantra as ‘A RA VA CA LA DHĪM’ which is a corrupted form of the original Buddhist mantra of Mañjuśrī ‘A RA PA CA NA DHĪH’.\textsuperscript{237} Dr. Bhattacharyya is of opinion that “the Hindu Tantras were an outcome of Vajrayāna and that they represent baser imitations of Buddhist Tantras”.\textsuperscript{238}

The Buddhist Goddess Parnāśabarī is worshipped by the Hindus as Goddess Śītalā, who is the destroyer of the disease smallpox and all kinds of epidemics.\textsuperscript{239} The Buddhists believe that the worship of Parnāśabarī is effective in preventing the outbreak of epidemics like cholera, plague and smallpox.\textsuperscript{240} “Parnāśabarī is endowed with three faces, with three eyes in each and six arms. Her right and left faces are blue and white respectively. In her three right hands she carries the Vajra, Parasu and the arrow, and in the three left the bow, the cluster of leaves and the Tarjani with noose. Her face is depicted with an angry laugh and her hair is tied up above. She is in the fullness of youth, is decked in a tiger’s skin, wears an apron of leaves and tramples under her feet various diseases and pestilences”.\textsuperscript{241} According to Dr. Bhattacharyya a prostrate figure under her feet is a man attacked with smallpox as is judged from the circular marks all over his body.\textsuperscript{242} As there is the resemblance between these two goddesses as both are the protectors of the epidemics like smallpox and cholera etc. the
worship of the Hindu deity Śītalā is borrowed from the Buddhist goddess Parṇāśabarī. This Tāntric deity Parṇāśabarī is known as Patarāsauruni in Western Orissa.243

In Niṣpanna Yogāvalī, Churchikā has been mentioned as a goddess of Kālachakra maṇḍala.244 The Hindu goddess Churchikā is most probably the remodelling of this Buddhist deity. Goddess Chamuṇḍā is worshipped in almost all the Tantrapiṭhas of Orissa. Chamuṇḍā is another form of the Buddhist deity Churchikā.245

Lankeśvarī, another Buddhist goddess depicted in Niṣpanna Yogāvalī and Sādhanāmālā is worshipped by the Hindus at Sonepur on the rockbed of the river Mahānadi.246 Further the Buddhist god Surāvairi which is described in Niṣpanna Yogāvalī appears to have been converted as a female deity Sureśvarī and worshipped at Sonepur in Western Orissa.247 All these above discussions amply suggest that the Buddhist deities like Tārā, Chinnamastā, Parṇāśavarī, Lankeśvarī, Surāvairi etc. were assimilated into Hindu Śaktism in the succeeding days.

Buddhism also left its foot-prints on Vaiṣṇavism which identified itself with the cult of Jagannath. The origin of Vaiṣṇavism can be traced back to the Rig Vedic period.248 In Rig Veda Viṣṇu is termed as ‘Apaurusēya Dāru Brahma’ or super human wooden supreme being.249 In Upaniṣada he is
addressed as the Lord Apanipāda (without hands and feet). But in the Rig Vedic times Viṣṇu was worshipped as a minor God. In the Later Vedic Age he was given the highest position among the Hindu Trinity Brahmā, Viṣṇu and Śiva. Viṣṇu was treated as the Supreme Hindu God in the Epic and Purānic Age. In Mahābhārata Vāsudeva Krishṇa was regarded as the incarnation of Viṣṇu and he was the epicentre of the incidents of Mahābhārata. His stronghold was at Mathurā and from there the cult of Vāsudeva Krishṇa spread to other parts of India.

It is difficult to say when and how Vaiṣṇavism entered into Orissa. The Aryans came and settled in Northern India and their civilisation and culture gradually influenced the whole of India including Orissa. During the course of Aryanisation two tribes of Orissa namely the Savaras and the Puliṅdas came under the Brāhmanical influence and accepted the principle of Brāhmanical faith in their own religious life. They were the worshippers of trees from the earliest time. But being influenced by the Aryan religion they began the worship of a log of wood or Sthānumūrti in course of time, which was later on incorporated with the worship of Lord Viṣṇu or Puruṣottama. Rock Edict No. XIII of Aśoka shows that Brāhmanism and Buddhism flourished side by side in Kaliṅga in 3rd century B.C. Hatigumpha inscription reveals that Kharavela, though a Jaina, patronised all the faiths and repaired the places of worship of all Brāhmanical gods.
Vaiṣṇavism received its momentum and flourished with great popularity under the royal patronage in South Kośala and other parts of Orissa only after the Southern campaign of Samudragupta. The Guptas were the avowed patrons of Vaiṣṇavism. Samudragupta conquered the inaccessible mountains and forest regions of Western Orissa and Southern Orissa which must have come under the Gupta influence. They influenced the religious life of the Māṭharas, Nalas and the Śaravapuriyas.

In the 5th century A.D. the Māṭharas were ruling over Kaliṅga which extended from the river Mahānadi in the north to the Mahendragiri in the south. They had constructed several temples dedicated to Lord Viṣṇu. The Māṭhara rulers Viśākhavarman and Umāvarman had adopted the title ‘Paramadaivata’. But Maharājā Ananta Śaktivarman identified him as the worshipper of Nārāyaṇasvāmi (Nārāyaṇasvāmi Pādabhakta). Maharājā Prabhanjanavarman also declared himself as ‘Bhāgabatāsvāmi Nārāyaṇa Pādānudhyuta’. Chandravarman and Nanda-Prabhanjanavarman also accepted the title ‘Paramabhāgavata’ and ‘Paramadaivata’. Lord Viṣṇu was their family deity. Vaiṣṇavism received their patronage and flourished in Orissa since that period.

The Nalas established their political power in South Kośala in 5th century A.D. The early Nala rulers
Bhavadattavarman and Arthapatirāja were the worshippers of Mahēśvara but King Skandavarman was a devotee of Lord Viṣṇu. His Podagarh Stone Inscription throws a good deal of light on the state of Vaiṣṇavism of that time. It is known from that inscription that Skandavarman enshrined the foot-prints (Padamula) of Lord Viṣṇu to get religious merit for himself and for his ancestors. In that inscription he had saluted Lord Viṣṇu. He had also donated agrahāra for the worship of Viṣṇu and attached a ‘sattra’ (feeding house) to this temple for the ascetics, brāhmaṇas and the destitutes. King Vilāsatuṅga was also a great patron of Viṣṇu. The Rajim Stone Inscription reveals that he had constructed a Viṣṇu temple. Thus it seems that the Nalas were being culturally influenced by the Guptas adopted the Bhagavata cult of Vaiṣṇavism as their faith.

Vaiṣṇavism further received great impetus in South Kośala under the Śaravapurīyas who ruled in that region in sixth and seventh centuries A.D. This period is a landmark in the history of Vaiṣṇavism because all the kings of this dynasty were the staunch followers of Vaiṣṇavism and adopted the title Paramabhaṅgavata, the devout worshipper of Viṣṇu in their Copper Plates. They accepted Krishṇa Vāsudeva as their presiding deity. The Pañcharātra cult of Vaiṣṇavism added with their Bhagavatism. Śrī or Goddess Lakṣmī had occupied an important position in their religious life. The image of Goddess Lakṣmī being flanked by elephants became their royal emblem.
and their new capital was named as Śrīpura (Lakṣmī Nivās) according to her name.  

Vaiṣṇavism had already gained popularity in Kaliṅga during the Māṭhara rule. This faith further continued to exert its influence on the people to a considerable extent during the reign of Hastivarman, the Early Gaṅga ruler. He accepted both Śiva and Viṣṇu as identical. This concept led to the development of a new cult known as Hari-Hara cult. At Mukhaliṅgam the Gaṅgas constructed the Śiva temples namely the Someśvara, Madhukeśvara and Bhimeśvara. Lord Śiva was their presiding deity. But many Viṣṇu images were found in the compound and Mukhaśāla of these temples suggest that both Śaivism and Vaiṣṇavism were patronised by the Early Gaṅga rulers.

In the early part of the Bhauma rule Vaiṣṇavism suffered a temporary set back in Toṣalī due to the popularity of Buddhism. But in the beginning of 9th century A.D. the Bhauma rulers patronised the Brāhmanical faith like Śaivism, Vaiṣṇavism and Śaktism. Tribhubana Mahādevi has been mentioned as Parama-Vaiṣṇavi, devout worshippers of Viṣṇu in her Dhenkanal Copper Plates. The Baud Copper Plate of Queen Prthvi Mahādevi also mentioned her as Parama Vaiṣṇavi. The Talcher Copper Plates of Śivakaradeva III refers to Sāntikaradeva II as the follower of Vaiṣṇavism.
After the Śaravapuriyas Vaiṣṇavism became popular in South Kośala under the Scmavaṁśīs. Tivaradeva, the first great ruler of this dynasty was a devotee of Lord Viṣṇu who adopted the epithet Parama-Vaiṣṇava. The Adhabhara Copper Plates of his son and successor Mahā-Nannarāja described him as Parama-Vaiṣṇava. Vaiṣṇavism also received royal patronage under Chandragupta and his son Harṣagupta. Queen Vāsaṭā, the widow of Harṣagupta was also a great devotee of Viṣṇu and her Sirpur Stone Inscription mentioned that Vaiṣṇavism was her personal faith. This inscription opens with invocation to Puruṣottama Viṣṇu (Om namah Puruṣottamaya). She had constructed the famous Lakṣmaṇa temple at Sirpur and several Viṣṇu temples in South Kośala. During her reign Vaiṣṇavism seems to have seen its heyday in South Kośala. Another Somavaṁśi ruler Mahābhavagupta Udyota Keśarī called his father Yayāti II as the representative of Madhusudana. The later Somavaṁśi rulers, inspite of their leaning to Śaivism, followed a policy of religious toleration and extended their liberal patronage to Viṣṇu-worship.

Though Śaivism was the dominating faith of the people of South Kośala during the Kalachūri period, the other cult gods and divinities also received liberal patronage of the rulers of this dynasty. The Kalachūri kings had constructed the temples of Rāma, Nārāyaṇa and other Vaiṣṇavite deities. The Viṣṇu icon of Ratanpur made of black stone, images of Vāmana, Viṣṇu, Nyāśimha and Tribikrama of Rajim, Viṣṇu
icon of Arang etc. bear evidences of the growing popularity of Vaiśṇavism in South Kośāla during the Kalachūri period. In the Mādalā Pāṇji the construction of the Jagannath Temple at Puri has been attributed to Yayāti Keśarī, a ruler of the Somavamśī dynasty. But Dr. J. K. Sahu opines that the old temple of Puruṣottama was built by the Bhauma Queen Prithvi Mahādevi alias Tribhubana Mahādevi II with the help of her brother Yayāti I, the Somavaṁśi ruler of South Kośāla. The worship of Lord Puruṣottama started by the early Somavaṁśi rulers continued even during the reign of Janamejaya and Yayāti I, inspite of their leaning to Śaivism. Prithvi Mahādevi, being the daughter of the Somavaṁśi King Janamejaya I of South Kośāla continued the worship of Puruṣottama Viṣṇu at Toṣaḷī and built the temple of Purusottama at Puri. Mādalā Pāṇji omitted her name because of the low origin of the Bhaumakara rulers, though they had a glorious rule in Toṣaḷī and it recorded the name of the Somavaṁśi ruler Yayāti as the builder of the old Puruṣottama temple of Puri. Mādalā Pāṇji further mentioned that the temple of Puri was at a dilapidated condition and got almost ruined, over which Anāṅgabhimaadeva, the Gaṅga ruler constructed a new sky-kissing temple for the worship of Lord Puruṣottama Jagannāth. But the Dasgoba Copper Plates of the Gaṅga ruler Rāja Rājadeva III dated 1198 A.D., refers the construction of a new temple of Puruṣottama on the sea-shore over the old one by the great Gaṅga ruler Anantavarman Choḍagaṅgadeva. He not only constructed the gigantic temple of Jagannāth at Puri but also

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gave huge endowments for its upkeep. He adopted the title Parama-Vaiṣṇava and Parama-Brāhmaṇya.²⁹⁶ Anaṅgabhimadeva-III amalgamated South Kośala with Utkala and dedicated the whole Orissan Empire to Lord Jagannath and called himself as his ‘deputy’.²⁹⁷ The Suryavarṇa Gajapati rulers were equally famous for their Vaiṣṇavite leanings and made Jagannath as the state deity or Raṣṭrādeva.²⁹⁸

Though Jagannath is considered to be the manifestation of Viṣṇu, in ritual practices and iconography, one can mark the synthesis of three major religions of Orissa in the cult of Jagannath viz., Vaiṣṇavism, Śaivism and Śaktism, represented respectively by Jagannath, Balabhadra and Subhadra.²⁹⁹ The Somavāṃśī rulers cultivated religious catholicism in their kingdom. Mahābhavagupta Udyotakesāri, the builder of the Liṅgrāj temple was known to have patronised Jainism.³⁰⁰ The Somavāṃśīs constructed the twin temples of Nilaṁadhava Viṣṇu and Siddhēśvara Śiva at Gandharādi on the bank of the river Mahānadi.³⁰¹ Further they built the twin temple of Sisireśvara and Kapalini at Bhubanesvara for Śiva and Śakti.³⁰² They also brought the synthesis between Hari and Hara in the Liṅgrāj temple of Bhubaneswar.³⁰³ This concept of religious synthesis became the religious tradition of Orissa which took its shape in the worship of Trinity i.e. Jagannath, Balabhadra and Subhadra.³⁰⁴
There are many theories regarding the origin of Jagannath. These theories relate with the Vedic, Jaina, Buddhist, Śaivite, Sākta, Vaiṣṇavite and Tribal origin of the deity. But it is believed that the institution of Jagannath evolved as a result of both the Tribal and Aryan elements. The legends associated the Śavaras, the tribals of South Orissa who worshipped Jagannath as Nilamādhava.\textsuperscript{305} The Somavāṁśīs of South Kośāla brought the tradition of worshipping Nilamādhava to Puri after their occupation of Utkala. They also brought the tribal priest called Daitāpati to Puri.\textsuperscript{306}

Some noted scholars like Sir Monier William and Dr. Hopkins have attempted to suggest the Buddhist origin of Jagannath.\textsuperscript{307} They attempted to establish the idea that the three deities Jagannath, Balabhadra and Subhadra are the Buddhist Tri Ratna i.e., Buddha, Dhamma and Saṅgha.\textsuperscript{308} The image of Lord Jagannath contains the mysterious thing thickly-padded in silk which is called as Dārubrahma is nothing but a tooth relic of Buddha.\textsuperscript{309} The Dharma Chakra of the Buddhist has been added later on as the Sudarṣāna Chakra of Lord Viṣṇu.\textsuperscript{310} The Car festival of Lord Jagannath resembles the Buddhist festivals which became popular in India during the visit of Fa-hien and Hiuen-Tsang.\textsuperscript{311} Sir William Hunter has written that the “Car festival is probably a conscious reproduction of the Tooth Festival of the Buddhists, although the original significance is dropped out of the sight”.\textsuperscript{312} Further it has been written that “These facts leave no room for doubt that Jagannath and some
of his peculiar ceremonial observances are of Buddhist origin, that the Car festival marks the anniversary of Buddha's birthday...." In Buddhism there is no discrimination of caste. In Jagannath cult also there is no such thing as caste. The offerings of the Lord known as Mahāprasāda is taken by all. The Buddhist concept of ‘Śūnya’ is accepted in this cult of Jagannath and the Lord is declared as Nirākāra or Formless. Jagannath, Balabhadra and Subhadra represent the Buddhist Śūnya, Vijñāna and Mahāsukha. The Vajrayānists believe Lord Jagannath as Paramavajri, Balabhadra as Vajrodaka and Subhadra as Vajresvari and Sudarśana as Vajra. The philosophy of Tantrayāna Buddhism occupied a special place in Jagannath philosophy. In Mantrayāna Buddhism the worshipper used mantra, mudrā, maṇḍala and dhāraṇī. In the procedure of worship of Jagannath also the mantra, mudrā and maṇḍala are used except dhāraṇī. The slogan shouted from the car is known as Vajravāṇī and its meaning has close resemblance with the Buddhist Charyāpadas. The ‘Neta’ on the car contains five colours viz., Saffron, Yellow, Red, Blue and white, represent the Buddhist Pañchasheel. The ‘Dhwaja’ or flag on the top of Jagannath temple contains the picture of half moon (Dvitiyā chānda) and a dot (Bindu), which represent the symbol of Buddhist mantra ‘Om Maṇipadme Huṁ’. Moon represents padma and Bindu represents Maṇi. On the day of Snānapurṇima Jagannath is dressed like elephant (Hāti Vesha). The elephant is worshipped as the symbol of Lord Buddha because Māyādevi saw the dream of the entry of a white
elephant into her womb before the birth of Lord Buddha. Thus the influence of Buddhist culture is profound in the cult of Jagannath and Buddha is considered as the ninth incarnation of Lord Viṣṇu in the Oriya literature of the late medieval period.

The philosophy of Tāntric Buddhism also influenced the philosophy of Nātha cult of South Kośala. Nāthism developed in India when Tāntric Buddhism declined. The Tāntric Buddhists who were despised by the people for their sexo-yogic practices, for their own survival took shelter in different sects of Śaivsim, which were then organised to suit the temper of time. S. B. Dasgupta believes that Nāthism was an offshoot of Buddhism which later assumed a Śaivite colour. It originated in the north-eastern India in the 10th century A.D. and spread to other parts of the country in the 12th and 13th centuries.

The chief apostle of Nāthism was Gorakṣanātha who flourished sometime in 12th century A.D. Dr. N. K. Sahu, taking into Tibetan accounts describes that the founder of the Nātha cult was Lūipā Matsyendranātha, who was also the first Siddha and Gorakṣanātha was his disciple.

Nāthism was a popular cult in Orissa. The Tantramahānava narrates that Gorakṣanātha was residing in the forest of Jagannātha in the East. This place was his sacred
seat of meditation. Dr. N. K. Sahu has identified that this place was in Orissa. \(^{328}\) Achyutananda in his Šūnya Samhitā also mentioned that one young Vaiśṇava Mādhuridāsa who had visited the Prāchi Valley in Puri district was guided by an ascetic of that forest to the cave of Gorakṣa where that Siddha was practising Nirādhāra Yoga. \(^{329}\) The same work also stated that Mādhuri had seen the cave of Mallikānātha, the disciple of Gorakṣanātha in that same forest. \(^{330}\) The teachings of these Nātha Siddhas must had influenced the people of Medieval Orissa, when it was a popular creed in many parts of India.

Gorakṣanātha was mentioned as a 'Sahajia' preacher in the 'Śūnya Samhitā' of Achyutananda. \(^{331}\) He had written 'Saptāṅga Yoga' in Oriya which contained his philosophy. \(^{332}\) Many people of Orissa and Madhya Pradesh became his followers and their descendents are still living in these regions till this century. \(^{333}\) In the beginning of 20th century when Sambalpur division was under the rule of Madhya Pradesh the Nāthas of these regions were known as Western Yogis (Paśchimiān Yogis). They were divided into two groups viz., Kānaphatā Yogi and Aghori Yogi. \(^{334}\) The former adopted the title Nātha and the latter adopted the title Dāsa. \(^{335}\) The Kānaphatā Yogis are living in many villages of Western Orissa like Nuapāli, Paramanpur, Bijādihi, Padampur, Boḍāsambar, Bhursipāli etc. \(^{336}\) It is a common phenomenon even at present to see the Nātha Yogins roaming the streets of the villages of Orissa, begging alms by singing in the saddest tone the episode
of king Govindachandra's abdication of throne and renunciation of worldly life, which is being accompanied by a kendara (a violin type musical instrument).

The Nāthists believe that the all pervading, the intangible Supreme Being is Śūnya (Void), Nirañjana and Ādinātha. The primary esoteric goal of this cult was the attainment of Sahaja, where there is no birth and death. The instruction of the Guru (Teacher) is necessary to attain the state of Sahaja.

Like the 84 Siddhas of Sahajayāna of Buddhism 84 Siddhas were also famous in Nāthism. In the Nātha literature 'Gorakṣa Saṃhitā' we found the list of 84 Nātha Siddhas. The famous Nine Siddhas (Navanātha) among them were Ādinātha, Udayanātha, Satyanātha, Santoshanātha, Kanṭhadanātha, Machhindranātha, Chaurāṅginātha, Achambutanātha and Gorekhanātha.

In the Nātha literature the word 'Sahaja' had been frequently used. The cult of Nātha most probably acculturated the doctrine of Sahaja from the Sahajayāna of Buddhism. In 'Akula-Vira-Tantra' ascribed to Matsyendranātha, the Sahaja state is described as a state of supreme equilibrium which transcends all perceptual knowledge with positive and negative attributes, while in that state the Yogi becomes one with the whole universe and realises a non-dual existence. In 'Nātha
Nirvāṇa Vyākhyā’ Sahaja is defined as the knowledge of oneness of the Supreme Reality and the Universe. In ‘Hatha Yoga Pradipikā’, we find four kinds of Śūnya viz., Śūnya, Atisūnya, Mahāśūnya and Sahajasūnya. These four Śūnyas are associated with four stages of progressive sound produced in Yoga to realise Sabdabrahma or the Supreme Reality. The concept of Sahaja and Śūnya in the Nātha literature are almost the same as the Sahaja concept of Buddhist Tāntric texts and Charyā Songs. Dr. R. P. Mishra opines that “these four Śūnyas of the Nāthas are not blind imitations from those of the Tāntric Buddhism, but it appears that the Nāthas accultured these Śūnyas from the Sahajayāna and remodelled and adjusted them in their Yoga in consonance with their own Nāda-bindu philosophy”.

In Sahajayāna the state of Sahaja is the union of Śūnyatā and Karuṇā while in Nāthism it is the union of Nāda and Bindu. In the Sahajayāna of Buddhism the Śādhaka believes that the body represents the universe and it is the abode of all the Gods and Godesses. It also contains all the sacred places like Gaṅgā, Yamunā and Vārāṇāsi. This concept of Piṇḍa-brahmāṇḍa of the Sahajayāna of Buddhism was followed by the Nāthas who believed that “the microcosm is a reflex of the macrocosm, and everything that is found in the creation has a parallel in the body”. In this respect Nāthism has a curious resemblance with Sahajayāna. But the Nātha Siddhāchāryas discarded the esoteric sexo-yogic practices of the Sahajayānists and made earnest efforts to purify and extend sublimity to Yoga Sādhanā.
Buddhism also left its foot-prints in the Mahima Dharma which flourished in Orissa in the second half of the 19th century. It is named after its founder Mahimā Gosāin, popularly known as Mahimā Swāmi. He came from the Himalayas and appeared at Puri in 1826 A.D. By that time the Christian Missionaries made Puri as their centre of activities and continued a vehement attack on the idol worship of the Hindus. Mahimā Swāmi also preached against polytheism and declared the one Absolute God as the originator of this Universe. Like Buddhism Mahimā Dharma was a protestant movement against the evil practices of Hinduism. Mahimā Gosāin was also popular as Dhuliā Gosāin as he used to lie on the dust on the road. He remained quiet and seldom spoke. He toured around Nilagiri, Dhauligiri and Khaṇḍagiri. He was called as ‘Nirāhāri Gosāin’ because he lived for twelve years only taking water. He was invited by the Mukti Maṇḍapa Sabha of Puri and through debate he proved Brahman as Nirguṇa and Sachidānanda.

He spent 24 years (1838 to 1862 A.D.) at Kapilās hill in Dhenkanal district. During the first half of this period he lived on fruits and the second half on milk. He put on the bark of Kumbhi tree (Careya arborea) and entered in Ātmayoga Samādhi for 21 days. Here Govinda Dās Bābā was initiated to
his faith and became his first disciple or Ādi Siddha from whom the Para Sanyāsa Order started.358 Thereafter both the Guru (Teacher) and the disciple moved all over Orissa to propagate Mahimā Dharma. They toured Baud, Sambalpur and Sonepur in Western Orissa.359 Mahimā Swāmi took his first meal in 1863 A.D. in the house of Gangadhar Sahu of village Kāśīpur on the bank of the river Brāhmaṇī. Gangadhar Sahu and his wife accepted his faith.360 Mahimā Swāmi went to the village of Bhima Bhoi and initiated him into his faith.361 He made extensive tours over Athagarh, Banki, Tigria, Ganjam, Angul etc.362 Many people became his followers. Jorandā in Dhenkanal district became his main centre of activities where he left his mortal body on Monday, the tenth day of bright fortnight of the month Phālguna in 1876 A.D.363 Mahimā cult has three Orders viz., Para Sanyāsa, Apara Sanyāsa and Bairāgya or Lay disciples.364 The Para Sanyāsis are known as Avadhutas. They strictly obey the instruction of the Guru and maintain the life of austerity. Bhima Bhoi belonged to the third group i.e. Bairāgya Sanyāsa or Lay disciple.

Bhima Bhoi was born in 1855 A.D.365 at the village Grāmaḍīha near Rairakhol in Sambalpur district.366 After being the disciple of Mahimā Gosain he had written many books which contain the philosophy of Mahimā Dharma. Among them the notable works are Stuti Chintāmaṇi, Brahmanirupanā Gītā, Nirbeda Sādhanā, Ādyānta Gītā, Brahma Sanyukta Gītā and Mahimā Binoda.367 His bhajanas and prayers had special appeal
for the peasant population of the rural areas of Western Orissa. He established his āshrama at Khaliapāli and lived there till 1895 A.D.\textsuperscript{368}

The philosophy of Mahimā Dharma is based on the Buddhist concept of ‘Śūnya’. It believes the Supreme Reality as Alekha (indescribable),\textsuperscript{369} Anāma (without name), Nirañjana (pure), Aṇākāra (formless), Anādi (eternal) and Mahāsūnya Ekākśhṛa Brahman.\textsuperscript{370} Like the Sahajayānist Bhima Bhoi believed in the Yogic theory of Sharīra-bhedā i.e. the realisation of the Supreme Truth within the body.\textsuperscript{371} Further like the Buddhist Sahajayānist he believed that Alekha Brahman could be realised through Yoga from the Naval Plexus upwards in the body.\textsuperscript{372} Like a Mahāyānist Bodhisattva, Bhima Bhoi discarded his own salvation for the sake of the creatures of the whole world.\textsuperscript{373} Like Buddha the followers of Mahimā Dharma gave up all the Brāhmanical rites, rituals and ceremonies. They had also no caste discrimination. Bhima Bhoi believes no caste except two; man and woman.\textsuperscript{374} Like the Buddhist Śramaṇas the followers of Mahimāism pray to the Alekha Mahimā daily in the morning and evening under open sky raising their folded hands above the heads.\textsuperscript{375} The prayer is called Darśan. The Buddhist Śramaṇas do not sleep more than one night in a village. This tradition was also followed by the followers of this faith.\textsuperscript{376} Like the Buddhist the followers of Mahimādharma also believed in spiritual salvation through ethical living and meditation. Thus the Mahimāism has its close resemblance with
Buddhism and Bhima Bhoi had described Mahimā Gosāin as the incarnation of Lord Buddha.⁷⁷

The influence of Buddhism is most conspicuous in the domain of Brāhmanical temple art of Orissa. C. L. Fabri speaks that the first six centuries A.D. was the Buddhist period in the history of Orissan art.³⁷⁸ The earliest Hindu temples of Orissa are succeeded by this period of flourishing Buddhist art,³⁷⁹ so that the Buddhist influence fell upon them. Vidya Dehejia has written that “the guilds of craftsmen would work for any patron who requisitioned their services. On one occasion a guild might be asked to construct a Buddhist monastery, on another occasion to build a temple dedicated to the Hindu god Śiva, and at yet another time to work on a Jaina temple... We can often see clearly the hand of the same guild in monuments dedicated to different faiths. There is for example, so close an identity of style between the Sirirēśvara Śiva temple at Bhubabeswar and the Buddhist monastery at Ratnagiri that one is tempted to see the hand of the same craftsmen at work on both”.³⁸⁰ Supporting Vidya Dehejia, Dr A. N. Parida has written that “it is obvious that the craftsmen by way of habit, inclination, training and experience, applied the Buddhist ideas into the new creation when they were called upon to construct Brāhmanical temples. Therefore we notice to some extent, Buddhist influence on Brāhmanical temples”.³⁸¹
Brick was the material of the Buddhist monastic and religious architecture. The Asokan stūpas and the monasteries of Nālandā in Bihar and Ratnagiri in Orissa were made of bricks. The large sized bricks like that of the Buddhist shrines had been used in the Hindu temples of Kośalesvara at Baidyanāth and Shivji Mandir of Mahādevpāli near Laiḍā in Sambalpur district.

The use of internal columns to support the ceiling of the Hindu temples appeared to be a feature of Buddhist art. Dr. A. N. Parida has written that “the columns are not exclusively Buddhist, but, its origin can be traced to the cave-architecture with which Buddhism was closely associated. The carved pillars of the Buddhist caves of Bhaja, Karle, Bedsa, Ajanta etc. are structurally necessary. This practice was carried over to the Brāhmanical architecture like the temples”. Such internal pillars are found in the Khajurāho temple and in the South Indian temples. The hall of hundred pillars are found in Vijayanagar architecture. In Orissa the temples like Paraśurāmeswar of Bhubaneswar (7th century A.D.) has the rectangular Mukhaśālā (porch) with flat roof supported by six pillars inside. In the Simhanāth temple near Baramba (7th century A.D.) also such internal pillars are used to support the roof of the Mukhaśālā. In South Kośala we have the Kośalesvara temple of Baidyanāth and the Narsinghnāth temple, where carved internal pillars have been used. These
decorated pillars in the Brāhmanical temples owe their origin to Buddhist tradition.\textsuperscript{392}

The treatment of the Lakulīśa image on the early temples of Orissa betray Buddhist influence. Lakulīśa was the organiser of the Pāśupata sect of Śaivism. The images of Lakulīśa on the Orissan temples closely resemble with the dhyāni Buddha. He is seated in Padmāsana in Dharmachakra-pravartana Mudrā. The example we found on the image of Lakulīśa in the central niche on the northern wall of the Mukhaśāla of the Sisireśvara temple (8\textsuperscript{th} century A.D.). Here the four-armed image is seated in Padmāsana on a lotus seat. The main two hands are in Vyākhyāna Mudrā (the gesture of preaching) and the other two hands hold an akṣamālā and a flower. On the pedestal below is a central scroll with a stylised tri-ratna superimposed with a lotus flanked by a deer and a naga. The ‘lakuṭa’ or staff is held against his body. There is a halo round his head. This image without the lakuṭa and a wheel in place of lotus in the pedestal will be a replica of the Sāranāth Buddha. This image is distinctly Buddhist in inspiration.\textsuperscript{393} Similar images are also found in the temples of Paraśurāmeśvara, Vaitāl, Rājarāṇi, Liṅgarāj and Mukteśvara.\textsuperscript{394}

In the day to day life of the people of Orissa and South Kośala the Buddhist influence is remarkably visible. The structure of the Tulsi pedestals found in the courtyards in every house of the Hindus have close similarity with the Buddhist
The mortal remains of Lord Buddha are preserved inside the stūpas and are worshipped by the Buddhists. This tradition is followed by the Hindus, who used to preserve the mortal remains of their deceased ancestors inside the crematoria, a structure built like that of the stūpa, and worshipped that. The Buddhists donated dresses and fans to the monks. The Hindus borrowed this tradition from the Buddhists and considered it as a sacred duty to offer gifts like dresses, food, fans etc. to the Brāhmins. The Buddhists worship the pipal tree because Lord Buddha got his enlightenment under the pipal tree (Bodhi tree). The Hindus also worship this tree as a sacred tree and they do not use the wood of this tree as fuel. In the early medieval period the conflict between the Buddhists and the Śaivites was a common phenomenon. In the subsequent period the people attempted to bring an end to this conflict and adopted Buddhism into the Hindu fold and as a mark of their friendship the Hindus planted the Pipal tree (represents Buddhism) and the Banyan tree (represents Hinduism) together and worship it. To cure the burn the Hindus used the mantra or charm chanting the names of the Seven Maidens, who were the exponents of Shajayāna Buddhism.
NOTES AND REFERENCES

1. N. K. Sahu, *Buddhism in Orissa*, Utkal University, 1958, P.156.
11. K. K. Kara, *Āścharya Charyā Chaya*, Bhubaneswar, 1969, see the whole work.


   “Devatā Kānhi Huanti Mahāvīra
   Śarīra Se Nija Devatā Basanti Dohara.
   Prathameṇa Shira Je Tālure Base Brahmā
   Kapāla Paṭīre Nārāyaṇa Mahātmā”.

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“Badi Bedha Kāle Varāhī Sumariba
Raja-Vigraha Kāle Indrānī Nāma Je Dhariba.
Kāmarasa Kāle Sumariba Kāmākshi
Vyādhi Piḍā Kāle Sumariba Piṅgalākshi”.


“Bandain Śrī Jagannātha Baikunṭha Bāṣī.
Baudha Rūpe Nilagiri Śikhe Achha Bāsi”.

“Eka Mūrti Tinirūpa Dhari Dāmodara
Bauddha Rūpare Bije Śrīnilakandara”.
“Sansāra Janaṅku Tāriba Nimante
Bauddha Rūpare Bije Jagannāthe”.


“Śūnyapuruṣa Udāsare Rahe
Śūnyapuruṣa Sabu Māyā Vyāye.
Śūnyapuruṣa Dayālu Aṭai
Śūnyapuruṣa Sarbaghaṭe Rahi.”
Here Balarām Dās has declared that Brahmavidyā is not the monopoly of the Brāhmins.


“Śūnya Saṅgate Śūnya Se Śūnye Śūnyarūpi Śūnya Sangate Mishiachhi Sakala Sthāne Vyāpi. Śūnya Se Tāhāra Aṭai Nija Ghara Śūnyare Thāi Śūnyare Karai Vihāra”.


40. *Ibid*.


“Ahe Chaitanya Śūnya Dehi
Tohara Rūpa Varṇa Nāhi”.

45. *Ibid.*, Chapter-33, Verse-7,8, P. 86.

“Eka Raktati Sarva Jive
Rūpaṭi Bhinna Kalā Bhave”.


75. Ibid., P. 106.
83. Ibid., P. 86.
85. Ibid.
86. Ibid.
87. Ibid., P. 87.
88. Ibid.
89. Ibid., PP. 87 and 132.
92. V. S. Pathak, History of the Śaiva Cult in Northern India,
    Varanasi, 1960, P. 33.
95. Ibid.
96. Ibid.
102. Such practices were accepted by the Śaiva Āchāryas of other sects also during the medieval period.
    See V. S. Pathak, Śaiva cult in Northern India, Varanasi,
    1960, P. 56.
108. *Nava Bhārat*, (Hindi daily), Raipur, Dt. 23.3.88.
     *Ibid.*, PP. 205-211, vide the Cuttack Plates of Bhimaratha.
114. *Ibid*.
   Prāchya Pratibhā, Vol. VI, No. 1, PP.32-33,36-37.
125. Ibid.
127. Ibid.
130. Ibid., P. 90.
132. Ibid.
133. Ibid., P. 130.
134. Ibid., P. 129.
135. Ibid.
136. Ibid., Fig. No. 28.
137. Ibid., Fig. No. 19.
139. Ibid., P. 339.
142. H. C. Das, Tāntricism : A study of the Yoginī Cult,
144. Ibid.
145. Ibid.
146. John Woodroffe, The Great Liberation (Mahānirvāṇa
   Tantra), Madras, 1985, P. 115.

309
154. *Ibid*.
158. *Ibid*.
165. *Ibid*.


191. Ed. Dr. S. Bagchi, Suvarṇa Prabhāsa Sūtram, Mithila Institute, Darbhanga, 1967, P. 87.
193. Ibid.
194. Ibid.
195. Ibid.
198. Ibid., P. 201.
199. Ibid.
202. Ibid., PP. 198-199.
203. Ibid., P. 199.
204. N. K. Sahu, Buddhism in Orissa, Utkal University, 1958, P. 195.
205. Ibid., P. 198.
206. Ibid., P. 200.
207. Ibid., P. 211.
208. Ibid., P. 203.

"Kālī Tārā Mahāvidyā Śoḍaśī Bhubanesvarī Bhairavī Chinnamastā Cha Vidyā Dhūmāvatī Tathā. Bagalā Siddhavidyā Cha Mātāṅgī Kamalātmikā Eta Dashamahāvidyāḥ Siddhavidyāḥ Prakīrtitāḥ".


"Tārā Chogra Mahogra Cha Vajrā Kālī Sarasvati Kāmēśvarī Bhadrakālī Ityaṣṭou Tārīṇī Smrūtā".


218. *Ibid*.


313
227. *Ibid.*, P. 160,
quoted the Mantra of *Śadhanāmālā*.
“*Om Om Om Sarvabuddhaḍākiniye*  
*Vajra Varnaṇīye Vajra Vairocanīye*  
*Hum Hum Hum Phat Phat Phat Svāhā*”.

228. *Ibid.*, P. 161,
quoted the Mantra of *Chinnamastākalpa*.
“*Om Vajra Vairocanīye Sarvabuddhi Ṛākinīye*  
*Vajra Vairocanīye Hum Hum Phat Svāhā*”.

quoted *Tantrasāra*.
“*Sarva Siddhi Varnaṇīye Sarva Siddhi Ṛākinīye*  
*Vajra Vairocanīye Ihavaha Ihavaha*”.

230. B. Bhattacharya, *The Indian Buddhist Iconography*,  


232. *Ibid*.

233. B. Bhattacharyya, *An Introduction to Buddhist Esoterism*,  
Delhi, 1989 PP. 160-161.


236. *Ibid*.


“Swetaṅgī Rāsabhashṭāṅg Karayugalavilasanmārjanī  
Pūrṇakumbhāṃ Mārjanayāṅg  
Pūrṇakumbhādmrutmahayajalaṅg  
Tāpashantai Kshiptīṁ Digabastraṅg Murdhnisupāṅg  
Kanakamaṅganeibhūṣitaṅgī Trinetrāṅg  
Bisphoṭadugratāpa  
Prasamanakaraṇāṅg Śītalāṅg Tuṅg Bhajāmi”.


249. H. K. Mohanty “Sri Jagannatha - The ubiquitous and esoteric  
Lord of the Universe”, Ed. R. K. Mishra, *Orissa Review,*  


E.I., XXX PP. 117-118, vide Ningondi Copper Plates.


280. I. O., Vol. IV, PP.18-23, PP.24-31,
    Vide Bonda Plates of Mahâśiva Tivara and Rajim Plates
    of Tivaradeva.
281. Ibid., PP.39-42.
284. Ibid.
    Vide Narsinghpur Plates of Mahâbhavagupta
    Udyotakesârî.
288. Ibid.
    Raipur District Gazetteer, 1909, PP. 258-259.
291. Ibid., P. 292.
292. Ibid., P. 293
293. Ibid., P. 290.


Dr. Hopkins : *The Religions of the World*.


312. *Ibid.*, P. 17,
quoted Sir William Hunter, *The Indian Empire*.
315. *Ibid*.
327. *Ibid.*, P. 175,
quoted *Gorakṣa - Siddhānta - Saṁgraha*, PP. 44-45.

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“Bolanti He Mādhuri E Gumphā Gorekhara Yogālaya Sādhanti Eṭhāre Nirādhāra”.

330. *Ibid.*, P. 205, Chapter-XII, Verse-72,

“Eṭhāre Mallikānātha Gumphā Karichhanti Guru Ajñā Dhariṇa Se Yoga Āramhanti”.


340. *Ibid.*, P. 123,

quoted *Gorekha Banī*, P. 118,

“Sahaja Sunnimai Manathira Rahei Esa Bichara Machindra Kahi”.

quoted *Gorekha Bodha*, P. 8,

“Rāti Na Hoti Dina Sahaja Hi Āyā Dina Prasane Rātri Sahaja Samāi”.


348. *Ibid.*, P. 132,


“Ethu Se Surasari Ethu Se Gaṅgā Sāaru
Ethu Paāga Banārasi Se Chandra Dibāaru”.


B. Mohanty, *Op. Cit.*, P. 132,

quoted *Siddha Siddhānta* of the Nāṭhas.

“Brahmaṇḍabarti Yatkinchit Tat Piṅde Hapyasti Sarbathā”.


356. *Ibid*.

358. Ibid.
360. Ibid., P.31.
“Dāki Kahuachhi Tinipuramadhye Alekha Mahimā Bhaja”
370. Ibid., P. 132.
371. Ibid., P. 112, Chourasi Boli, Verse-15 and Verse-16.
“Sharīra Bhide Sarva Tirtha Kariba”.
“Piṇḍa Brahmanḍaku Bhedi Na Pārile Yogipaṇa Akāraṇa”.
372. Ibid., P. 119, Ananave Boli, Verse-12.
“Tinipura Loka Darśana Kara Buddh Svarūpa Gurukū, Nāvi Manḍalaru Alekha Prabhā Achhi Tahin Uparaku”.

322
373. Ibid., P. 36, Saptavimsa Boli, Verse-7.
“Prāṇīṅka Ārata Dukha Apramita Dekhu Dekhu Keba Sahu, Mo Jīvana Pachhe Narke Paḍithāu Jagata Uddhāra Heu”.

374. Ibid., P. 94, Saturi Boli, Verse-14
“Stirīpuruṣa Duhiṅki Gaḍhiachhi Jodie Swarūpa Dekha Dvitiya Jāṭiru Tinijāti Nāhin Sujane Kara Bibeka”.


376. Ibid.

quoted the Bhajana of Bhima Bhoi.
“Buddha Avatāre Guru Buli E Sansāre Satya Dharma Dei Jāichhanti Ghare Ghare”.
“Buddha Avatāre Guru Jagate Bijaye Bānā Uduachhi Tinipure Jaye Jaye”.
Also Ed. A. B. Mohanty, Stuti Chintamani, Op. Cit.,
P. 118, Anannave Boli, Verse-6.
“Sehi Brahma Ebe Naradeha Vahi Buddharupe Avatāra, Etevele Nija Nāma Chhāḍichanti Na Rakhi Kichhi Antara”.


380. V. Dehejia, Early Stone Temple of Orissa, New Delhi, 1979, P. 20.


383. Ibid., P. 42.
384. Ibid., P. 36.
386. Ibid.
389. Ibid.
391. Ibid., PP. 38-39.
396. Ibid., P. 96-97.
397. Ibid., P. 97.
398. Ibid.
399. Ed. B. Mohanty, Odisha Sanskritika Parampara (in Oriya), Cuttack, 1989, P. 300, See Foot Note No. 119.