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JAINA ANTIQUITIES OF BHADRAK DISTRICT: WITH SPECIAL REFERENCE TO RECENT FINDINGS

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Jainism is an important institutionalized religion of Odisha and is still a living faith among some communities of this region. Its contribution to Odishan art and architecture, to language and literature and on the whole its cultural heritage is significant. The religious instinct inculcated by this religion has left an indelible mark on the cultural life of the people. Its origin in Odisha can be traced back to an early period. Owing to paucity of authentic evidences, the exact date of the beginning of Jainism in Odisha cannot be determined. However, from legendary and traditional accounts and indirect references it can be reasonably traced back to a period much earlier than that of the rise of Buddhism under Gautam Buddha. According to the traditional accounts of the Jainas, it is considered that Risabhanath was the founder of Jainism. He is also known as Adinatha or the first Jaina Tirthankara. It is believed that, he has been associated with the cultural history of ancient Odisha. In the *Hatigumpha* inscription of Udayagiri there is a reference to the fact that the Kalinga Jina image was carried away from Kalinga by a Nanda king. Scholars¹ associate this Kalinga Jina with that of Rishabhadev in view of the fact that he is generally linked with the places of his worship. It is also evident the Risabhadeva has been frequently represented in the Khandagiri caves as like in many other places of the state. The next reference to the country of Kalinga in the Jaina literature is in connection with Sreyansanatha, the eleventh Tirthankara. According to the *Avasyaka Nirukti*², he was born at Simhapura, which was the capital of Kalinga. Aranatha, the eighteenth Tirthankara, received his first alms in the city of Rajapur, which according to the Mahabharata, was a metropolis of Kalinga³. According to Jaina texts like *Kumbhakara Jataka*, *Uttaradhyayana Sutta* and *Karakandu Charita* some scholars hold that in eighth century B.C. Kalinga was ruled by a Jaina King named Karakandu who was a disciple of Parsvanatha the twenty-third Jaina Tirthankara⁴. On the basis of Jaina *Kshetra Samasa* N.N. Vasu⁵ indicates that the 23rd Tirthankara Parsvanatha came to Kopakataka (Kupari) where he broke his fast in the house of Dhanya. According to the *Kalpasutra* Parsvanatha swami obtained *Moksha* in 773 BC⁶. It is possible that Jainism spread in Odisha from the time Parsvanatha. The *Jaina Harivamsa Purana*⁷ reveals that Mahavira, the 24th Tirthankara came to Kalinga in the 6th century B.C. on the request of the king of Kalinga and preached his popular religion in the *Kumari Parvata* (Udayagiri).

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It is clear from the ancient Jaina text that, in the days of Nandas, the religious devotion of the people of Kalinga was centered round the Kalinga Jina. One, Nandaraja, possibly Mahapadma Nanda, took away the Kalinga Jina image as a trophy of his victory and kept it in Magadha. The *Hatigumpha* inscription⁸ mentions that, after 300 years Kharavela, the greatest ruler of Kalinga, brought back that Kalinga Jina from Magadha after defeating its ruler Brihaspati Mitra. After recovery of the Jina, the emperor and his family members dug out several caves in the Khandagiri and Udayagiri hills for the abode of ascetics/recluses. The caves of Udayagiri and Khandagiri and the art depict royal procession, sacred symbols and various other natural scenes in the caves which are the earliest evidence of art in Kalinga. It is evident that Jainism was a major religion of Kalinga and during the reign of Kharavela, Jainism witnessed the golden age in ancient Odisha. Though a devout Jaina, Kharavela did not neglect royal duties, nor was he intolerant to the followers of other religious sects. The *Hatigumpha* inscription proclaims that he was a worshipper of all religions and repairer of the shrines of all sects⁹. During the time of Kharavela and the later Mahameghavahana rulers Jainism reached South India through Kalinga.

After the fall of the Mahameghavahana dynasty the fortune of Jainism cannot be clearly traced. From the first century B.C. to the seventh century A.D. no clear chronological history of Odisha is available. Jainism seems to have declined but lingered on in Odisha. Some specimens of art throw light on this dark period. Among such specimens of art and architecture, recent discoveries throw welcome light on this dark period of Odishan history. Jaina monuments do not form a prominent group. Mention may be made of a pre-gupta gold coin recovered from excavation of Sisupalgarh, gives the names of one Maharajadhiraja Dharmadamodara. He is believed to be a Murunda king and a Jaina by faith¹⁰. According to the Asanpat inscription of Keonjhar in the 4th century AD the Jaina monks (mentioned as *Nigranathas*) received patronage from the Bhanja king Shatrunjaya¹¹.

The Chinese pilgrim Huien Tsang refers to various sects in Kalinga, the majority being *Nigranatha*. His account suggests that in the 7th century A.D., Jainism existed side by side with Buddhism and the Brahmanical religion. Saivism which became a predominant religion in the subsequent period appeared to have shown liberal attitude to Jainism. This is clearly discernible from the representation of Jaina images in the Saiva temples. The Jaina images in the Muktesvara temple at Bhubaneswar clearly reveal its co-existence with Saivism. Even though the early Bhauma kings were Buddhists, during their rule, some great centres of Jainism existed in Odisha. A number of Jaina images have been found at Jajpur, the capital of the Bhaumas. The Jaina images which have been found at Podasingidi in the Keonjhar district indicate that in the 8th century A.D. this place was a great centre of Jainism. The numerous Jaina images from different parts of Odisha suggest the revival and the growing popularity of Jainism during 9th century A.D. to 11th century A.D. The illustrious Somavamsis, the great patrons of Saivism also

patronized Jainism. The latest group of Jaina caves in Khandagiri hill, like Lalatendu Kesari Cave, Navamuni Cave and Barabhuji Cave were dug out in the reign of Somavamsi king Udyota Kesari¹². The inscriptions in these caves indicate that the Somavamsi kings, considering the importance of Jainism caused its revival¹³.

During the reign of the imperial Gangas and even the Gajapatis Jainism in Odisha was not in a neglected state. In 1100 *Saka* year or in the 11th regnal year of Anantavarma Rajaraja-II of the imperial Ganga dynasty, one Kannama Nayaka, a devout worshipper of Jainism and a subordinate of Utkal king installed a sacred image of Jina at Ramavamagiri (the modern Ramatirtham) in a temple called "Raja-raja Jinalaya" for which some merchants of Bhagapur have granted lands to burn a perpetual lamp¹⁴.

With the growing popularity of Vaisnavism and Saivism, Jainism gradually declined, Khandagiri and Udayagiri the most important centre of Jainism, were abandoned and used by Hindu ascetics. In the later half of the 18th century, the Jaina followers built a temple on the Khandagiri hill. The Jaina community at Cuttack also built a Jaina temple at Pratap Nagari and Chaudhuri Bazar, Cuttack in recent past. The popularity of Jainism in Odisha is evident from numerous Jaina images found in different parts of the state. In this present paper, attempt has been made to high light the recently discovered Jaina antiquities of Bhadrak.

Jaina Antiquities of Bhadrak District

The period of advent of Jainism to Bhadrak region can be tentatively assigned to the early Christian era. N. N. Vasu¹⁵ on the basis of the Jaina *Kshetra Samas* indicates the visit of Parsvanatha, the 23rd Tirthankara to Kompakataka where he broke his fast in the house of Dhyana. The Jaina *Bhagavati Sutra* mentions that, the 24th Tirthankara Mahavira, after preaching his gospel at Tamrarulipa came to Kompakataka which is identified by many scholars as Kupari, a famous Jaina and Buddhist place, about 30 kms to the north-west of Bhadrak. Jaina Tirthankara images can be seen in different sites of the district like Charampa, Chakrapadhi, Rahania, Charigaon, Ada, Kupari and many other villages. The Odisha State Museum has collected a good number of Jaina sculptures from Charampa and from the bordering village Podasingindi belonging to the period of 8th/9th centuries. Here, a detailed description of the Jaina antiquities is given as found in places, in and around Bhadrak.

Charamapa - The village Charampa is located near Bhadrak railway station, is an important centre of Jainism of the state. This place has yielded a large number of Jaina antiquities. Parsvanatha perhaps came to this place after taking rest in the house of Dhyana at Kompakataka and initiated the king to Jainism. But there is no record available about the ruling dynasty that patronized Jainism in this district. Whatever may be the fact, Charampa has a large number of Jaina antiquities of which four have been brought to Odisha State Museum, Bhubaneswar for preservation. Rest of the images are found in the original site, on the eastern bank of the Rahania

tank also known as Barala *Pokhari* and in the village temple. At present only one Parsvanatha image is found in the original site under a banyan tree. Its execution is strikingly similar to the group of sculptures shifted to the Museum earlier. A peculiar feature of these images is that a number of double concave cut-marks are found on their body. These cut-marks are certainly a deviation from the other School of Jaina art and were purposefully done by the artists. The images remind us of the austere condition through which a Tirthankara passed to attain salvation. This feature is seen in many of the images of Bhadrak. These cut marks evidently indicate the austere condition through which a Tirthankara passed to make himself fit and competent for attainment of the final knowledge.¹⁶

At present one Parsvanatha image (Fig-1) is found in the original site. The image is carved standing in *kayotsarga* pose on a lotus pedestal. A canopy of seven hooded snake is found over its head. Flying *Gandharvas* with garlands in hand, *chauri* bearers and other features are finely depicted on the sculpture. Its face, snake hood, genital organ and lotus pedestal are partially damaged by weathering. It is carved in chlorite stone and datable to the 9th century A.D. An image of Ambika, the *Sasanadevi* of Neminatha is found on an open *mandapa* in the village and is being worshipped. She is carved seated in *lalitasana* under a mango tree with a baby on the left lap.

As earlier mentioned, four Jaina Tirthankaras images were brought from the site to the Odisha State Museum. The first figure which draws our attention is a colossal image of Risabhanatha (Fig-2) measuring about 5'2" in height and 2'3" in breadth. It stands in *kayotsarga* pose on a lotus pedestal and is flanked by Bharata and Bahuvalli, the two *chauri* bearers. The image has an oval halo with flying *Gandharvas* on either side holding garlands in hands. On the two vertical sides of the image eight planets have been carved in sitting posture with conventional attributes in their hands. This is *Asthagrahachita* Risabhanatha (Risabhanatha worshipped by eight planets). Below the pedestal the cognizance mark (*lanchana*) the bull is beautifully carved. His hair on the head is arranged in a *jata*, few strands of which fall on the shoulders. The umbrella, the *kevala* tree and other motifs are all carved in their proper places. One peculiar feature of the image is that over the head of the figure is a one tiered umbrella (*chhatra*). With regard to the hair style and the *chhatra*, the image has got similarity with the Risabhanatha image of Podasingidi¹⁷.

The second Jaina image in the Museum brought from the village is that of Ajitanatha (Fig-3), one of the most important Jaina sculpture as regards to its iconographical features. The image measures about 3'8" in height and 2'7" in breadth and is seated in a meditative posture (*yogasana*) on a lotus pedestal. The right palm of the image is placed over the left which touches both the legs in *padmasana* pose. His *lanchana*, the elephant is beautifully carved below the pedestal. The image is flanked by two *chauri* bearers standing on either side. Flying figures of

Gandharvas with garlands in hands, trilinear umbrella, the heavenly music and *kevala* tree are all noticed on the top of the image. The hair over head is arranged in curled knots with *usnisa* at the centre. The face has been severely damaged. As in the case of other Jaina images from Charampa this image has also got many cut marks on the body. Sitting images of Ajitanatha are very rarely found in other parts of the country. According to the *dhyana*, Ajitanatha is usually found in *khadgasana* i.e. standing posture with two arms placed on two sides. The third image of this collection from Charampa is that of Santinatha seated in *yogasana* pose on a lotus pedestal supported by Lions. The cognizance mark (*lanchhana*), the deer is found depicted below the pedestal along with other devotees and heaps of offerings. The hairs are arranged in curled knots, with *usnisa* at the centre. The image is flanked by two *chauri* bearers and at the top, two flying *Gandharvas* have been beautifully carved with garlands in their hands. Below the pedestal *Yaksha* and *Yakshini* known as Kimpurusa and Mahamanasi are seen. *Kevala* tree, trilinear umbrella and cymbals are also seen at the top of the figure. An elliptical halo is found behind his head.

The fourth image from Charampa in the Odisha State Museum is the image of Mahavira (Fig-4) standing in *kayotsarga* pose on a lotus pedestal. It is flanked by the *chauri* bearers standing above spirited lions near the pedestal and flying *Gandharvas* with wreaths in hands on either side at the top. The face of the figure is badly damaged and has lost most of its natural beauty. The stele has an oval halo (*prabhamandala*). The *kevala* tree and trilinear umbrella are visible above the head. As regards hair on the head, there is close affinity with the figures of Ajitanatha and Santinatha referred to earlier. The conventional *lanchhana* of Mahavira is not seen in the appropriate place. Instead, two lions are seen flanking the image just above the lotus pedestal. In the absence of epigraphical evidences, the sculptures of this group may be placed to the 8th-9th centuries, considering their iconographical features, artistic finish and display of eight planets¹⁸.

Chakrapadhi - The village Chakrapadhi is located about 24 kms north-west of Bhadrak Railway station and 6 kms to the east of Agarpara on the left bank of the river Salandi. In course of my exploration of this village, I found few Jaina Tirthankara images being worshipped along with Brahmanical deities. The first Jaina image of the village is a beautiful Parsvanatha image (Fig-5) carved standing in *kayotsarga* pose on a pedestal with a canopy of seven hooded snake over its head. He is flanked by two *chauri* bearers on each side. Two flying Vidhyadhara with garlands in their hand are carved on the top of the slab. Below the pedestal three devotees are seated together at the central portion while two lions are carved on the two end of the bottom of the pedestal. It is made of black granite stone and is in good state of preservation. It is placed in Ratna Jagulai temple of the village.

The second Jaina image of the place is the figure of *yaksha* Gomedha and *yakshini* Ambika, both seen on a common pedestal. Ambika is seated in *lalitasana* pose with a baby placed on her left thigh and a mango twig in her right hand. *Yaksha* Gomedha displays *varadamudra* in his right hand while the attribute in his left hand appears to be indistinct. Both of them are served by a series of six devotees carved below the pedestal in a row. An image of Neminatha, the Tirthankara of Ambika is carved on the upper part of the slab. He is seated in *yogasana* on a lotus pedestal with his usual attributes. The left upper corner is broken. The third figure of this place is the image of Risabhanatha (Fig-6) carved standing in *kayotsarga* pose on a lotus pedestal. Peculiarly, this figure is flanked by standing figures of Santinatha and Mahavira on the right and Padmaprabha and Risabhanatha on the left side on lotus pedestals. All the Tirthankaras are standing in *kayotsarga* pose. The conventional *lanchhana* bull is carved below at the central portion of the pedestal. It is a rare specimen of Jaina art in Odisha. Besides these, there are sculptural fragments of Ambika and Ganadharvas and Purvadharas placed outside the temple. From the study of the sculptures of this place, one can realize that this place was a flourishing centre of Jainism.

Charigaon – The village Charigaon is located on the right bank of the river Salandi and close to the Jaina site Chakrapadhi. Here we found a beautiful sculpture of Parsvanatha placed and worshipped in the village shrine along with other Buddhist and Brahmanical deities. It is carved standing in *kayotsarga* pose. His two legs are broken and it is in a very damaged condition.

Palia - A miniature image of *yaksha* Gomedha and *yakshini* Ambika is placed inside the Viranchi Narayana Temple at Palia. Neminatha the Tirthankara of Ambika is carved in a meditative pose on the upper part of the pedestal.

Rahania - The village Rahania is located at a distance of 10 kms to the east of Bhandari Pokhari and 6 kms to the north of the famous Buddhist site Solampur. In course of our exploration of this village, we came across a few Jaina sculptures worshipped in the village shrine along with other Brahmanical deities. Here we found an image of Parsvanatha (Fig-7) standing in *kayotsarga* pose on a lotus pedestal. It measures about 2' x 1'2" and is made of chlorite stone. A canopy of seven hooded snake is found over its head and flanked by two *chauri* bearers. The next Jaina image is that of Ambika seated in *lalitasana* pose. It is severely damaged. Another figure of the site is that of *Yaksha* Gomedha and *Yakshini* (Fig-38). Ambika is represented in a miniature form. It is also badly damaged. A defaced Jaina image flanked by two *chauri* bearers is worshipped as a goddess named Batamangala by the side of the road leading to the Raghunatha Jew temple at Solampur the famous Buddhist site. Another Jaina sculpture is that of Jaina Chaumukha, placed in front of the Raghunatha Jew temple along with Buddhist sculptures.

Ada - Village Ada is located at a distance of 14 kms to the north-west of Charampa and 10 kms east of Buddhist Jaina centre, Kupari. It serves as a border of Bhadrak and Balasore district. In

course of our survey of the site, we came across a large number of Jaina sculptures in the village. On the extreme end of the village to the north, one can see large amount of debris. The place is locally called *Uasa* (palaces). Perhaps the place was the residence of a Zamindar family or a feudal king of early medieval period. There are relics of old bricks arranged systematically on the ground. In the centre of the site some important Brahmanical sculptures along with a number of Jaina sculptures are found which are very significant from the point of archaeology. Among the Jaina sculptures found in this village are four images of Parsvanatha, one image of Chandraprabha, one image of Santinatha, two images of Risabhanatha, one image of Ambika, two images of Chakresvari and one image of *Yaksha Gomedha* and *Yakshini Ambika* on a common slab. All the images are placed in the complex of Narayana temple. According to the local people these images were recovered about hundred years ago during the renovation work of a nearby tank. All these images are found assignable to the period from 8th century A.D. to 11th century A.D.²⁵ and detailed description is given below.

Parsvanatha-1: The first one is a gigantic image of Parsvanatha (Fig-8) seated in *yogasana* on a lotus pedestal. It measures about 4' x 2'6'' and is made of chlorite stone. A seven hooded snake is carved over its head serving the purpose of a canopy. He is flanked by two *chauri* bearers one in each side. Two flying *Gandharvas* with garland in their hands are finely depicted on the upper corners of the slab. The traditional umbrella is carved over the snake canopy. Behind the image, a beautifully ornamented figure of temple is seen on the slab. Two *Gajasimha* figures occupy both the ends of the pedestal while two devotees are carved in the centre of the pedestal.

Parsvanatha-2: The image of Parsvanatha is seated in meditative pose on a double petalled lotus pedestal. It measures about 3'6'' x 2'2'' and is made of chlorite stone. It is in a good state of preservation. Artistically the image is identical with that of the first one with minor differences. Two *Gajasimha* figures are carved very finely at both the ends of the pedestal and it may signify that the dominance of Jainism over Buddhism²⁶. Two female figures are seated in the middle of the pedestal, while a figure of a tree is carved between them. A deep cut-mark is seen on the chest like the Jaina images of Charampa.

Parsvanatha-3 : The third image of Parsvanatha (Fig-9) is seated in *yogasanamudra* on a double petalled lotus pedestal. It measures about 3'6'' x 2' and may datable to the 8th century A.D. as it is artistically much earlier than the earlier two Parsvanatha images mentioned above. Behind is a snake whose seven hoods serve as the canopy over the image. His curled hair forms a *jata* at the top. The image is flanked by two *chauri* bearers and flying damsels with garlands in their hands. Two lions are carved on the both end of the pedestal while two female figures are observed in the middle portion of the pedestal. A cut mark also found on his chest. Unfortunately, the face of the image and the seven hoods of the snake are badly mutilated. Another image of Parsvanatha is detached from the series seen in the temple complex and is now

placed and worshipped at another shrine along with a number of Sakta antiquities in front of the Kali temple near the entrance to the village. It is quite different from the other Jaina images of the site. The sculpture is very finely polished. It may datable to the 10th century A.D. It is in a good state of preservation.

Chandraprabha : The fourth image seen at the Narayana temple complex is a Digambara Jaina image of Chandraprabha (Fig-10) measuring about 7'8'' x 1'6'', standing in the stereotyped *kayotsarga* posture. He is flanked by two *chauri* bearers, one on each side while flying *Gandarvas* with garlands in their hands are carved on the top corners of the slab. The traditional umbrella along with the *kevala* tree is carved on its head. On the back side of his head a plain halo (*prabhamandala*) is observed. His *lanchhana* crescent moon occupies the centre of the pedestal. Two lions are carved on both the ends of the pedestal.

Santinatha : The next icon is the image of the 16th Tirthankara, Santinatha represented in *kayotsarga* pose on a lotus throne. He is flanked by two *chauri* bearers one on each side while flying *Gandharvas* with garlands in their hands are carved on the top corners of the slab. The traditional trifolied umbrella and *kevala* tree are carved over his head. Two lions are carved on the both ends of the pedestal. His *lanchhana*, deer occupies the centre of the pedestal. It is in good state of preservation while his face, shoulder and genital organ are mutilated.

Ambika : The image of Ambika the *Sasanadevi* of Neminatha is gracefully seated in *lalitasana* on a double petalled lotus pedestal. It measures about 3'2''x 1'6'' and made of a greenish chlorite stone. The image is displaying a mango tree and a bunch of mangoes over her head. She holds a baby on her left lap and her right hand also holds a bunch of mangoes. Her vehicle lion is seen below the pedestal along with devotes which are partially buried in the earth. She is crowned by her Tirthankara Neminatha having usual attributes of the sacred umbrella, *kevala* tree, *chauri* bearers, flying *Gandharvas* with garlands and *lanchhana* flanked by two lions. He is seated in *Yogasana* pose on a lotus pedestal. The lower portion of the slab is buried in the earth upto the lotus pedestal.

Risabhanatha : The gigantic image of Risabhanatha (Fig-11) stands in *kayotsarga* pose. He is flanked by two *chauri* bearers one on each side. It measures about 3'6''x 2' and is made of chlorite stone. Flying *Gandharvas* with garlands in their hands are beautifully carved on the upper edges of the slab. The traditional trilinear umbrella is carved over his head. A symbol of *dharmachakra* occupies the central portion of the pedestal, while two lions are depicted on each side. It is in good state of preservation. Another such type of image of Risabhanatha, standing in *kayotsarga* pose on a lotus pedestal is placed close to the earlier one and measures about 3'6''x 1'8''. It is flanked by two *chauri* bearers named Bharata and Bahuvali standing on either side on separate pedestal. Below the pedestal the cognizance mark *lanchhana* bull is carved. The trilinear

umbrella, *kevala* tree are depicted over his head. Flying *Gandharvas* with garlands in their hand carved on the upper portion of the slab.

Chakresvari : The last Jaina sculpture in the temple complex is the image of Chakresvari (Fig- 12), the *Sasanadevi* of Risabhadeva. She is seated in *padmasana* on a double petalled lotus pedestal. She is flanked by two *chauri* bearers. Her vehicle *Garuda* is seen below in the pedestal. The image is represented with twelve hands. The attributes of her right hands hold sword, *dambaru*, crescent, *chakra* (disc), *sankha* (conch), *vajra* (thunderbolt), *japamala* and the other is in *varadamudra*. The left arms hold *dambaru*, shield, *gada* (mace), *chakra*, trident, an indistinct object, *vajra* and *kalasa*. Her Tirthankara Risabhadeva is found seated, in a meditative posture on a lotus pedestal with conventional attributes of bull, *chauri* bearers, pair of flying *Gandharvas* and *Kinnaras* with garlands, circular halo, *kevala* tree and trilinear umbrella at the top of the *Sasanadevi*. The head gear of the Tirthankara is arranged in matted locks, a few strands of which fall on his shoulders. The bull is depicted below the figure of Risabhadeva. It is well known that emperor Kharavela of the Chedi dynasty, who ruled over Kalinga in first century B.C. was a great patron of Jainism²⁷. Since the time of Kharavela Jainism was probably popular among the people of Odisha.

Both the Svetambaras and the Digambaras describe Chakesvari as holding the symbol of disc and riding Garuda. This Svetambari image has eight hands while the Digambari image has either twelve or four hands²⁸. The symbol of disc is depicted along with the image of both the sects. By her association with Vaisnavi, the consort of Visnu, whose name is Chakresvari²⁹. According to some texts she is endowed with the symbol of citron, which associates her with the *Yakha* class, thus the *Yakshinis* of the Jaina pantheon, as a rule combine in them the influence of the Brahmanic goddesses as well as those of the *Yaksha* semi divinities. The image of Chakresvari at Ada may be said to have belonged to the Digambara sect as she has twelve hands.

In Odisha *sasanadevis* were depicted probably for the first time along with their respective Tirthankaras in the caves of Khandagiri hills near Bhubaneswar. In these caves the image of Chakresvari, the *Sasanadevi* of Risabhanatha can be seen. All the Chakresvari in the Barabhujji cave have twelve arms and accordingly the cave has been named Barabhujji cave. Considering artistic finish and iconographic peculiarities the image can be placed to the 10th century A.D. when religious synthesis achieved a note worthy success in Odisha and it is believed to be contemporary of the Chakresvari image at Barabhujji cave.

Yaksha Gomedha and Yakshini Ambika : The composite image of *Yaksha* gomedha and *Yakshini* Ambika is found placed under a tree near the Chatesvara Siva temple. It is measures about 2'8''x 1'6'' and is made of chlorite stone. They are seated in *Vyakyaganamudra* on a common pedestal behind the mango tree. The mango tree in the back ground is crowned by Tirthankara Neminatha seated in *yogasana*. He is flanked by two *chauri* bearers. Below the

pedestal eight miniature figures, seated in *yogasana* may be identified as the eight *grahas*. The sculpture may be assigned to the 8th-9th century A.D. on the basis of their iconographic features, artistic finish and display of eight planets.

A peculiar feature found in the sculptures of Ada is the cut marks on their body like the Tirthankara images of Charampa. But the only difference between the images of these two places is that when many cut marks are observed on the body of the images of Charampa, only single cut marks is carved on the body of some Tirthankara images of Ada. Besides this the Jaina images of Ada are less prominent than the images of Charampa. It is difficult to give any explanation regarding the significance of these cut marks. However, these cut marks are certainly a deviation from the other school of Jaina art. The images are probably reminders for the followers of the faith, of the condition through which a Tirthankara passes to attain salvation. The concave cut marks may indicate the formation of a new school of medieval art and Charampa being a centre. The curled knot of the hair of the Tirthankara images of Ada were probably influenced by the Charampa School, which differed from the knot of other Tirthankaras images of Odisha. It may probably mean that the Jaina sculptures of Ada were procured from Charampa.

From the above it is clear that, Jainism was a popular religion in Bhadrak region.

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■■■



Fig. 1: Parsvanatha, Charampa



Fig. 2 : Rishabhanatha, Charampa



Fig. 3 : Ajitanatha, Charampa



Fig. 4 : Mahavira, Charampa

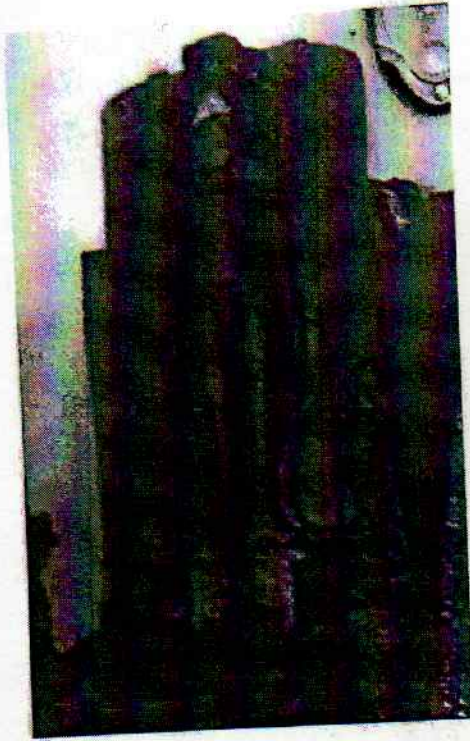


Fig. 5: Parsvanatha, Chakrapadhi

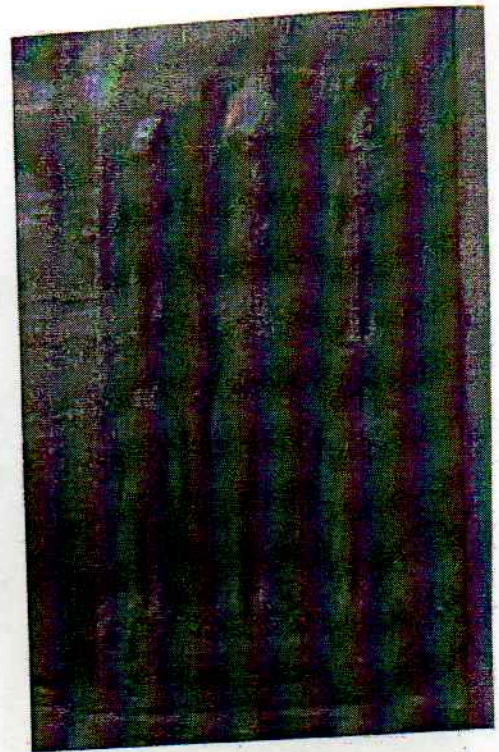


Fig. 6: Rishabhanatha, Chakrapadhi

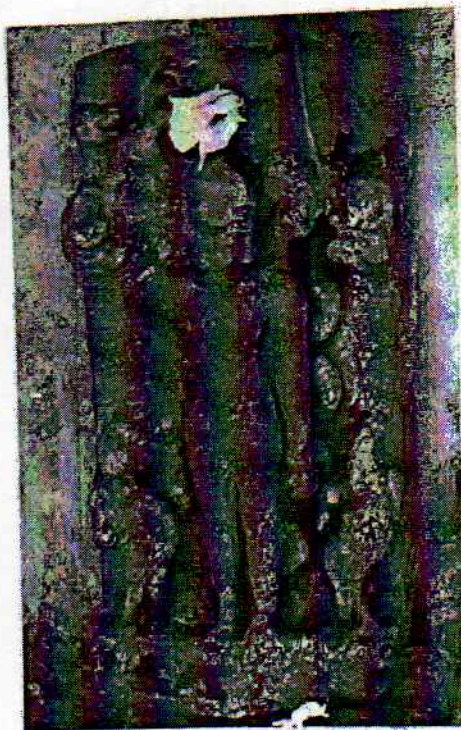


Fig. 7: Parsvanatha, Rahania



Fig. 8: Parsvanatha, Ada



Fig. 9 : Parsvanatha, Ada



Fig.10: Chadraprabha, Ada



Fig. 11 : Rishabhanatha, Ada



Fig. 12 : Chakreswari, Ada