

# RELIGIOUS ART & ARCHITECTURE OF

# NORTH-EAST INDIA



DR. BRAJA KISHOR PADHI



# Religious Art & Architecture of North-East India



DR. BRAJA KISHOR PADHI



AGAM KALA PRAKASHAN  
NEW DELHI

Call No.....700.48295416  
Acc. No.....8474

First Published 2009

© Dr. Braja Kishor Padhi  
M.A.(Hist. & Pol. Sc.) Ph.D.

ISBN : 978-81-7320-091-5

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, otherwise, without the prior permission of Author and Publisher.

*Published by:*

Dr. Agam Prasad, M.A., Ph.D., Diploma in Museology  
For **Agam Kala Prakashan**  
34, Central Market, Ashok Vihar  
Delhi - 110 052  
Tel.: 27212195, 47098 550, 65688806-7  
Fax: 91-11-27212195  
Email: agambooks@gmail.com, agambook@yahoo.com

*Composed by:*

**Aman Printographics**  
Delhi  
Mobile: 9891395309

*Printed by:*

**Salasar Imaging System**  
Delhi-110 035

Printed in India





## PREFACE

North-East India was divided into many parts and ruled by number of rulers independently for a long period. Southern belt derives the history of Orissa into a peculiar space by dragging the new method of art and architecture. The region of Khinjilimandala waved to put forth the new milestone in each pages. It has already been created before Seventh Century A.D., comprising an area from Boudh to Aska. As per the views of R.C. Majumdar, Yasha Bhanja was ruling in this belt at that time. Its capital was at Dhritipur. Raghunath Bhanja separated to form and ruled Ghumusara in 832 A.D. The different religious creeds are well established in Ghumusara region well in advance. The number of caves, monuments, temples, sculptures, inscriptions and palm leaves etc. form a substantial part of architectural heritage. The art and the architecture belonging to Jainism, Buddhism, Hinduism, Christianity, Islamic etc. were very popular. These edifices dominated significantly the religious perceptions of the people of this region.

The local Kavyas and other literary works mainly of Dhananjaya Bhanja, Upendra Bhanja and others have influenced the execution of monuments and temples. It is very rare to find a writer like Upendra Bhanja. He is not only the creator of new words, new forms and new rhythm in literature but also pioneered the process through which different literature including Sanskrit was assimilated into Oriya. He was infecting a legend in literature postmaster in invention of style and theme. It is a matter of regret that his Kavyas are localized, as it is very difficult to translate into any other language. Till date the scholars are doing research on those Kavyas and have achieved success in some aspect. Over the last few years the eminent scholars have associated to focus the thoughts on the various Kavyas of Upendra Bhanja.

The art of paintings based on Kavyas and mythology and its architectural philosophy in comparison with other temples of India need deeper understanding, as this phenomenon is singularly visible in every place of art and that too in dominancy capacity.

In the early modern period, the political atmosphere of Southern Orissa was whirled by the Muslims, the Marathas, the British and the French. Being a ruler of small estate and with a dearth inadequate financial resource, there was no other way except religious method to bring oneness.



On the other hand the fearing of respective powerful parties and their political volcano forced to modify the architectural base, are an interesting one in this sequence.

The temples of Ghumusara in comparison to North-Eastern temples of India are small in size. In the methods of construction the people of Ghumusara followed both the northern school and southern school of temple styles of India in their temple architecture. Though they observed the basic philosophy behind the temple, its meaning and significance, yet they modified the elevation and plan a little. From the time immemorial temples, archaeological sites familiar to antiquarians or monuments, literatures, traditional curricular festivals, which have come within the scope of general art and architecture brought this project have to be scrutinized emphatically. It has been desirable to mar the clearness of the thought by over crowding them with the art of secondary local importance. On the other hand the art and architecture presuppose an elementary knowledge of especially of Ghumusara history and culture.

The territory of Ghumusara has significantly contributed to the richness of architectural and cultural heritage of North-East India through her artisans as evidenced from the checked art history from early times to the down fall of the British rule. There are abundant sources of materials for the reconstruction of the art and architecture but no comprehensive archaeological work have been attempted till date. In the "Chintamani Granthabali" (Oriya), "The Tarini Charan Granthabali (Oriya), Ganjam District Gazetteer etc. there are some hints on this assessment in few pages only.

For the present work, as to the methodology and source to be adopted, I preferred to utilize the Vedic texts for this purpose at first. But the archaeological findings, temples folklore, paintings, iconography etc. are taken to examine for critical analysis and historical interpretations. Temples, Churches, Masques etc. consolidating more than eight hundreds are coming under this Project. I have conducted a field study and marked the art of each temple in order to get first-hand information and acquaintance with the sites. Some of them have taken for vividly discussion. The inscriptions, Copper Plates, early literary works and modern works by competent authorities in this field have considered for its detail study. In tracing the development of the Puranic concept of images, I have selected the scriptural texts in the order of gradual development of the concept of the iconography of the deity in their fabric. These materials helped me enough to mark the specialty of art and architecture. Interviews with the artisans prominent persons were taken into account for its scientifically composition. Museums and Libraries are attended for a proper codification and for comparative assessment in this purpose.

North-East India is precious with various kinds of Art and Architecture since primitive period. This monograph is the outcome of my three decade rigorous labour as Excavator and scholar on studies of Inscriptions, Art, Architecture, Iconography, Sculpture, Caves, Monuments, and Religions etc. of North-East India. Many scholars, colleagues, students and my well wishers wrote letters requesting for sparing copy or copies of some of the articles written by me. Some of these articles were presented in Regional and National Seminars and are published in some journals, volumes etc., copies are not readily available and I often felt embarrassed for being unable to supply the same and to help them at the time of their need.

About two hundred research papers and articles deals with original source materials with first hand information on Art and Architectural history of North-East India, request came, from many



quarters for publication of these papers in one volume. The students mainly on the subject/discipline inspired me to trace out those articles. The affection, request and pressure of those scholars forced me to bring out this volume in text shape.

I wish to record my profound gratitude to Dr. Sadhu Charan Panda, Vice-Chancellor, Utkal University of Culture, Orissa, Bhubaneswar, for his stimulating guidance, affectionate encouragement and thought-provoking suggestions during my research work leading to obtaining the Doctor of Literature Degree of the Sambalpur University (Orissa). As well as to publish it in book shape.

I offer my deepest regards to the heavenly soul of my beloved father Late Harihera Padhi for her loving inspirations and encouragements.

I am indebted to Raja Jitmitra Prasad Singh Deo, President, Archaeological Committee, Khariar for his interest in looking through the work and extending his precious suggestions for its improvement.

I express my gratitude to Lalita Mohan Ratha, Surendra Satapathy, Pramod Kumar Nanda, Sitaram Mishra, Bipin Bihari Ratha, Kodanda Panigrahi, Stitadhi Rath, who have inspired me to take this project and helped me with their heart and soul.

Last but not the least I am thankful to Dr. Agam Prasad, AGAM KALA PRAKASHAN, 34, Central Market, Ashok Vihar, Delhi, - 110052

My labour and efforts would be fulfilled, if the present volume on Art and Architecture of North-East India come to the use of young Researchers and Scholars for whom it is intended.

Dr. BRAJA KISHOR PADHI



## TRANSLATION CHART

a	a	I	I	
u	u	I		
e	ai	o	au	
k	kh	g	gh	n
ch	chh	j	jh	n
t	th	d	dh	n
t	th	d	dh	n
p	ph	b	bh	m
y	r	l	v	s
s	s	h		
Anuswara.	m			
Visarga.	h			

Common words and modern names are usually written without any diacritical marks.



## LIST OF ILLUSTRATIONS

1. Kalasa Khapuri Temple in Konark
2. Jagannath Deities in Tribal Culture
3. Jagannath Temple of Kulada
4. Ganesha Image of Kebri-Brahmapur
5. Siva Image of Kebri-Brahmapur
6. Siva Linga of Baragaon Temple
7. Siva Temple Baragaon
8. Arcitect Design of Baragaon Siva Temple
9. Brushav of Baragaon Siva Temple
10. Bell Temple, Tarasingh
11. Clapper Temple, Tarasingh
12. Modern Temple, Aska
13. Modern Nrushinga Temple, Aska
14. Catholic Church Bhanjanagara
15. Entrance Gate of Catholic Church
16. Roof Anjuman, Bhanjanagar
17. Anjuman, Bhanjanagara
18. Wood Carving of Raghunath Temple Natagaon
19. Wood Carving of Biranchinarayan Temple
20. A Siva Temple of Maraguda Valley Comple
21. Balunkeswar Temple, Rauti ( 6<sup>th</sup> Century A.D)
22. Siva Temple Baragaon ( 7<sup>th</sup> Century A.D)

23. Tribidheswara Temple (8<sup>th</sup> Century A.D)
24. Bholeswar Temple, Dungi
25. Shakti Image, Maraguda
26. Gupteswar Temple, Mukundapur ( 8<sup>th</sup> Century A.D)
27. Panchanan Temple, Sorada (8<sup>th</sup> Century A.D)
28. West Face Somanath Temple, Boudh ( 8<sup>th</sup> Century A.D)
29. Broken Shakti Image Rameswar Temple, Bouddh ( 8<sup>th</sup> Century A.D)
30. Nilakandeswar Temple, Kantadora (9<sup>th</sup> Century A.D)
31. Rameswar Temple, Kanchuru ( 9<sup>th</sup> Century A.D)
32. Rameswar Temple, Dungi ( 9<sup>th</sup> Century A.D)
33. Pudugeswar Temple, Aska ( 9<sup>th</sup> Century A.D)
34. Dakshyneswara Temple, Mahulia
35. Gandhareswara Temple, Buddha Khola
36. Uttareswara Temple Pittala, (10<sup>th</sup> Century A.D)
37. Nilakandeswara Temple, Damodarapalli, Aska ( 10<sup>th</sup> Century A.D)
38. Kubereswara Temple, Nilakanthanagara, Buguda (10<sup>th</sup> Century A.D)
39. Kapileswara Temple, Udayapur ( 10<sup>th</sup> Century A.D)
40. Lokantheswar Temple, Kulangi ( 12<sup>th</sup> Century A.D)
41. Buddheswara Temple, Buddha Khola
42. Birupakshya Temple, Chakapada
43. Chandeswara Temple, Kurala
44. Dwitikeswara Temple, Jamapatna ( 12<sup>th</sup> Century A.D)
45. Bataguda, Baliguda
46. Rameswara Temple, Biranchipur-Brahmapur ( 23<sup>rd</sup> May 1991)
47. Mugal Art of Biranchi Narangana Temple, Buguda
48. Nandipada
49. Symbol of Nandipada
50. Symbol of Rukha Chetiya or Brukshya Chaitya
51. Symbol of Baddha Mangala
52. Symbol of Swastika



## CONTENTS

		vii
<i>Foreword</i>		ix
<i>Preface</i>		xiii
<i>Translation Chart</i>		xv
<i>List of Illustrations</i>		1
<i>Chapter 1</i>	INTRODUCTION	6
<i>Chapter 2</i>	JAINISM	15
<i>Chapter 3</i>	BUDDHISM	25
<i>Chapter 4</i>	HINDUISM	41
<i>Chapter 5</i>	VISHNU WORSHIP	51
<i>Chapter 6</i>	JAGANNATH WORSHIP	
<i>Chapter 7</i>	BALADEV IDOL OF BUGUDA IN THE LADDER OF IMPLICATIONS AND INNOVATIONS	59 65
<i>Chapter 8</i>	GOLIA IN THE WORSHIP OF DADHIBAMANA	67
<i>Chapter 9</i>	NRUSHINGHA WORSHIP	75
<i>Chapter 10</i>	HANUMAN WORSHIP	81
<i>Chapter 11</i>	KRISHNA WORSHIP	91
<i>Chapter 12</i>	SAIVISM	94
<i>Chapter 13</i>	THE FIRST BALUNKESWARA TEMPLE OF North-East India – RAUTI	99
<i>Chapter 14</i>	KEBIRI BERHAMPUR – IN THE ANCIENT HISTORY OF SHAIVISM	103
<i>Chapter 15</i>	THE FANTASTIC SHIVA TEMPLE OF BARAGAON ON THE ART OF SIMILE	
<i>Chapter 16</i>	KAPILESWARA PITHA IN THE TWO EMBANKMENTS OF BUDDHISM & SHAIVISM	112
<i>Chapter 17</i>	THE TRIBIDDHESWARA TEMPLE IN THE CONFLICT BETWEEN RELIGION AND ARCHITECTURE	115 119
<i>Chapter 18</i>	SHIVA TEMPLES OF BUDDHA KHOLA	

Chapter 19	THE PANCHANANA TEMPLE – IN THE RANGE OF DEVOTION AND ARCHITECTURE	125
Chapter 20	THE DAKSHINESWARA TEMPLE OF MAHULIA – IN THE CAPITAL HACKLENESS	128
Chapter 21	THE PUDUGESWARA TEMPLE	132
Chapter 22	KUBERASWARA PITHA – A GERM IN THE TRACT OF DIMINISHING FOLKLORE	135
Chapter 23	NILAKANTHESWARA TEMPLE, REDDY DAMODARAPALLI	141
Chapter 24	NILAKANTHESWARA TEMPLE: KANTADORA	142
Chapter 25	LOKONATHESWARA OF KULANGI	144
Chapter 26	KAPILESWARA TEMPLE - UDAYAPUR IN THE FLASH BACK OF MEMORY	146
Chapter 27	BHOLESWARA OF DUNGI: IN CURVENESS IDOL ICONOGRAPHY	148
Chapter 28	RAMESWARA LINGA IN THE SPECIES OF ICONOGRAPHY	150
Chapter 29	THE JALESWARA TEMPLE IN THE TRADITION OF ARDHANARISWARA	152
Chapter 30	THE SWAPNESWARA TEMPLE OF BATAGUDA	154
Chapter 31	THE DWITIKESWARA TEMPLE OF JAMAPATNA	157
Chapter 32	THE SWAPNESWARA TEMPLE GOLAPADA	160
Chapter 33	THE BATESWARA TEMPLE OF SHANKURU IN THE RELIGIOUS CO-ORDINATION OF BUDDHISM & SHAIIVISM	163
Chapter 34	KESHARAPALLI IN NAGA CULTURE	165
Chapter 35	THE TUMBESWARA TEMPLE	169
Chapter 36	THE CHAMDESWARA TEMPLE KURALA	170
Chapter 37	SHIVA TEMPLE: VIJAYA LAXMIPUR SASANA	171
Chapter 38	BATUKA BHAIRABA: WORSHIP IN FOLKLORE	173
Chapter 39	SHAKTA WORSHIP	176
Chapter 40	EKAPADA BHAIRABI	186
Chapter 41	ASKA IN THE WORSHIP OF STAMBESWARI	188
Chapter 42	THE FIRST DURGA IMAGE – THE COMBINATION OF BIBLOGRAPHY AND COMMENTARY SOURCES	192
Chapter 43	DEVI KALI – IN DIFFERENT ASPECT BUT INDIFFERENCE VOICE	195
Chapter 44	DEVI SWAPNESWARI – FULLFILLING OF ALL DREAMS	198
Chapter 45	BYAGHRA DEVI-KULADA	200
Chapter 46	-GANESH WORSHIP	203



	<i>Contents</i>	xix
<i>Chapter 47</i> PANCHAYATANA WORSHIP		215
<i>Chapter 48</i> LOKANATHESWARA TEMPLE BHAMASHIALI		218
<i>Chapter 49</i> CHRISTIANITY		221
<i>Chapter 50</i> ISLAMIC		227
<i>Conclusion</i>		231
<i>Annexure</i>		234
<i>Glossary</i>		238
<i>Bibliography</i>		241
<i>Index</i>		263
<i>Illustrations</i>		269

## Chapter 1

### INTRODUCTION

Indian culture is a cumulative of various cultures. Its ways and manner, thoughts and actions reflect its independent identity in their culture. This evolves itself during the community life extending over countries and deriving its experiences and changes through its struggles and conflicts, failures and achievements. It is the result to motivate the North-East Indian art, architecture and culture. The interaction of the historical forces, geographical conditions political structures, intellectual achievements and emotional back grounds may be considered its art tradition.

The art is influenced by the artisan based on the things that surround the artisan and influence his life and activities. Man has built up a civilization of his own. He has conquered time and space, created things for his pleasure and profit. Though the art is made by him, it is the witness of all weal and woe.

Man works for others to earn his livelihood. So he has to work according to the will of others. He cannot do any work after his own heart, during the course of employment. When he gets leisure he does some work of his own thinking. The work is called Art. It is a divine quality.

The monuments have as much fascination for us to study. The art and architecture, monuments, sculpture etc. are man's imagination in the best form. It has opened up a vista of celestial blessings and comforts on each. It has helped him to know his past culture, lead the present and direct for future plan.

Religion has had its influence on the people and their life for centuries. In the past people believed that the religious rites would guide them along the right path and help them realize God. Each of them followed the ways of their religion and never interfered with the practices of other religions.

Temple is a kind of art. It has got a religious bias. Different types of temples are marked by different religious groups. Hindus observe a various modres of worship.

India has been the land of verieties. People of different communities have been living here harmoniously. Hence their art and architectures, sculptures are different. In course of time Muslims and the Christians came here. Their culture got assimilated here and forced to form a new page in the history of art and architecrture



## 2 *Religious Art & Architecture of North-East India*

In ancient times Orissa was popular in the name of Kalinga all over India. It was very powerful kingdom and was well known for its economy and commerce. Magadhan Emperor Mahapadmananda was jealous and invaded Kalinga. He succeeded temporarily. But the Kalingans brought back their lost glory through their determination and strengthened the defense. In the third century B.C. Asoka Maurya the then Emperor of Magadha again waged a war against Kalinga and got a victory over it. But his conquest brought about a great change in his life. Later the Kharavel, the Kalinga Emperor took revenge on Magadha. The Kalinga was reigned independently and retained its glorying till Gajapati Mukunda Dev annexed it into unified Utkal in the name of Utkal or Orissa.

The kingdom split into fragments by Mughals, the Afghans, the Marathas and the Francis. The temples and monuments were dismantled during the Mughal period. The Marathas being the Hindu, instead of reviving those destroyed them. At last Orissa was ruled by the British power in 1803. Orissa was divided into different parts of the presidencies of British, like Madras Presidency, Madhya Pradesh Presidency, Bihar Presidency, and Bengal Presidency. The British were foreigner. They always thought to implement the religious policy on commercial method. They tried to gain money for strengthening their finance.

The sculptural art and architecture are called the rock book. It edits to throw the light of these past histories of North-East India. It reminds us of our glorious past, our achievements and failures and the sacrifices of the innumerable Martyrs. It inspires us to stand united and work together forgetting the differences of caste creed, color, sex, language, religion and so on. The Mughals the Marathas the Francis, the British etc. ruled over Orissa on phase wise. Erosion of moral values of those rulers, civil servants and even common men faced a very serious problem to lead their life. Each of them lost their experience and performance on art. Consequently they hardly thought of the welfare of sculptural art and monuments of our nation. They could not pay proper attention. Hence during the reign of Mughals, Marathas and British the sway of art progressed very slowly and forced to remain in sporadic manner.

In front of the British the rulers of North-East India were very small and weak. North-East India had weathered many ups and downs during the time of British. The things she had achieved in the previous Centuries became a source of inspiration to her in those times and the tussle of British taught her to set herself right and guide her in her way to success. They took to embrace the religious policy to unite the people under one umbrella. They took care of every monuments and temples. They started renovation work of sculptures and construct more and more temples on the vacant and fallow villages. They made a national policy to construct the temples on a war footing basis. They knew well that if they did not take care of the religious places and grew more and more images, sculptures, deities, they would certainly not sustain the lives. So the artisans rose to the occasion to save the people from crude religious policy of British.

### **Status during British Raj**

During the rule of the British the condition of temple did not improve much. In every household, they faced the same problems. Gradually the situation started changing the local Zamindars patronized their actions through the religion. They constructed temples in their villages. The people

realized that the religion consists of both deity and temple. One part would not survive without the other.

Modern North-East Indian temples are very different from their counter parts of yester-years. In the ancient period the temples of North-East India enjoyed much freedom with Islamic Invasion, the Hindus were forced to continue it within four walls of their homes. The reason was that there was the risk of their deities being molested or forcibly taken away by the invading outsiders. Gradually the social customs of the Hindus degraded to a great extent. So the temple lost their ancient glory, they were reduced to worship as house-hold drudges.

The North-East Indian arts are meant to create healthy tradition of friendship and brotherhood. The arts are carved with an intention to strengthen our social life and we should never forget this. The arts are different and depend on traditions but are bound by one culture. It is called Indian culture.

The arts in North-East India can be divided into two types such as natural and religious. The natural arts are connected with various scene of native. Most of the religious arts are related to our legends or myths or religious beliefs. Some of them are connected with the memories of some great men or women or some past incidents. The religious arts are quite related to man and his customs, faiths, traditions, myths etc. They are varied as the Indians. The religious art includes all Hindu temples, Churches, Mosques, Buddhist places, Jainism, sculptures, religious places, monuments, images etc. Each of these arts has its own specialty and signifies in a special manner.

The arts carry noble ideas of masterminds. They contain evergreen thoughts and when we come across them, these thoughts unconsciously creep into our minds and make us enlightened. When we are deserted by our human friends, we turn to books for aid and advice. The art is a limb of the book.

The artisans have pasteurized the social life over the sculpture and architecture according to that period and environment in a synthetic manner. So it is very difficult task to find out the significance, importance of each glittering star from those precious gifts. It is a main source and authentic one to study for research in the right path. Each temple, religious places, emphasizes the past history and the sculpture and art within it are glittering pages. It makes us conscious of our greater responsibilities. The cool morning breeze of art sings to us in silence the voices of past glory.

We Indians are bound by one culture i.e., Indian Culture. But religion feeling is gaining its ground everywhere in the country. The various art and architecture of different corner are its burning example where one can identify it easily. When the people of a particular region or religion feel that they are capable and we have our own merit thought, then they harbor regional feelings and demand to impact a separate theme of their own. This fetal object takes them to right way to show something done. The people go to the extent only when they feel necessary.

The Indians are very religious. The temple is held very sacred by them. The temple holds a holy shrine inside it. On the shrine there is a holy image. Sometimes we see more than one idol on the shrine. They all are worshipped with equal devotion.

In North-East India most of the temples are ancient and age-old. Some of them had been founded by the famous kings of North-East India. Such temples are full of art and architecture.



#### 4 *Religious Art & Architecture of North-East India*

They are full of sculpture. They are full of sculptural beauty. The upper parts of them are shaped as domes. These antique temples are made of stone and lime.

The temple holds a holy shrine inside it. On the shrine there is a holy image. Temple is the holiest place. The holy people put their utmost faith on the deity inside the temple and that is the greatest asset for them in the midst of any adversity.

Everybody have the sense of patriotism. It is not true patriotism to hate other nations or other religions or wage wars on other countries. Shouting the slogans of regionalism and trying to win the hearts of a particular section of people is cheap patriotism. The real patriotism is to join the main stream of the country and dedicate oneself to its unity and solidarity.

Separatism of art is another milestone before the artisan. Some artisan instigated by neighbors, create terrorist art activities in the region. Though there has been one equal theme, in religion, the art of people create unique significance there. The art and architecture of North-East India declares the universal integrity along with its won segment vividly.

The rulers of ancient North-East India had a liberal view about different communities. In mediaeval period the rulers were also followed the same policy and nature with other communities and religion. They had set up the healthy tradition of other religions and faiths. In spite of diversities, the art of one community had given respect to others art and architecture.

The North-East Indian social life is deeply connected with different temples, churches, mosques, religious places. These are important for us from religious social and traditional; view point. We have been celebrating these round the year with a great deal of pomp and grandeur. So it is well said that North-East India is a land of worshipping places. These places have its mythological historical and religious back ground. Few mythology of a religion keeps co-relation with other religions which help to increase its importance more and more such as Diwali is celebrated all over India. The Ramayana says that on this very day, Ramayana, after his return from Lanka was made the king of Ayodhya and the people of said kingdom celebrated the occasion in great joy with light and crackers. The Mahabharata says that Krishna killed Tarakasura at Diwali. So the people of Dwaraka celebrated the victory with lights and cheers. On this day Gods offered their prayers to Goddess Kali who had saved them from the demons. Lord Vishnu set Lakshmi free from the clutches of Bali, the demon king. So people offer Prayers to Goddess Lakshmi at Diwali. On historical point of view, it is the day when Mahavir got Nirvana. So the people of Jainism celebrate it as a day of light. On this day Vikramaditya ascended the throne of Magadha. Swami Dayananda Saraswati the greatest reformer passed away on this day. On this day the Hindus offer their love affection and homage to their forefathers. They show them lighted candles with a belief that they will go to heaven. They also perform Sradha on this day.

If we count the numbers of temples located all over India, then Ghumusar stood the first in number of construction of temples in India. Lots of temples in different images were being produced every year in the villages. These temples were of various types. The artisans carved the art of cheep jokes, amorous scenes, and the heroes, chasing the young girls and wooing them in various ways, to attract the people. They imitated the neighbor art based on alien culture. They tried to attract the visitor's by the glamour sculptures. They became very much liberal in choosing art or class sculptures to be shown in public. They produced good and instructive art and architecture based

on moral values and did their work with all sincerity, because the future of the nation rests on their decision.

Constructing a temple became a craze with the youth of Ghumusara. Most of the Artisans Rulers, Zamindars, and Rajas afforded to cut down their expenses on budget and thus saved money to construct a temple in the village. This became a fast growing habit if not a hobby with them. It was really an expensive one which was certainly a burden on the then rulers. But they could not resist themselves from constructing the temples. It became an idle with the artisans.

In a book shop there are limited books on a subject. But in a book fair one can get varieties of books on a particular subject. This is the great advantage of a book fair. Like such, North-East India cumulates the art and architecture of various religions from ancient times to till date. But these are in a scattering manner. Though Ghumusara is a small place and located within North-East India, one can find the foot prints of all type of religion, all type creeds, all type of arts, all type of architecture, all type of sculptures, all type of rock arts all type of mural arts. It also contains number of inscriptions, caves. The artisans of Ghumusara have influenced by the others, still than they have implemented, their new thoughts. They have innovated and implemented in their architecture and sculptures. It accumulates all these things very beautifully. After a meticulous study no scholar will run after to other places for his reference. Therefore a special importance has given on the art and architecture of Ghumusara and have discussed briefly in every pages.

The art and architecture of Orissa is very typical. It reflects the essence of the heritage and culture of Oriyas. Orissa is known as the land of sculptures. The primitive temples are the most revered example of the Odiyas. To Odiya people the art is special dignity. They have put forth their foot prints since from ancient times to till date.

The people of Orissa were very strong physically, morally, ideologically and economically. The artisans of Orissa find the Temples, Churches, Mosques a helpful diversion from sculptures at the architectural front. That is why they are carving sculptures in the monuments to enrich with architectural significance. The heavy intrusion ideas of artisan lead to transparent the real ethics of society. They soft approach has now able to open the hard theme of past culture.

Sculptures teach about our past civilization. Civilization is a combination of qualities like, finance, social affairs, poverty, culture, science, politics, ethics, religion etc. of a Country and taking victories and defeats in the proper spirit. Architectures are an essential part of human science. Books and lectures provide food to reconstruct the History of a place but the sculpture; Art and Architecture provide food to precise the truth, which is the above of mind of an artisan.

## **Chapter 2**

# **JAINISM**

### **Glimpse of Jain Art and Culture**

In each religion incarnations of God has been described. It improves the primitiveness. As per the views of historians, except Parswanath and Mahavir, others are legendary. From Kalpa Sutra and Uttarodhyayana Sutra it is known that Twenty-three Tirthankar Parswanath had come to Kalinga in 9<sup>th</sup> century B.C. when Karakandu was ruling. He accepted Jain religion from Parswanath. From stone Plate of Kharavela it is known that Mahavir had also come to Kalinga to preach Jain religion.

Khinjilimandala had already been created before 7<sup>th</sup> Century A.D, comprising an area from Boudh to Aska. As per views of R.C. Majumdar, Yasha Bhanja was ruling in this belt at that time. Its capital was at Dhritipura.<sup>(1)</sup> Raghunath Bhanja separated to form and ruled Ghumusar in 832 A.D.<sup>(2)</sup> The Jain religious prints are well established in Ghumusar at many places like Kokalaba, Ranaghanta, Tarasingi, Bajragada, Naikpada, Aska, Malati Gada, etc. These places enriched the Jainism and popularized for centuries together.

### **Role of Jain Monks**

In the early part of the Medieval Age, the Jain monks liked to give importance on chaitya life than forest life. Leaving migratory life they started to live permanently.<sup>(3)</sup> The several caves were excavated for the Jain monks to take rest in the rainy season.<sup>(4)</sup> In due course Jain monks became inhabitants of those places. They started to preach Jain thoughts and philosophy. So the Jain religion and culture spread and for this they became famous. The Jain art of Bajragada and Laxmi Mundia Hill Ghumusar people and rulers patronized it. Its important function was to impress and overawe the populace with the power and majesty of its patrons, the Ghumusar inhabitants.



## Jain Caves

### *Bajra Gada and Kokalaba*

The Monolithic caves of Kumarsuni hill of Bajragada, Laxmi Mundia Hill cave of Kokalaba dignify the massive simplicity and skillful carving of caves, temples and sculptures. They reveal a sense of precision of the stone cutter, in as much as huge pieces were cut from a single block of stone. The caves cut down from solid granite rocks by the local artisan have a style of their own. The polish and the skill with which they have carved to impart brilliancy to these stone monuments is another feature of the art. This primitive art raised the position of handicraft and the status and dignity of high art in this vassal and inspired religious faith and culture among the inhabitants.

The monastic needs produced rock-cut architecture of great importance in North-East India. A large number of temples, halls and places of residence for monks were hewn out of solid rocks. The caves that served the purpose of residence of the Jain monks were plain buildings. The caves, which were used for prayer worship and meditation were extensive halls known as Chaityas. A Chaitya consisted of a long rectangular hall, rounded at the rear end.

The Jaina caves at Kumarsuni Hill of Bajragada and Laxmi Mundia Hill of Kokalaba were excavated during the period ranging from 103 B.C. to 150 A.D. and 550 A.D. to 650 A.D., respectively, by the then Rajas who were Jain by religion.<sup>(5)</sup> The sculptures of these caves reveal more crude and coarse workmanship and regional outlook compared to those of Udayagiri and Khandagiri near Bhubaneswar. The cave Kumarsuni hill is single storied and Laxmi Mundia is four storied, where as the Jain caves of Udayagiri and Khandagiri have two storied. The Rani Vihar, the Chichai (named after a queen of one important ruler) tank, Ranaghanta complex, etc. brought to spit of Jainism and Jain architecture. The places also eliminate the gaps of art culture of Ghumusar to some ridiculous distance. After the death of Mahavir, Jainism was divided into two sects such as Svetamber and Digamber. The followers of Jainism of South Orissa were the devotees of Digamber Sect. Sambhu Yasha of Mudgal Dynasty<sup>(6)</sup> as well as the Kings of Sindur and Mandara<sup>(7)</sup> was followers of Digamber sect of Jainism. The sect of Digamber influenced the Bajra Gada and Kokolaba areas.

### *Ranaghanta Temple and Ranaghanta Forest*

In the village Tarasingi, twenty-five Kilometers away from Bhanjanagara, Ranaghanta temple found in Ranaghanta Forest belongs to 6<sup>th</sup> Century A.D. worshipped by Janu Ghantia. This forest adjoins the Laxmi Mundia Pahada of Kokalaba where there are five east faced caves excavated during this period.

At the foot of the forest complex there is Ranaghanta temple at the side of Tarasingi. In the deep forest the people are worshipping two bells weighing two and half Kilograms (approximately) and a length of eight inch and six inch, respectively. There is a molding of five centimeters on the center of upper half part of the bells. The two clappers of the bells are being worshipped separately at Tarasingi village in a west-faced temple. One clapper is cylindrical measuring a length of six inches and diameter of half inch and having a ring on the upper to attach it with the bell. The other clapper, which has a central hole, is unique and rare in it. The lower part of it is round

shaped. Two-centimeter gauge, half inch flat forms this clapper. At the upper part there is also a ring to attach it with the bell. The clapper is eight inch in length and three inch in width. It looks like the 'Shakti'. The clappers are based on a plate form. The outlet adjoining the platform to drain-off the holy water is north faced. As per the mythology the lady is used to sit to the left of the gent. The flat clapper representing as lady is situated to the left of the cylindrical clapper representing the opposite has got the same mythological bent. The respective bells and clappers are worshipped jointly only two days in a year, i.e., last Wednesday and Thursday of Falguna (March) month. People are observing it as festival till date.

In the Jain religion, there are many symbols<sup>(8)</sup> such as Buddha Mangala, Nandipada Swastika, Brukshya Chaitya and Shree Bachha, etc. The bell requisite the symbol Nandipada of Jain religion when it keeps turning to opposite directions and the clappers symbolize the Lingam and Shakti of Shaivism. The respective caves and its Shiva image, the bells, the clappers, etc. staunchly express the equalization between Shaivism and Jainism of 6<sup>th</sup> Century A.D. beyond doubt.

From Sora Copper Plate issued by Shambhu Yasha of Mudgal dynasty, who ruled from 580 A.D. to 630 A.D. it is known that the Jainas were worshipping Mahavira as 'Ghanta Karna'. In Sarala Mahabharata the name of Janu Ghanta has been written who was a king of Kalinga. He was a follower of Digambar sect.<sup>(9)</sup> The king of Sindur and Mandara<sup>(10)</sup> were the Emperors of Janu Ghanta, who were also followers of Digambar. Dasapalla which is only twenty Kilometers away from Kokalaba, there is Baradaini Hill rock cave, famous for Jain remnants. So it is very easy to be influenced by the Jainism. Basing on the above facts, it can be safely marked the Ranaghanta temple and put it to 6<sup>th</sup> Century A.D. and this temple combine the Shaivism and Jainism. Till now the Jain monks of Janu Ghanti sect, bearing a bell in this locality called as the Janaka Dwari, proclaim themselves as the devotees of Parsuram, are located in the villages, Natagaon, Belaguntha, Baragaon, Jagannath Prasad, Kulada, Gayaganda, Nimina, etc. of Orissa.

But now the people are worshipping the image as Devi ignoring the ethics, philosophy and iconography of Jainism or Shaivism. They are offering blood in worship. Up to 1848, the human sacrifice was given to image. The help of British people stopped it and goat sacrifice started from 1849 A.D. and onwards. On which ground the people changed their motive or when and what circumstances compelled to remain aloof from those two religion is a matter of study.

### ***Bajragada***

Worship in public temples became fairly common in the Gupta period. Temples were gradually gaining significant centers of Hindu religion and culture. Coming in close contact with the Hinduism, the Jain people erected Jain temples and worshipped Mahavir and Tirthankaras.<sup>(11)</sup> They implemented the Jain principles and thought. Hindus also recognized them benevolently and honored and worshipped Rishava as one on their own God. In due course Jain sculptures and images developed to reach its zenith. The Satavahanas being Brahman rulers favored Brahmanism literally. They restored old Brahmanical faith. But the new Brahmanism revived during this age was not the old Vedic religion buy a new form of Catholic Hinduism<sup>(12)</sup> embracing good elements of various creeds, dividing two principal sects<sup>(13)</sup> – Vaishnavism and Shaivism. Vaishnavism known as Bhagavatism, flourished well in Ghumusar. The epigraphic reference to such names as Basudev

proves the existence of Vaishnavism in the Ghumusara area. During the reign of Laxman Bhanja (1782 A.D. to 1790 A.D.) a Vishnu image was discovered at Bajragada. The place where this icon was found is called "Basudev Chakada". The Bashudeva image is shifted and now worshipped at Barapalli (Puruna Ghumusara Gada) since the reign of Laxman Bhanja.

### ***Aska***

Shaivism was also prevailing in many parts of the country. According to Bhandarkar, Shaivism was for more prevalent in the Deccan. The Pudugeswar temple, the Tribidheswar temple relates to the religious aspect of this ancient period. An inscription having some invisible alphabets possessing to ancient period were found in the Tribidheswar temple (now it has been covered in temple complex during the time of repair in stead of its due preservation) proclaims the existence of Jainism.

### ***Malatigada***

The images of Shiva, Vishnu and other Brahmanical Gods like the Sun and Ganesh have also been discovered from Malatigada near Kesarapalli, which pulls the history of early period of civilization of the place.<sup>(14)</sup> The image of Sun God was shifted to Buguda named as Biranchinarayan by Srikara Bhanja.<sup>(15)</sup> Epigraphically references show that the Sun was specially invoked for curing the diseased.<sup>(16)</sup> The Ganesh icon discovered from Kesarapalli hill is still worshipped by the people of Nimina. The Sun image and Ganesh image are life size. By the above facts it clearly proves that there is a perennial religious attachment among the Jainism, Shaivism and Vaishnavism in this belt.

### ***Baragaon***

The temples constructed during Sailodbhava period have Tri-ratha Bada and Pancha Ratha Gandi. Some of the temples have no Jagamohanas.<sup>(17)</sup> The Shiva temple constructed in between 600 A.D. to 750 A.D. at Baragaon,<sup>(18)</sup> (Ten Kilometers from Belaguntha town) is unique in its characteristics. There is a Jaina image of Parswanatha and Buddha, which have been, depicted on the wall of the temple; the temples being primarily the houses of Gods secular figures are comparatively rare.

### ***Storm in Progress of Jainism***

By creating lovely farms and charming figures this belt pulls the attraction of archaeologists, artisans and popularity of religious faith on other side the temples became the center of worship and education. The local disputes and problems reached there for decisions and finalization in front of the monks or before the images.

This belt was under the rulers of Mathara dynasty from 350 A.D. to 498 A.D. They had soft leniency towards Jainism.<sup>(19)</sup> In the early part of 7<sup>th</sup> Century, the Gouda (Vanga) Raja Sasanka was devotee of Shaivism. From Banabhatta's book and Manjushri Mula- Kalpa, it is learnt that Sasanka attacked Kongada and dismantled Jaina and Buddhist monuments. On the influence of him, the Jaina monuments, temples of Naikapada and Buddhist monuments and temples of Buddha Khola



were damaged to pieces. Those damaged sculptures are still lying on those temple complexes and the local people to save these from their attack dug some images in earth.

A Copper Plate has been discovered from Buguda issued from Madhabaraj-II of Sailodbhava dynasty. From many Copper Plates discovered from various places of Ghumusara state that the Jainism was much developed at the time of Madhyamaraj-I (665 A.D. to 695 A.D.) and Dharmaraj-II. Madhyamaraj-I and Dharmaraj-II's queen Kalyana Devi were Jain devotees.<sup>(20)</sup> So till that date the monuments of Jain and Buddhist religion were in safety.

In the inscriptions of Kongoda<sup>(21)</sup>, the present Ganjam is described as the territory ruled by the Sailodbhavas, who ruled from the middle of the 6<sup>th</sup> Century till the first half of the 8<sup>th</sup> Century A.D. The Sailodbhava kings professed Shaivism. After them the Bhaumakara ruled up to 10<sup>th</sup> Century A.D. the first three rulers of Bhauma family who ruled for few years were Buddhists. The later Bhaumakara kings became Hindu<sup>(22)</sup> and professed Shaivism and Shakta cults. The Somavamsis came from South Kosala and subjugated the Bhaumakara King. They professed both Shaivism and Vaishnavism. They had also soft corner towards Jainism. The Bhanja Rajas as vassals under the Sailodbhavas, the Bhauma Kara and Somavamsis, who were ardent followers of Shaivism. So they feared to talk any steps for reconstruction or revival of the Jaina and the Buddhist temples of Ghumusar, which were destroyed earlier. For the pleasant and to establish good relationship with those rulers, the Bhanja Rajas constructed Shiva temples on those places in different spells.

From the Copper Plate of Netabhanja discovered from Banatumba, it is learnt that during his reign, the dominancy of Sailodbhava rulers came to an end. From Ukhunda Copper Plate issued by Bira Bhadra Bhanja and other Copper Plates issued by the Bhanja Rajas it is well traced that they were using the Jaina Lanchhanas (Symbols) such as bull, lotus, moon, lion, etc.<sup>(23)</sup>

### ***Baidyanath Temple, Naikapada***

Most of the images of Tirthankaras and their Sasana devis discovered from different parts of Orissa assigned to early mediaeval period. This indicates that the worship of Jaina had become popular and a developed iconography was already in vogue. The Tirthankaras usually stand in the Kayastra pose or sit in the Yogasana with their distinctive Lanchhanas carved below.<sup>(24)</sup> In the complex of Baidyanath temple of Naikapada there are many loose sculptures. One is Rishavanath in Yogasana mudra. In the lower part, a Brushava (Bull) the Lanchhana of the image has been depicted and two lions are in both side of the Bull. Two ladies are standing with brush (*Chamara*) in both side of the image and two ladies are offering garlands (flying angels) to him from upper side of the deity.

There is another lovely standing image of Mahavira. A seven-faced scroll snake is behind the image. A lion, the Lanchhana is in the lower part of the image. The images of Tirthankaras, Sasanadevi, Sasanadeva and Jaina symbols were depicted in the Jambs of the temples.<sup>(25)</sup> The doorjamb found from Naikapada contains the image of Jaina Rishis, are not visible as it is broken. There is four-faced Jaina sculpture whose height is about 2½ ft and width is 10 inches, forms a sample of the temple. Having tri-ratha style, its plinth is square and erected by a single stone. In each side there is standing image of Rishavanath. It is a square type temple. Each Bada or wall is divided into three parts. Here is no other Jagamohana or other parts attached to this sculpture. There is also no Pith or Pistha and stands directly on the plain land. There is one curved rectangular

Amalaka Sila, but there is no Dadhinauti or any emblem. This type of another broken structure of big size is found in the complex of the temple. There are some broken female sculptures. In the early period the Jainas were not in favour of the worship of female deity. On the introduction of Sasana Devis<sup>(26)</sup> they started to worship them and various types of Sasanadevi sculptures were constructed. The broken lady sculptures found in the complex belong to Sasanadevis of Jaina religion.

Another peculiar sculpture is stone inscription. In this sculpture there is a scene of two persons. They have been holding swords in their right hand and Dhal in left hand. They are fighting each other. On the top of the scene there are inscriptions relating to Jain religion. At the left side there is a bud of lotus which is the symbol of Jain religion. As the inscriptions have been washed and damaged only four to five alphabets are visible. Epigraphical reference proclaim to the inscriptions of Udaygiri and Khandagiri of Bhubaneswar. It reveals that the people of Kshatriya caste held a very high position in military and civil administration.

In the early medieval period various sects of Saivism rose into prominence, such as: Mahalinga, Hiranya Garva Linga, Jyoti Linga, Kapila Linga, Bata Linga and Mukhalinga. Besides this another sect of Shaivism in Orissa is Nath worship, started during first quarter of medieval of period. In this sect devotees are called 'Languli'. They were leading a migratory life and bearing cloth of orange colour. The Baidyanath temple can be assessed to this sect.

The figure of Uma Maheswar is very common in Shiva temples of Orissa as Avarna Devata or Parswa Devata which was very popular on the earliest surviving temples during the Sailodbhava period.<sup>(27)</sup> Loose sculptures of Uma-Maheswar image Ganesh, Kartikeya, which are shown in the role of Parswa Devatas in Shiva temples, are found here. These sculptures abide the existence of Shaivism also. From "Sada Darshana" book of Acharya Haribhadra, it is known that Shiva worshipped eighteen Tirthankaras and "Nakulisa" is the first among them.

In the Baidyanath temple complex there are two Siva temples such as Baidyanath and Ramanath. The Baidyanath temple is pancha-ratha plan with pyramidal roof. It is constructed during the last part of Somavamsis and again Srikar Bhanja during his reign (1790—1832 AD) reconstructed and added a third chamber in front of the temple and constructed a Bamphi (A narrow tank for holy purposes and rituals). In the complex of Markandeswara temple of Puri, there is also two pair of Shiva Lingams under the name Baidyanath<sup>(28)</sup> and Ramanath. A small figure of Mahavir (Hanuman) in flying posture is depicted on the outer wall of the Jagamohana near this shrine. This temple has some similarity with the Baidyanath temple of Naikapada.

There is folklore behind the Jain sculpture of this complex. Once upon a time, a King named Kirti Chandra Deva was ruling over Bajra Gada. He was belonging to Bhaumakara dynasty. Raja Dhananjaya Bhanja was ruling over Barapalli Gada and Kulada Gada at that time. The Bhanja Rajas were conquered Balipadara and Buguda but they failed to defeat the Raja of Bajra Gada. So they put forth a plan of friendship in between the queen of Bajra Gada and the queen of Bhanja dynasty. The Raja of Bajra Gada admitted this proposal and welcomes them to come to Baidyanatha temple complex to strengthen the friendship before the God. He along with his queen waited the Raja and queen of Bhanja Dynasty on the scheduled time. A number of Palanquins of Bhanja Raja reached at the temple complex. Both the Raja and Queen of Bajra Gada precede with a view to welcome the

Raja and Queen of Bhanja Dynasty. But instead of Raja and Queen a large number of soldiers came out from Palanquins. So to save the own life Raja Kirti Chandra ran away into the temple. The Bhanja Raja and his soldiers murdered the King Kirti Chandra Deva and the Bhaumakara Dynasty closed here forever. The Bhaumakara Queen was angry with them and told them about the downfall of Bhanja Dynasty in near future in token of their ungratefulness attitude. They became Sati by jumping to the Chichai Tank. The Amalaka Sila fall down from the temple. The Jain sculpture scratched into two pieces. From an inscription, issued by the Rajas of Bhaumakara dynasty it is mentioned that:

“Asmin Banshakshyakale Ya Api Bhabet Patihi Tasmata Pada Lagnoshi”

Honouring this verse, the monuments made by the ancestors were taken for renovation and due conservation of it by them. But till that time the Bhanja rulers were not in favour of it.

### *Swap of Jainism*

The followers of Jina are called Jain which means conqueror. From the word Jina the Jainism has come out. The person is to be conquered the Kamana (Remain aloof from evil Desire) and he is called “The Jina” the Jineswara that means the noble among all persons. He is also called ‘Arahata’ who never suffers defeat. Trirthankara denounce the meaning that tries to wake up the world from evil deeds.<sup>(29)</sup> A number of Copper Plates found from various corners of Orissa, it could be calculated the day to day activities of the followers of this religion. From Banapur<sup>(30)</sup> and Parikuda<sup>(31)</sup> Copper Plates issued by Madhyama Raj-I (665 A.D. to 695 A.D.) it is ascertained that the monks of Kangoda were wearing the skin of tree and beards, jatas (hairs). They took only air, water and some fruits as food. At Kangoda there were 10,000 Jain monks<sup>(32)</sup> by 639 A.D.

In the philosophy between Parswanath and Mahavir, there is less difference. The Jains say that Parswanath had preached four Brata (principles) such as (a) without killing any creature, obey the non-violence, (b) Without telling lie, speak the truth, (c) Do not accept unwanted wealth, (d) No attachment for the material world.

Mahavir implied one additional principle i.e. Brahma Charya Brata. Obeying this principle he had remained naked. From the sculpture of Naikpada it is ascertained that the Jains of Ghumusar followed the principles of Mahavir. The Bhanja rulers of Ghumusar were financially well and the territory was vast in comparison to the neighbouring rulers such as of Seragada, Badagada, Dharakota, Sorada, Dasapalla, Athagada, etc. Being a ruler of small estate they have constructed big palace of their own. Surendra Satapathy basing on the Banatumba Copper Plates comments that there were 99 rulers who have ruled before Netabhanja. Up to Dhanajaya Bhanja the son of Srikar Bhanja the genealogical serial of Bhanja dynasty of Ghumusar will come more than to 150 rulers. They have changed their capital to different places for easy administrative point. Coming under the influence of Jain religion, neither they nor their chieftains of the estate had constructed any big palaces for them, where as they had inspired to construct and erected number of temples of other religion.

As to the Jain scriptures, the living being, through his good nature having born with a divine power never gets salvation. Through the same sense of divinity, before final salvation, creature has to take birth in the human form. The works of the previous birth does this. But the future of man



is in his hand. His destiny depends on his present work. The total sacrifice comes through the sacrifice of clothes (remained naked), the leaving of everything, the non – attachment. For women they have to take rebirth as men for salvation. When Srikar Bhanja, after visiting four Dhamas (the Badrinarayana, the Dwarika, the Rameswaram and the Jagannath) of India returned to Ghumusar, he came with full bare body and led an ascetic life. <sup>(33)</sup> It can be safely said that he had been impressed with the philosophy of Jain culture and admitted to lead himself as such.

The North-East India has covered good number places of Jain religion. Some sculptures have been destroyed due to lack of proper conservation. The reservoirs are also destroyed Jaina complexes in an indirect way in some other places. The embankment of Jonk River near Maraguda village had Jain monuments. The people like Jitamitra Prasad Singh Deo, Nabin Kumar Sahu, Sarat Chandra Behera, Sadhu Charan Panda, Sadasiba Pradhan, Debananda Chopdar, Braja Kishor Padhi, and others took initiative for the shifting of the Jain sculptures before construction of the reservoir. But it could not be possible to move it or to keep protection to the complex. As per the statement of the local people the embankment of Kolab River was enriched with Jain religion. <sup>(34)</sup> The reservoir submerged all the Jain sculptures and neither any private sector nor Government officials took any step to rescue those ancient places. Till some Jain sculptures are located at the hill of Khudibi village of Kamara Gandhana Gram Panchayat. Among the number of Jain idols, a small size sculpture of Jain image is an attractive one. The image is six inches in height and four inches width only. The hill is famous for 'Bandhana' tree. There are two big size Jain sculptures under the tree. The entire hill is enlightening the southern zone of Orissa for Jain religion and its popularity till now. In this way the reservoirs are submerging the ancient historical places.

The Jaina people visited throughout the country to preach the Jain religion and thought. But they were not expert and had no such caliber to convince other and some failed in this purpose from other talented priests of other culture. So the people started to come back to their own religion.

- 
1. Behera, K.S., *Temples of Orissa*, Bhubaneswar, 1993, P. 22.
  2. *Tarinicharana Granthabali*, Compiled by B.Rath. Published by Berhampur University, Bhanja Vihar, Berhampur, 1<sup>st</sup> Edition, 1980, PP. 370-373.
  3. Deo, S.B., *History of Jaina Monarchism*, Poona, 2956, P. 397.
  4. Rath, A.K., *Jaina Dharma O' Sanskruti*, (Oriya), Berhampur, 1991, P. 88.
  5. Das, M., *Bhanja Banshabali*, (Oriya), Bhanjanagara, 1982, P. 22.
  6. Sahu, L.N., *Odhisare Jaina Dharma Anukramanika* (Oriya), PP. 218-219.
  7. *Sarala Mahabharata*, Sabha Parba, (Oriya), Radharamana Press, P. 164., Fakiramohan Dash, *Odiya Sahityare Bibhirnna Dharma Dhara* (Oriya), P. 108.
  8. Rath, A.K., *Jaina Dharna O' Sanskruti*, (Oriya), Berhampur, 1991, PP. 83-91.
  9. Sahu, L.N., *Odishare Jaina Dharma – Anukramanika*, (Oriya), PP. 218-219.
  10. (i) *Sarala Mahabharata*, Sabha Praba (Oriya), Radharamana Press, P. 164, and (ii) Das, F., *Odiya Sahityare Bibharnna Dhara* (Oriya) P. 108.
  11. Parija, G.P., 'Jaina Dharma', *The Prajatantra*, (Daily Oriya), Bhubaneswar, September 3, 1993.





**AGAM KALA PRAKASHAN**

34, Central Market, Ashok Vihar  
Delhi - 110 052

Phone: 27212195, 47098550, 65688806-07

Fax: 91-11-27212195

E-mail: [agambooks@gmail.com](mailto:agambooks@gmail.com), [agambook@yahoo.com](mailto:agambook@yahoo.com)

ISBN: 81-7320-091-5

