

SCULPTURAL ART OF JAINS IN ODISHA: A STUDY

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ABSTRACT

In ancient times, Odisha was known as Utkal, which means *utkarsh* in *kala* i.e., excellent in the arts. Its rich artistic legacy permeates through time, into modern decor, never deviating from the basics. Each motif or intricate pattern, draws its inspiration from a myth or folklore, or from the general ethos itself.

Covered by the dense forests, soaring mountains, sparkling waterfalls, murmuring springs, gurgling rivers, secluded dales, deep valleys, captivating beaches and sprawling lake, Odisha is a kaleidoscope of past splendor and present glory. Being the meeting place of Aryan and Dravidian cultures, with its delightful assimilations, from the fascinating lifestyle of the tribes, Odisha retains in its distinct identity, in the form of sculptural art, folk art and performing art.

The architectural wonders of Odisha must be seen in the Jain caves, which speak about the fine artistry of Odisha's craftsmen, in the bygone era. The Odias displayed their remarkable creative power, in the Jain sculptural art. While they built their caves like giants, they sculptured the caves like master artists. The theme of these sculptures was so varied, for the artist and his imagination so deep that, as if, he was writing an epic on the surface of the stone.

KEYWORDS: Art, Architecture, Sculpture, Prolific

INTRODUCTION

Odisha has a rich and unique heritage of art traditions, beginning from the sophisticated ornate temple architecture, and sculpture to folk arts, in different forms. Manomohan Ganguli, in the introduction to his monumental work, "Orissan Art and Architecture", paying glowing tributes to the rich heritage of Orissan Art wrote: "..... Taking everything into consideration, I am inclined to think that Odisha has a far more glorious tradition of past history than any other province in the hierarchy of the Indian nations".

The objective conditions, which made Odisha so prolific in its art traditions and heritage, are subject matter for independent in-depth study and analysis. Several factors are attributed to rear up, such a glorious art in Odisha.

The first factor which obviously helped the growth of the Odishan art was her periodical political strength. The name Odisha has got superimposed, on a grandiose and dignified name that is, Kalinga which was pre-eminent, as a political power, right from the dawn of history. Kharavela's vast empire is known as, the Kalinga Empire. And, even the overseas colonies of the ancient Odishan has passed under the name, Kalinga. Her more powerful monarchs, used to style themselves as the Kalingadhipati, and some of them named their capitals as, Kalinganagari or Kalinga Nagar.

The next factor which made the art traditions prominent was the inner creativity of the Odia people. If religious and spiritual faiths were deep, the feats of different times inspired the people, to work out that creativity on the surface of the stone, manifesting thereby, a superb type of artistic and architectural originality.

From the time of Asoka's Dhauili and Kharavela's Kumari, complex at the time of Konark, the Odishan sculptors and architects showed their caliber as a race of artists, through generations and centuries.

Rural background of Odisha, was another factor that led it to retain the unique artistic traditions, of this region.

John Beams has rightly remarked that, "Owing to the isolation in which their country has remained for so many ages, the people of Odisha have retained old world ideas and fancies, to a greater extent than any other Aryan people of India.

Religious convictions and artistic capabilities proved themselves a simultaneous outcome, of the national mind and individual hand.

A study of sculptural arts of jains in Odisha is important because, the history of a nation or country cannot be comprehensive or exhaustive, without the proper study of its component parts. The history of the component units subscribes much, in the mainstream of national history. The richer the regional history, national history becomes more extensive and comprehensive". In this perceptive, the study of, the different aspects of the art traditions of Odisha, seems to be quite imperative and relevant.

The distinctiveness of Odishan genius is clearly manifested in the sculpture. According to Manomohan Ganguli, "The group of caves of this part of India (Odisha) has no intimate connection with those of the western part". Similarly, the Odishan architectures are also, unparalleled in their sculpture and ornate splendor.

The rock-cut architecture of Jaina monuments (Udayagiri, Khandagiri), the Yaksha images of village Kapilprasad, near Bhubaneswar etc., belong to the "Archaic Period" in Odishan Art, ranging from 3rd century B.C. to 3rd century A.D.

Odishan architecture in a broad perspective, that can be divided into rock-cut-caves and structural edifices. The secular structures, of the ancient and medieval period have mostly perished, and their remains wherever available, are alignments only. We have, therefore, confined our discussion in the present paper, to the dominating verities of rock-cut-caves.

But no serious attempt has so far been made, to present the various aspects of, the "Sculptural Art of Orissa", from historical perceptive. Therefore, a humble attempt has been made in this volume, to portray the different kinds of sculptural art of Odisha.

SCOPE OF THE STUDY

The main concern of the study, is to discuss the various and variegated facets of the sculptural art of Jains, in Odisha.

METHODOLOGY

The study is mainly based on primary sources, collected from different museums, archives, libraries and through the means of field study. Interview with the artists, the sculptors and their survivors was undertaken, to know the genesis and the condition of the sculptors, and artists who shed their sweat and blood, and devoted their lives. Checking and cross checking of source materials, were done before their utilization and interpretation. The modern scientific, historical research methodology was also adopted instantly, for the preparation of the paper.

Odisha has played an important role, in the growth and development of Jainism. It was a great center of Jainism, even much before the birth of Vardhaman Mahavira. Under the royal patronage of King Karakandu and Kharavela, it became the state religion of Kalinga.¹ Mahavira himself is said to have preached Jainism, in Kalinga. According to *Hatigumpha* inscription, Kharavela claimed to have brought back the idol of Kalinga-Jaina, which was taken away by a Nanda ruler of Magadha. Jainism was flourished in Odisha, upto 12th century A.D., in spite of the rise of different religions. It had immensely influenced the art and architecture, of Odisha. A number of Jaina relics in the form of caves, temples, sculptures and statues, are found in the different parts of Odisha, which speak the volumes of Jaina cultures and heritage of Odisha. A resume of Jaina sculptures of Odisha, is given in the pages that follow.

The date of origin and early history of Jainism, is shrouded in mystery, other than literary references. But the twenty-three *Tirthankaras*, who preceded Mahavira Vardhamana, had reformed the old religion at various times of which, no chronology is available. Parsvanath, the 23rd Tirthankara is a historical person (8th century B.C.), who was the son of Asvasena, King of Benaras.²

Owing to paucity of materials, the exact date of the beginning of Jainism in Odisha, cannot be determined. However, from legendary and traditional accounts, and from indirect references, it can be traced back to a period, much earlier than that of the rise of Buddhism. The significant archaeological evidence of sculptural details, in the cave No.9 and Manchapuri, *Sargapurigumpha*, lower storey in Udayagiri-Khandagiri caves, contain a scene of worship of Jaina, probably Kalinga-Jaina, which was abducted by the mighty Nandas of Pataliputra and this sacred image was brought back by Kharavala. If this is true, then Jainism was a popular religion during 3rd-4th century B.C., in ancient Kalinga-Orda region.³

The State of Odisha, is a great repository of art and culture. Right from the dawn of human civilization till date, innumerable artifacts are found throughout the length and width of the country, revealing the gradual growth, development and maturity of the sculptural art, almost in chronological order viz., stone age (Paleolithic, Mesolithic and Neolithic), chalcolithic, iron age, followed by historical period, that begins with the birth of Buddha and Mahavira, the two great apostles of Indian religion. Growth and development of Brahmanical Hinduism and construction of lofty temples, etc. together, put the Odishan Society, in a secular fabric.

The twin hills of Udayagiri (hill of the sunrise) and Khandagiri (broken hill), are situated at a distance of six kilometers, to the west of Bhubaneswar- the capital of Odisha. The hills are honeycombed with numerous caves, for the use of monks who have dominated Jaina activities in Orissa, since the days of Kharavela, in the 1st century B.C.

The Udayagiri-Khandagiri caves, have the distinction of becoming, the earliest Jain settlement in Odra or Orissa, and opened new vistas, on the history and culture of Odisha in general, and of Jainism in particular. It would not be an exaggeration, if we term the twin hills' remains, as a 'veritable museum' of art, architecture and sculpture, of ancient India.

Whatever the fact may be, it was from the 1st century B.C. onwards, after the emergence of Chedi dynasty, Jainism did get the royal patronage and flourished throughout the length and breadth of ancient Odra, or Kalinga. In the first century B.C., Jainism appears to have reached the highest pinnacle of glory, during the time of Mahameghavahana Kharavela.⁴ By his royal patronage, Jainism became the state religion, as is apparently clear from the *Hatigumpha* inscription, which contains a salutation to *Arhatas* and *Siddhas*. It was Kharavela who was responsible in selecting the secluded location, to accommodate the Jaina ascetics (monks), during the *Varsha Basa* (rainy retreat) at Udayagiri-Khandagiri hills, popularly known as Kumara and Kumari Parvata in literature, which is 8 kms. away from the

capital city of Bhubaneswar.⁵ The twin hills are carved in a honeycombed fashion, for carving the spacious caves, hewn out the living rocks, under the order of King Kharavela. As a result, a large number of Jaina caves on both the hills, were existing even in the post Kharavela period. (Plate 28)

Udayagiri-Khandagiri and its neighborhood pulsated with life, during the two or three centuries before Christ. There are 44 caves in the Udayagiri hill and 19 in the Khandagiri hill. These caves can be counted as, the first rock-cut workmanship of the Jaina community, and are fascinating as a continuous document for the development of sculpture art, from 2nd century B.C., to 1st and 2nd century A.D.

Most of these caves have base-reliefs, depicting Jaina objects of devotion and sacred symbols. There are also episodes of the-then period, carved on cave walls. The sculptures depict artistic excellence, marked by vigor and simplicity unparalleled in early Indian art. The sculptural art pieces on the cave walls are *Dwarapalas* (sentries), winged animals, hunting scenes, royal procession which seems to be, the Digvijaya scene of King Kharavela in *Ranigumpha* cave, worship of Kalinga Jaina by King in Cave No.9 (*Swargapuri-Manchapurigumpha*), the famous elopement of Vasavadatta, princess of Ujjain (Udayagiri hill) in *Ganeshgumpha*, Surya and Laxmi images in *Anantagumpha* of Khandagiri, Tirthankaras in Barabhuja caves of Khandagiri, are most noteworthy.⁶

The popularity of Jainism is established on the basis of archaeological evidences, which are picked up from different parts of the province in the form of sculptures, inscriptions belonging to Jaina sect. Though the beginning of architectural and sculptural art of Khandagiri-Udayagiri started within Kharavela period, the growth and development continued for few centuries, later. Jainism was in existence in Odisha, even during the hey-day of Buddhism. Further, Jainism also continued to flourish in Odisha, during the time of Somavamsis and Imperial Gangas, and later of Gajapati Kings.⁷

The worship of Tirthankara images, became popular with the progress of Jainism in Odisha. The majority of Jaina images, so far discovered in Odisha, may be assigned to a period between the 8th and the 11th centuries. Even a few specimens at Khandagiri, may have belonged to the 15th century. The 11th century witnessed revival of Jainism in Odisha, & images of Tirthankaras and Sasanadevis, was made in large numbers. The important Jaina images belong to the 10th and 11th centuries, i.e., for the Somavamsi period. Inscriptions of Uddyota Kesari on the caves of Khandagiri prove that, the images of Tirthankaras and Sasanadevis were carved, in the Lalatendu Kesari and Navamuni caves of Khandagiri. Some of the earlier caves, such as Caves Nos. 7 and 8, were converted into sanctuaries by removing the partition walls and excavating the floor, to a deeper depth.⁸ Images of Tirthankaras and Sasanadevis were carved on the walls. For example, in the Barabhuji gumpha (Cave No. 8) at Khandagiri, in addition to an image of Parsvanatha, 24 Tirthankaras and their respective Sasanadevis were depicted.

The Somavamsi rulers, in spite of their saivite faith, were tolerant towards Jainism. In Siva temples of Bhubanesvar such as, Muktesvara and Lingaraja, miniature images of Jaina Tirthankara were depicted.

Jaina images of Odisha, are made of sandstone or khondalite stone. The examples of northern Orissa, are usually of chlorite or muguni stone. Metal images are known from Kakatapur, Bhanpur and Acutarajpur. In Acutarajpur hoard, 10 Jaina images are included. Four of the images are of Amra, Sasanadevi of Neminath. A beautiful bronze image of Rsabhanatha from Kakatapur is now preserved in the Odisha State Museum.

Jaina stone images are found at different sites, in the undivided districts of Cuttack, **Puri, Balasore, Mayurbhanj, Keonjhar and Koraput**. There is a ruined Jaina temple at Subei in Koraput district, with a number of Jaina images. Several Jaina sculptures, collected from different sites, are now kept in the district museum, at Jaypore. The Jaina images of Koraput district differ in style, from surviving examples from other parts of Odisha. There are several Jaina images in the Odisha State Museum, some of which bear cut-marks on the body. In the Jaina temple in Cuttack, a number of Jaina Khandagiri, which continued as a major Jaina Tirthankaras and Śasanadevis, can enable one to study the iconographic features of the Jaina images. Jaina sculptures found their way into various temples, including those at Jajpur, Adasapur, Jaypore and Baripada. Several images are still lying outside, without proper protection and care. Below is given a District-wise list of Jaina sites.

Thus, it is evident that, Jaina sculptures are found not only in the coastal districts of Odisha, but also in the districts of Keonjhar, Mayurbhanj and Koraput. The Koraput district has the unique distinction of possessing a Jaina temple-complex, at Subei.⁹

Images of Tirthankaras

Images of Tirthankaras were quite popular in Odisha, during the early medieval period. An inscription in the Lalatendu Kesari gumpā (Cave No. 9) refers to the installation of the images of 24 Tirthankaras, in the 5th year of Uddyota Kesari (11th century). The carving of reliefs of Tirthankaras was quite popular in the caves of Khandagiri hill. Cave No. 7, has figures of seven seated Tirthankaras, such as Rsabhanatha, Ajitanatha, Sambhavanatha, Abhinandana, Vasupujya, Parsvanatha and Neminatha. Cave No. 8 has 25 figures of Tirthankaras, with Parsvanatha, that has been represented twice. In cave No. 9 24, robe less Tirthankaras are depicted and in view of their inferior workmanship, those figures may be assigned to the 15th century. The images of Tirthankaras are depicted either standing or seated. The standing images are shown in the *Kayotsarga pose*, with their long hands hanging by the sides. Among other accessories, three-tiered umbrella, flying figures, cymbal played with hands, attendant figures, Astagraha, etc., may be seen in these images. The *Srivatsa* mark, is generally absent on the chests of the Tirthankaras. The Tirthankaras may be shown seated in *yogasana* poses. Four standing Tirthankaras can be shown, in four niches on a miniature shrine. These quadruples are called *Caumukha*, with notable examples noticed at Khandagiri, the Jaina temples at Cuttack, Baripada, Badasahi and other places. The images of Tirthankaras are distinguished, by their varied treatment of coiffure. The Tirthankaras can be identified by their distinctive *lanccanas*. In actual depiction, however, deviation is found from those prescribed in the texts.

Below is given a table, showing the names of the Tirthankaras, their cognizance and corresponding Sasanadevis.

Table 1

S No	Names of the Tirthankaras	Vahanas	Colour	Tree	Yaksa	Sasanadevi
	1	2	3	4	5	6
1	Adinatha (Rshabhanatha)	Bull	Gold	Banyan	Gomukha	Cakresvari
2	Ajitanatha	Elephant	Gold	Sal	Mahayaksu	Rohini
3	Sambhavanatha	Horse	Gold	Piyala	Trimukha	Prajnapati
4	Abhinandananaatha	Monkey	Gold	Priyangu	Yaksanayaka	Vajrasrinkhala
5	Sumatinatha	Curlew(Kraunca)	Gold	Sala	Tnnibaru	Vurusadatta
6	Padmaprabha	Red lotus	Red	Chhatra	Kusuma	Manovega
7	Suparsvanatha	Svastika	Gold	Sirisa	Matanga	Kali
8	Candraprabha	Crescent moon	White	Naga	Vijaya	Vijaya or Jvalini
9	Suvidhinatha or Vuspadanta	Makara	White	Sali	Ajita	Mahakakli
10	Slitalanatha	Srivatsa	Gold	Priyangu	Priyangu	Manavi

Table 1: Contd.,						
S No	Names of the Tirthankaras	Vahanas	Colour	Tree	Yaksa	Sasanadevi
	1	2	3	4	5	6
11	Sreymsanatha	Rhinoceros	Gold	Tanduka	Yakshet	Yakshet
12	Vasupijya	Buffalo	Red	Patali	Kumara (flandhari
13	Vasupujya	Boar	Cold	Iambo	Saninu	lcha Vairoti
14	Anantanatha	Falcon	Cold	Asoka	Patala	Anantamati
15	Dharmanatha	Thunderbolt	Cold	Dadhiparna	Kinnara	l/léinasi
16	Šantintha	Deer	Cold	Nandi	Garuda	Mahamfinnsi
17	Kunthunatha	Coat	Gold	Bhilaka	Gandharva	laya or Vijnya
18	Aranatha or fish	Nandyavarta	Gold	Mango	Yal<set	Tara
19	Mallinatha	Pitcher	Blue	Asoka	Kubera	Apnrajitii
20	Munisuvrata	Tortoise	Black	Carnpak	Varuna	Bahuriipini
21	Naminatha	Blue lotus	Cold	l5al<ula	Bhrkuti	Camunda
22	Neminatha	Conch-shell	Black	Vetasa	Comedha	Amra T
23	Parsvanatha	Snake	Blaue	Dhataki	Parsva	Padmfavati
24	Mahavira	Lion	Gold	Sal	Matanga	Siddhayika ¹⁰

Due to non-availability of royal patronage in later days, Jaina centres became victims to the mighty Brahmanical influences, and thereby Jainism gradually eclipsed, but did not extinguish due to the merchant class, who nourished and nurtured Jainism, throughout the length and breadth of the country as believers of the faith, and arepatrons of the community. The merchant guilds who were settled in different pockets, in different ranks and files of the-then society practiced and patronized it, resulting in the stray archaeological evidences, that are brought to light in the state, in the form of sculptures, miniature Jain shrines etc.

Thus Jainism in Odisha is having a long history and it continued, as one of the famous religions of Odisha, from 2nd century B.C. upto 12th century A.D., besides playing a vital role in the religious life of people, it did contribute a lot to enrich the cultural heritage of Odisha, especially in the field of sculptural art and architecture. Although human vandalism, coupled with vagaries of nature, has razed a number of such monuments to the ground, yet the remnants speaks highly of Jaina influence, in the history of Odisha, as well as in our sub-continent. Jains believed that there are 24 *Tirthankars*, starting with the 1st *Tirthankar*, i.e. Adinath or Rishavanath and last being, Mahavira the 24th and he was a historical person. Each Tirthankar in Jaina religion has separate names, besides their individual Emblem or *Lanchanas*, *Yakshi* and *Yaksha*, and a particular tree known as *Kevala* Tree.¹¹

All these vestiges remained unnoticed till 1820, when Mr.A.Starling brought them to the notice of mankind and thereafter, many renowned scholars, art historians, epigraphist, archaeologist, took interest to study them in details, and by giving appropriate interpretations, on the seventeen line inscription of *Hatigumpha*, written on king Kharevala and his time. This discovery has ushered a glorious past of Odisha and specially, of the valour of the King Kharavela who subjugated Magadha, restored the prestigious Kalingajina, drive out the *yavanas* and freed Mathura, which was another strong holds of the Jain religion from their clutches. The Jain religion got royal patronage and became the religion of the people of Odisha, as the religion did not remain confined to twin hills, it spreads throughout the length and breadth of Ancient Kalinga and edifices of Jain religion, are reported from Keonjhar and Mayurbhanj in North and Koraput in South.¹²

Udayagiri-Khandagiri Jain Caves

The most important of these caves, are the *Hatigumpha* (inscription of King Kharavela), the *Ranigumpha*

(2nd century B.C.), Swargapuri and Manchapuri Caves sculptures, illustrating Jain legends, mythology and iconography, in the *Ranigumpha* and *Ganeshagumpha*, while portrait figures of the Kalinga royalty, in the Swargapuri and Manchapuri caves. All the sculptures and inscriptions in these caves, are important source materials towards re-construction of the past (Dark Age), history of Odisha .¹³

The most significant architectural marvel within the Udayagiri Complex is, the *Ranigumpha*hewed, during the reign of King Kharavela. The Eastern side slope is selected to hewn the majestic double storeyed cave of (*Ranigumpha*), the upper storey is having a wide verandah. Both the storeyed are embellished with sculptures, displaying the advanced techniques of the Kalinga master artists and craftsmen (Plate 29). The details of composition and vigorous animated treatment of figures suggest a development, as noticed in the Sanchi Gateway.

The structure has suffered severe irreparable damages, due to Earthquake. In 1990-91 the missing pillars of the 1st floor, were restored as per the original.

The scenes depicted in the upper storey, include a royal person, amidst women fighting an Elephant in a pool or *sarovar*, forest scenes depicting natural habitats of lions, monkeys, serpents, tigers and birds, a man and a woman in front of a circular thatched house etc.

Another interesting scene is the Royal Hunt or *Mrigaya*. The king is shown dismounted, from his horse which is held by a groom and king, advancing and shooting a winged deer. The deer is fleeing along with two fellow deer. The narration continued, and in the next panel the deer is running towards its mistress for protection, who is watching from the branches of a tree (Plate 31). The king on the trail of the deer, eventually approaches her, with his bow at rest. The scene reminds one of Dushanta's hunt, where he was dissuaded from hunting deer, by the residents of Kanvasashrama. In another scene, an elderly lady (Queen) in company of a king seated among female, is witnessing a dance performance.

Altogether there are 33 caves of different sizes and shapes, 15 in Khandagiri and 18 in Udayagiri respectively. Emperor Kharavela, his chief queen, successors and noble men (Kudepa and Vadukha) were initially responsible, in excavating these caves and the trend continued in unbroken sequence, and these twin hills continued to remain on strong holds of the Jainism, in spite of political upheavals in Odisha .¹⁴

Within the sculptural panels one could visualize popular legends (Dushanta Sakuntala, Udayana-Vasavadatta episode), historical episodes, religious worship, (installation of Kalinga Jina, God, Goddesses, Semi Divine beings), music, dance performances, warfare, hunting scene, water sports, social gatherings, education, costumes, jewelry, flora-fauna, *chaitya briksha* and *yupa* with railing, bracket figures with winged animals etc. all pertaining to the society of Pre-Christian era.

One would be amaze to see the dresses/costumes, of male and female figures. Male and female, both were fond of common ornaments viz., earrings, neck chain, bangle, rings etc.

Woman having girdle, anklets, head ornaments around coiffure, the ear ring studs, musical instruments viz. flute, harp, mridanga, drum, cymbals are to be seen on the panels.

Even house-hold articles and furniture's were also depicted viz, table, seat, bench, bowl, plate, pitcher, caskets, fly whisk, wicker-stand, garlands of flower, umbrella, toilet trays etc.

All these together, portray the early Indian narrative art tradition as exemplified in, Barhut, Sanchi, Bodhgaya and Amaravati, of the Buddhists. The buildings, palaces, edifices shown in the panels, portray the wooden prototype.¹⁵

But the galaxy of images of Tirthankars and Sasanadevies, alongwith their *vahanas* (vehicles), emblems, etc. of Khandagiri unveil the socio-religious conditions of medieval period, as these images are carved in Bhauma-Somavamsi and Ganga period.

The sculptural art of early period represented in the Udaygiri and Khandagiri hills broadly represent two categories of sculptures. The first category consists of the narrative panels on the facade of *Anantagumpha* of Khandagiri and Jayavijaya, Manchapuri, Ganesha and *Ranigumpha* in Udayagiri illustrating numerous aspects of military conquests, popular legends, religious rites and Dance performance. The 2nd or last category comprises of individual figurines in relief viz. guards, bracket-figures, crowning animals, Vidhyadharas and a series of decorative motifs of both floral and linear with the arch-bands, brackets, railings, pilasters etc. in almost all the caves in the complex.

The Jain sculptures of Odisha during the 2nd and 1st century B.C. have a provincial aspect. They mainly depended on Madhyadesa, but to some extent also on the South. These sculptural pieces are to be seen on the outer walls of caves which constitute an important store house of early sculpture of Kalinga that had flourished under the patronage of the powerful Chedi king Kharavela, a contemporary of Pusyamitra sunga and whole exploits are narrated with great details in the *Hatigumpha* inscription.¹⁶

The compositions are more vital and better, integrated and the conception of a theme, and its presentation more harmonious, though the execution, however, remains comparatively coarse and devoid, of the smooth and clear-cut finish of the contemporary, central Indian school.

Though, due to wear and tear of the ages, and partly due to the devastating effect of the earth quake in the past, many panels are lost or eroded, but even in their ruinous state, they portray the life style of the people, in the then society. (Plate 30 and 31)

The Earliest datable evidence laid down standards, for a Tirthankar image known so far, is supplied in the Brahat Samhita (58-45) of Varaha Mihira. The god of the followers of the Arhats, is to be represented as young and beautiful, having a peaceful countenance and the Srivatsa mark on his chest, with arms reaching his knees (Kayotsarga), when standing his body is covered by only the quarters of directions i.e., he is to be shown naked, with no garments on his person.

If we look at any sculptures of Jain Tirthankar, we may see that, the above descriptions of Brahat-samhita and Manasara are reflected on the sculptures, on Jain Tirthankar carved anywhere in India. The remains of Jain Art and architecture are abundant, which shows the popularity of Jaina faith, art and culture in different parts of Odisha, during the early and late medieval period. The inscribed Risabha figure in meditation pose on Lotus pedestal, with Bull and devotees are note worthy sculptures.

On either sides of oval halo, flying *gandharvas* with garland in hands were carved, the image has a well proportioned body, with half closed eyes, curly hair and elongated ears in Gupta tradition, speak its antiquity. Next Tirthankar, in the order of 24 of the Jain pantheon, is Ajita Nath. The sculptures of Ajita Nath too, are found in both Yogasana/Kayotsarga posture on plain and, Lotus pedestal.

He is shown with his *lanchana* 'Elephant' and Yakshi Rohini. All the *astapratiharyas* or *mahapurusa laksana* are found within Ajita Natha figures of Odisha. In case of sculptures of *Barabhujigumpha* in Khandagiri and of Suai depict Ajita Nath in dedication pose on the top of the Yakshi, besides elephant, lotus pedestal, chauri bearer, *gandharvas* with garlands, tri-linear umbrella, kevala tree are also seen in the sculptures of Ajita Nath.

Likewise other images of Tirthankars are also available in Odisha viz., Sambhavanatha with his *lanchana* 'Horse', Abhinandanath with an ape. Three images of the Abhinandanath, reported in the cave at Khandagiri in meditation pose. Sumatinath with Krauncha, is reported from Barabhuji and Mahavir gumpha.¹⁷

Kharavela waged a successful war of revenge against Magadha, resulting in the recovery of the Kalinga-Jina and the re-establishment of Jainism, as the state religion. The sculptural depiction of the episode, in the centre of the Manchapuri, by a royal group is believed to be in all probability, the scenes relating to the re-installation of the Kalinga-Jina image, by King Kharavela after his re-conquest and return from the Magadhan capital.

Asokan edicts are numbered, edict after edict. Kharavelas are numbered year after year of his own reign, heralding his victorious Digvijaya, twice to Pataliputra and recovering the image of Kalinga-Jina, formerly carried away to Magadha by a Nanda King.

Scenes in the Upper Storey

In the upper storey following scenes are noteworthy- (1) royal person amidst women fighting an elephant (amidst its herd), in a pool or *sarovar*; (2) forest scenes depicting natural habitats, such as lions in caves, monkeys, serpents, birds and tigers, (3) a man and a woman, in front of a house, the man evidently entering the order of Munis, which the woman tries to prevent, (4) repetition of the same scene, the same pair, the man moving towards the Lena and the woman dissuading, (5) a duel between a man and a woman, both in battle array. A fox may be noticed between them, as if waiting for lust of blood. The fighting woman presents her back with the flowing "Veni", (6) the man who has conquered her, lifts her up and moves in the traditional way of abduction, as we know from mythology of Mahabharata. Her left hand still holds the shield (7) Royal hunt. (Mrigaya)- The king has dismounted from his horse, which is held by a groom and is shown as, advancing and shooting a winged deer. The deer is almost flying, has long horns and is followed by two other deer. In the next panel, the next episode is shown; the deer is running towards its mistress (Nymphe) for protection, who is watching from the branches of a tree. The King on the trail of the deer eventually approaches her, this time with his bow at rest. The scene reminds one of Dushyanta's hunt, when he was dissuaded from hunting deer (*asramamrigo na hantavyah*), by the residents of Kanvasrama, (8) an elderly lady, preferably the Queen of Kharavela, is shown seated among female attendants, witnessing a dance scene.¹⁸

Three women dances, while three other women are seated and playing on a harp (*upavina*), with a plectrum, beating cymbals (*tala*) and clapping hands respectively. A man (probably King) seated like the elderly lady and witnessing the scene, at the extreme left end of the elderly lady, stands an attendant woman bearing garland in a tray, perhaps to honour the dancing musicians.

The rider on lion at the doorways is like the *yaksha*, figure of Patna of Mauryan times. *Dvarapala* figures with *kanchuka*, reminds us of the *kanchukins* in ancient literature and one with boots, suggest Scythian influence.

Scenes in the Lower Storey

In the lower storey a Scythian door-keeper is seen in a standing posture. A forest is seen, with a pond in the fore-front, where elephants are bathing. The forest scene is further made lively with deer, birds, porcupine, toddy-cat etc.

Other noteworthy sculptures are a shrine of worship, king seated amidst queens, dancing women with orchestral arrangements, a woman playing on the "mridanga", another playing Dhap, third one is playing on a harp and fourth one is producing *Venugana*. The King is shown progressing, towards a shrine for worship, followed by a woman with a tray of flowers.

The facade presents persopolitan pilasters, mango trees and hut like "*punya-salas*". Railings were plain, depicting wooden prototype. There are four cells in the storey. The figures in *varanda*, though obliterated, suggest the return of a victorious king or prince, and the reception arranged for him. The details are as follows — an attendant holds an umbrella behind the prince, his horse is brought and kept in the front, then, he is shown again with his warriors behind him, while the woman in front, and give him a welcome with *purna-kumbhasandharati*. At the northern end of the lower storey, the jungle scene repeats with elephant in pool, caves with animal, mango trees, birds, monkeys etc.

Another cell at the northern end, shows a tall Scythian warrior, holding spear and adorned animal-capital, the animals being bulls, lions, elephants and horses, as we come across in connection with the capitals of Asokan pillar, at Sarnath.

Other noteworthy sculptures are shrines of worship, king seated amidst queens, dancing women with orchestral arrangement, formed by a woman playing on the "*Mridanga*", another playing a "*Dhap*", third playing "on Harp" and the fourth producing "*Venu-gana*". The flute has an interesting edge, in the shape of the torso of a lion and the King, is shown progressing towards a shrine for worship, followed by a woman with a tray of flowers.¹⁹

Other notable caves in Udaygiri complex are, *Ganeshagumpha*, *Chhota Hathigumpha*, Alakapuri caves, Sarpagumpha, *Parvatigumpha*, *Baghgumpha* or tiger caves, *Haridasgumpha*, *Jagannathgumpha* etc.

Likewise in Khandagiri, the *Tatvagumpha* and the *Anantagumpha*, are important for its art and architecture. The iconography of Gajalakshmi, Surya, Chaitya-vriksha with railing, Swastika, Nandipada, Triratna, Panchaparamashtin are noteworthy. The other caves of Khandagiri hills of later date are: Dhyanaagar, Nava-muni cave, Barabhuji cave, Trisula cave, Lalatendu Kesari cave (mediaeval origin) etc.

The name *Navamunigumpha* derived from the figures of nine Tirthankaras carved on its rear and right walls. There are altogether five inscriptions on the rear wall of the right cell are the carved figures of seven Tirthankaras-Rishavanath, Ajitanath, Sambhavanath, Abhinandana, Vasupujya, Parsvanath and Neminatha, all seated cross-legged in *Yogamudra*. Below them are Sasanadevis, Chakreswari, Rohini, Prajnapati, Vajrasinkhala, Gandhari, Padmavati and Amra, preceded by the figures of Ganesha. On the right wall are to reliefs, one Parsvanath and the other Rishabhanatha. On the left wall is a small caved figure of Chandraprabha seated on a lotus flower.²⁰

Barabhuji is named after twelve armed (bara-bhuji) figures of Sasanadevis carved on the side walls. There are altogether 25 figures of Tirthankaras in all three walls. Parsvanath is repeated twice. One figure larger in size is shown stripped, standing on a double petal lotus, under the seven hooded canopy of a serpent. The other Tirthankaras are seated cross-legged, on doubled petal lotus supported on lions, in Yoga-mudra posture under the trees and above their

heads is a three tiered umbrella. Under the Tirthankaras are their respective Sasanadevis dressed in sarees and ornamented with bangles, necklace, ear ornaments, girdles and jata-mukutas.²¹

On the left wall of the verandah is a figure of twelve armed Chakreswari wearing sari, girdle, bangles, armlets, necklace, an upavita anklets, kundalas and mukuta seated in a double petal lotus, in a lalitasana. Above her head is the figure of Jina Rishabhanath with a bull below. On the right wall is a twelve armed figure of Rohini, seated with her bull below, holding vara, banner, ankusa and disc in the right hands and conch shell, water pot, tridandaka and disc in the left hand.

Mahaviragumpha is another wonder, of sculptural art. On three sides of chambers are reliefs of 24 robes less Tirthankaras which can be assigned to 15th century A.D. Eight Tirthankaras- Rishabhanath, Ajitanath, Sithalanath, Parsavanath, Vasupujya, Vimalanath, Sreyamsanath, and Mahavira are standing in Kayastorga pose. The figure of Rishabhanath is the largest in the group. The three chlorite images of Rishabhanath, which are placed at the rear end of the chamber, originally did not belong to this cave but later on they were placed here. Thus the sculptures of Udayagiri-Khandagiri, which depict artistic excellence marked by vigor and simplicity, are unparalleled in the history of ancient Indian sculptural art. The twin hills of Udaygiri Khandagiri stand as a mute testimony of early Jaina, religion, Art and Culture.²²

The above analysis reveals that the antiquity of the Jain sculptural art of Orissa goes back to the reign of the Chedi rule in the 1st century B.C. They are integral part of the cave hewed for the residence and congregation of Jain monks and ascetics. The relief sculptures of Udaygiri-Khandagiri hills near Bhubaneswar portray the early Indian narrative Art tradition, a continuation of the Art that had evolved in connection with the Buddhist *stupas* and *chaityas* and railing as part of beautification of Buddhist Edifices. The narration was of various aspects of Jataka tale's traditions, flora and fauna etc.

The above discussion infers that, the twin hills of Udaygiri and Khandagiri with *Hatigumpha* inscriptions, *Ranigumpha* and the Jain caves with their excellent sculptural art provided a grand spectacle to Jain Religion. The *Hatigumpha* inscription unfolds King Kharavela's 13 years glorious achievements of par-excellence and his role in shaping the political destiny of Odisha.

CONCLUSIONS

The study of sculptural art tradition in Odisha is a fascinating subject in view of the fact that, the monuments associated with it have survived to a great extent through the ravages of time. Different rulers of different ruling dynasties of Odisha built a number of temples, caves and artifacts competing with each other. They survived near about two thousand years through the vicissitudes of time affording an interesting study to the students and researchers of history and sculptural art in particular.

The brief survey of the various aspects of sculpture given above shows not only the achievements of Odishan art but also gives us fair insight into their characteristic features. As in other parts of India, stone is the material par excellence for sculpture in Odisha and besides Khondolite, the sculptor made use of hard chlorite stone in which an almost metallic finish was possible. The large hoard of bronze images discovered from Achutarajpur indicates the height of excellence reached in metallic sculpture. Whatever be the media, the Odisha sculptor has shown his caliber by mastery over technique. He could care both large and tiny figures with astonishing skill and precision. Odisha continued the classical tradition for a much longer period than in other parts of India. In the Indian art as a whole the sculpture of Odisha occupy an honoured

position and even if place side by side with other Indian sculptures they can be easily identifies as hailing from Odisha. The artistic movement found its fullest expression in the 13th century. After that the creative forces were exhausted. The artistic pursuits, however, continued down to the modern times. The present generation of artists, are trying to take Odisha ahead, in the fields of art. But whatever they do or achieve, they are sure to derive inspiration from the rich heritage of the past.

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