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## About the Book



The volume is Festschrift of Prof. P. Chenna Reddy, an eminent historian, academician and former Director, Dept. of Archaeology and Museums, Government of erstwhile Andhra Pradesh and Competent Authority for Implementation of the Ancient Monuments and Archaeological Sites and Remains (Amendment and Validation) Act, 2010 Andhra Pradesh. He was Dean, Academic Affairs, Head and Board of Studies Chairman, Dept. of Tourism and Culture, Director, Internal Quality Assurance Cell, Coordinator, Bachupally Campus, former Dean, School of History, Culture and Archaeology, Prof. Sreenamulu Telugu University, Srisailem Campus, Kurnool District, Andhra Pradesh who needs no introduction to the world of History and Archaeology. He is known for his unique contribution in bringing out a good number of felicitation and commemorative volumes to a host of great scholars in Art, Architecture, Folklore, History, Epigraphy, Numismatics and Buddhism. Prof. Chenna Reddy has introduced a rare tradition of honouring the scholars of yesteryears and as a token of respect for their invaluable services rendered in their own fields of specialization. He has guided 31 M.Phil and 17 Ph.D. scholars till date. Dr. Reddy has to his credit more than 42 Books and 121 research papers on various aspects of archaeology, ancient, medieval and modern History published in National and International Journals.

Prof. Chenna Reddy has drawn admiration from not only his colleagues but also scholars worldwide who have contributed valuable articles in appreciation of his learned contribution. His humbleness made him so lovable and admirable by one and all. Prof. P. Chenna Reddy continues to be a beam of light to the upcoming scholars who hope to become specialists in History, Archaeology and Indology. No doubt Prof. Reddy is a trend setter in the field of academic co-operation and coordination. The bunch of articles received in his honour are divided into 12 Volumes on thematic specialization.

The felicitation Volume is brought out in a series of 12 independent books covering a total of 460 articles. Every volume contains two sections. The first section contains the biographical sketch of Prof. P. Chenna Reddy, his achievements and contribution to archaeology, history and society. The second section of each volume is subject specific. E.g., Volume I on Archaeology, Volume II on Early and Medieval Indian History, Volume III on Modern Indian History, Volume IV on Epigraphy and Numismatics, Volume V on Art, Volume VI on Architecture, Volume VII on Religion and Philosophy, Volume VIII on Economy, Trade and Commerce, Volume IX on Literature, Volume X on Folklore and Folk Arts, Volume XI on Contemporary India and Diaspora, Volume XII, Tourism and contains as many as 460 articles and contributed by renowned scholars. The contributions stem from various parts of the world and include historians, epigraphists, linguists, cultural anthropologists, numismatists, art and architectural historians and specialists in Tourism historians and miscellaneous studies.

Volume V, ART: This volume contains 47 articles by scholars of Art History, representing various aspects of Art. It covers the topics like the Buddhist narrative art and Buddha's iconography with reference to Amaravati school of Art, Jain Art, Tirthankara art, iconography of Shiva, Vishnu, Surya, Mahishasuramardini, Ganesha, Kartikeya, Dikpalas and Navagrahas and a few articles on Kuchipudi dance and folk art forms.

This volume serves as a valuable source book for the students, research scholars and teachers as well in the fields. This volume also highlights the love and affection of Prof. P. Chenna Reddy enjoys in the intellectual world.



KALYANA MITRA

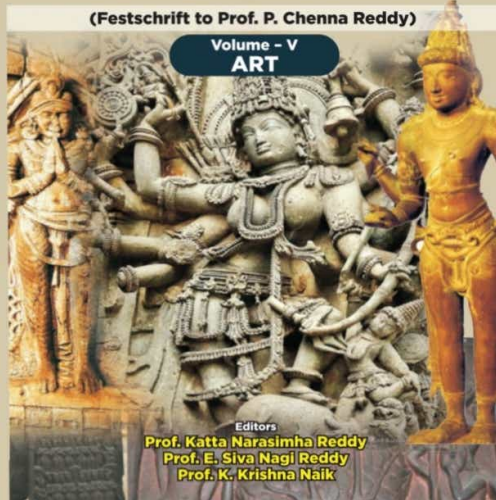
Prof. Katta Narasimha Reddy  
Prof. E. Siva Nagi Reddy  
Prof. K. Krishna Naik

# KALYANA MITRA

A TREASURE HOUSE OF HISTORY,  
CULTURE AND ARCHAEOLOGICAL STUDIES

(Festschrift to Prof. P. Chenna Reddy)

Volume - V  
ART



Editors

Prof. Katta Narasimha Reddy  
Prof. E. Siva Nagi Reddy  
Prof. K. Krishna Naik

Volume - V  
ART



Prof. Katta Narasimha Reddy served the Government of Andhra Pradesh University (Hyderabad). He is a life member of many professional bodies and Fellow of World Professional Association, Andhra Pradesh and Telangana Academies of Sciences. He was the past President of Telangana Academy of Sciences, Hyderabad (India). He has authored over 100 research papers and more than 100 articles in International journals and books on Technology and Higher Education. He was also coordinator of UGC-Special Assistance Program, and Department of Science and Technology (DST), India Funding program at Chenna Reddy University. Prof. Reddy has been an active teacher and researcher in the field of Computer and Materials Science. He has organized more than 150 International Conferences and Ten National conferences.

Prof. Reddy has been associated as Chairman of several teams of peer committees coordinated by National Assessment and Accreditation Council (NAAC), India's premier quality assurance agency for Higher Education. He has participated in several National level meetings on Benchmarking of Higher Education Institutions. He participated actively in the activities of Association of Indian Universities (AIU).

Prior to the present assignment, he served as the Vice-Chancellor of Marathwada University (Nanded) and Pawanrao Chavan Pratishthan (Mumbai) in the state of Telangana. Currently Prof. Reddy is Vice-Chancellor of Jawahar Education, Technological University, Hyderabad, Telangana.



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**KALYANA MITRA: A Treasure House of History,  
Culture and Archaeological Studies**  
(Festschrift to Prof. P. Chenna Reddy)



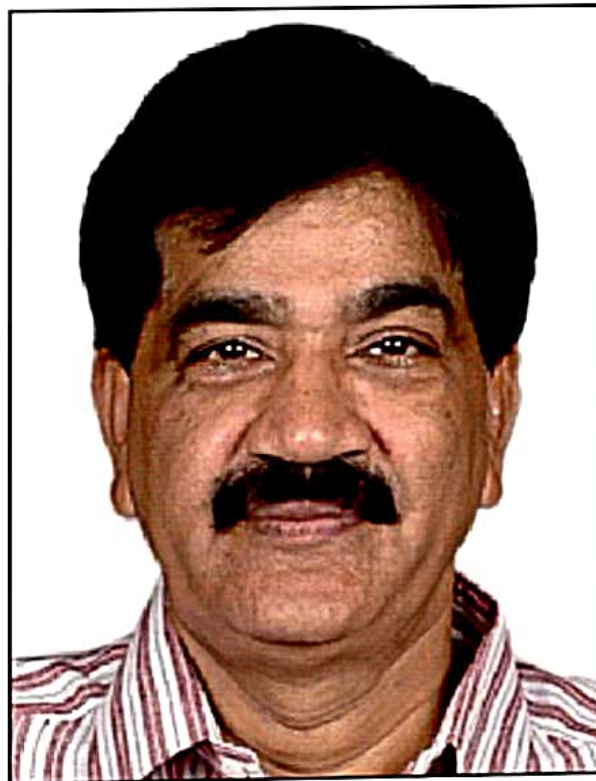
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# **KALYANA MITRA**

## **A Treasure House of History, Culture and Archaeological Studies**

(Festschrift to Prof. P. Chenna Reddy)

**Volume – V: Art**



Editors

**Prof. Katta Narasimha Reddy**

**Prof. E. Siva Nagi Reddy**

**Prof. K. Krishna Naik**

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## A Study of the Images Found From Shergarh and Its Adjoining Areas

DR. ARABINDA BOSE

Shergarh is situated about 13 k.m. south west of Balasore and about 2 k.m southwest of bus stand on the national highway no. 5. Shergarh village is noted for Khajureswara group of Siva temples. Khajureswara Sivalinga is said to have been installed by Banasura along with the BaneswaraSivalinga at Balasoretown, GangeswaraSivalinga of Purushatampur village, Panchalingaswara of Nilagiri state and Maninageswara at Bardhanpur.<sup>1</sup> The Mahisamardini temple (figure 1) at Shergarh has been built with laterite stone in a *khakara* order and a modern temple dedicated to Siva is built in *pidha* order (pyramidical roof) known as Khajureswara. Apart from these two temples other four miniature laterite temples (figure 2) can be noticed in the same compound. But in these temples, the door frames were constructed in chlorite. Several bulls belonging to a later date kept in the pavement at the sanctum for worship.<sup>2</sup> The previous scholars like R.P Mohapatra also noticed a lone figure of Narayana which is no more noticed in the temple compound.

The temple faces west and devoid of *mukhasala* (hall in front of sanctum). The *vimana* with the top portion of *gandi* together with *mastaka* missing now is raising to height at about 13 feet 6 inches.<sup>3</sup> It stands on a *pista* with 2 feet and 2 inches high. The *bada* is *Pancha-ratha* in plan though only the *raha*



Figure 1: Chandi Temple, Khajureswara Temple Complex, Shergarh.



Figure 2: Khajureswara group of temple, Shergarh



(central projection of a temple) was carved, the remaining wall being plain, and it has a *pidha mundi*. There were no recesses in between the *pagas* of the *bada*. The *pabhaga*, 25 inches high, consists of three mouldings, *khura* (lower most part of *pabhaga* in the shape of hoof), *noli* (moulding with semicircular surface) and inverted *khura* is joined at the center of each *paga* by a vertical band. The *jangha* is 55 inches high while the *baranda* consists of two plain mouldings crowned by a recess. Only the lower portion of the *gandi* remains intact.<sup>4</sup> These mouldings are joined by a plain vertical strip at the centre of projections, but otherwise devoid of ornamentation. The *rahapaga* on the *jangha* (vertical portion of the *bada*) is designed as a *pidhamundi* consisting of two *pidhas* crowned by an amalaka with a niche for housing *parsavadevata* (deities placed in the *rahapagas*). An uncarved rectangular medallion depicted above the *pidhamundi*. The *gandi* is plain and its stands to a maximum height of 4 feet 7 inches on the north east corner. The *mastakabhakara* has altogether disappeared without any crowning elements. The temple at the base measures approximately 9 feet 4 inches by 7 feet 4 inches and faces west. The door frame is carved with two bands of scrolls and *vanalata*. The *dwarapalas* at the base of the doorjambs assume a mirror image pose holding a *kapala* (bowl made of human skull) in one hand and the other resting on a staff. Their hair is arranged in coils on the top of the head.

The two-armed Gaja Laxmi is seen on the lintel seated in *padmasana* holds a lotus in her left hand and her right hand is in *varadamudra*, as on earlier temple, she is flanked by an elephant on either top corner.

The detached door lintel contains miniature figure of Saptamatrika (figure 3), a rare feature ever found in any temple at Odisha. It contains a chaitya window which bears an image of Haraparvati within its medallion. The four-armed Siva, shown with *urdhvalinga* (erect phallus), sits in *lalitasana* (sitting posture in which one leg is bent and rests flat on the seat while the other hangs down) on a couch close to his consort. He holds a trident in the upper left hand and a rosary in the upper right hand. His lower left hand touches the chin of Parvati and the lower right hand is in *vyakhyana* (formal hand gesture of preaching) *mudra*.<sup>5</sup> Parvati also sits in *lalitasana* with her right hand placed on the thigh of Siva and the left resting on her left knee. Their mounts, bull and lion can be noticed below the seat. The moulding below the chaitya window is carved with a series of Saptamatrikas accompanied by Virabhadra and Ganesa in a row. Each figure is carved in a separate niche. This appears very interesting because unlike other *Saptamatrikas* representation, Virabhadra here occupies a niche in the centre of the series rather than in the beginning. A similar composition has not been brought to our notice elsewhere in Odisha.<sup>6</sup> Starting from the proper right the series has been in relieved with Chamunda, Varahi, Kaumari, Sivani, Virabhadra, Brahmani, Vaisnavi, Indrani and Ganesa. The four-armed Chamunda in terrific appearance sits in *maharajalilasana*. She holds a rosary in the upper right hand, a *kartri* (a kind of chopper) the lower right and a *kapala* in the lower left hand. Her upper left hand is broken. The two-armed potbellied Varahi is seated in *maharajalilaasana* with a *kapala* in the left hand. The object held in her right hand is not distinct. Her mount buffalo appears below the seat. The two-armed Kaumari is shown riding on the back of a peacock with the legs hanging by the sides of the mount. She holds a



Figure 3: Saptamatrika images, Khajureswara Temple Complex.



*sakti* in her right hand and a cup in the left hand. The Sivani is seated in *lalitasana* with a trident in her left and the rosary in the right. Her vehicle bull is depicted below the seat. The two-armed Virabhadra seated in a *lalitasana* posture is playing on a harp. The four-armed Brahmani with three visible heads sits in *padmasana* carrying a rosary in the upper right hand and a book in the upper left. Her lower right hand is in *varadamudra* while the lower left hand, now broken from elbow, probably held a *ghata*. Her mount swan is carved in row relief bellow the seat. The four armed Vaisnavi sits in *lalitasana* with her mount Garuda is appears below the seat. She holds a lotus in her left hand and the attributes of the other hand is not distinct. The two armed Indrani is seated in *lalitasana* with her mount elephant below below the seat. She holds a *vajra* in her left hand, the right hand being in *varadamudra*. The four armed potbellied Ganesha is seated in *maharajalilasana* holding a bowl of sweets in the lower left hand and a rosary in the lower right hand.<sup>7</sup> His upper left hand is broken and the object held in the upper right hand is not distinct. His trunk turned to the left plucks a sweet from the cup of sweets.

The enshrined goddess worshipped in the sanctum is an eight-armed Mahisamardini (figure 4). The demon in human form is depicted issuing from the decapitated body of the buffalo. She plants her uplifted right foot on the back of the buffalo and plunges a trident held in her major right hand in to the head of the demon while pressing down his chest in her major left hand. One of her right hand pulls an arrow from a quiver behind her right shoulder. Her other right hands hold a shield, a bow and a snake. She is adorned with various ornaments. Her lion mountain attacking the demon who in turn is trying hard to escape himself from the clutches of the goddess. The pedestal in the *garbhagriha* has 1 feet 6 inches wide niches to accommodate the image of the presiding deity. The present image 1 feet 8 1/2 inches in height and only 1 feet 1 inches wide doesn't fit the pedestal. Most likely it is a replacement of the original image. The broken *nabagraha* panel (figure 5) found in the compound at present.<sup>8</sup>

In the same shrine another eight-armed Mahisamardini Durga (figure 6) of the same iconographic features is seen. Apart from this one seated Manasa image (figure 7) with canopy of seven-hooded snake over her head and a very tiny Mahisamardini image, Risabhanatha image, a broken piece of balustraded window have been noticed. Along with other sculptures there are three Surya images of different dimensions, the highest one being 2ft × 1ft. carved with fined grained sand stone (figure 8). All these images are found carved in the same posture described in the *silpasastra*. The deities are carved standing posture on a chariot and the chariot of the sun god is driven by seven spirited horses. Aruna,



Figure 4: Mahisamardini, Chandi temple, Khajureswara, Shergarh



Figure 5: Broken Nabagraha panel, Khajureswara temple complex, Shergarh





Figure 6: Mahisamardini Durga, Chandi Temple, Khajureswara temple complex, Shergarh



Figure 7: Manasa, Chandi Temple, Khajureswara Temple complex, Shergarh



Figure 8: Surya, Khajureswara Temple Complex.



Figure 9: Khetrapala, Khajureswara Temple Complex.

the divine charioteer of the sun god controls the steeds by sitting in front. The sun god is provided with full-blown lotus flowers in hands Usha and Pratyusha, the two legendary consorts of the sun god accompanied the deity. The sun god wearing breast-let (*sanju*) over the chest, *upavita*, necklace and *kundalas*. Most of the images of the Khajureswarasiva temple are coated with lime wash. A Kshetrapala (figure 9) image, possibly at the original temple is kept in the premises in a much neglected manner which is carved seated on horseback with a sword raised in the right hand. Apart from this, the Shiva temple of Khajureswara also contained the images like ten handed Mahisamardini Durga (figure 10) placed her uplifted right foot on the rump of decapitated body of the buffalo and her major left hand awkwardly reaches to check the demon issuing from the decapitated body of the buffalo and her lion mount is noticed on the right side of the demon, the door frame made of chlorite with two bands of scroll work and *vanalata* and the image of Gajalaxmi seated in *padmasana* holding a lotus her left hand while her right hand is in *varada* mudra as seen on earlier temples. There is one *simhabahini* four handed Durga seated in *lalitasana* (figure 11). Her upper left hand holding the trident and her lower left hand rests on the back side while the attribute of upper right hand is obscured due to the lime wash and her lower right hand holds the sword. Her elongated halo is one of the features of earlier image and her mount lion also partially obscured due to lime wash. Two images of Parvati seen on





Figure 10: Mahisamardini Durga, Shiva Temple of Khajureswara.



Figure 11: Shimabahini Durga, Shiva Temple, Khujareswara.



Figure 12: Parvati in Samabhanga pose, Shiva Temple Khajureswara.



Figure 13: Parvati, Shiva Temple, Khajureswara.

the walls of the temple one standing in *samabhanga* pose (figure 12) holding rosary in her upper left hand and the attribute of lower left hand is not clearly visible while her upper right hand holding *ketaki* flower and lower right hand is in *varadamudra*. The deity is flanked by two lady attendants. One can notice the elongated halo on the back slab of Parvati with flying *vidyadharas* and another Parvati is seated in *lalitasana* (figure 13) with four hands. Her upper left hand holding rosary, lower left hand is in *varadamudra* while her lower right hand placed on left thigh and the attribute of her upper right hand is broken. The image can be assigned to early 10<sup>th</sup> century A.D. One can also notice Surya images (figure 14 and 15), one Ekapada Bhairava (figure 16), Ganga (figure 17) stands in *tribhanga* with her right elbow resting on the shoulder of an attendant. Her uplifted upper hand holds a *kalasa*. The attendant to the right of Ganga holds a parasol over the head of the Devi. The temple also contains Janardana Vishnu (figure 18), Ganesha and one Proto Odia inscription (figure 19). There are two loose images of Ganesha (figure 20) in the premises of Khajureswara temple complex. Out of the two, one is seated in *ardhaparyanka* with his raised right knee tied to his pot belly by a *sarpapatta*. His trunk is broken. He holds a rosary in his right hand while his left hand holds a *modokopatra*. Tassels hang from his ears. Another Ganesha image stands in *dwibhanga* pose. The attendant on the left holds a jack fruit. His trunk and two hands are broken. Besides the Khajureswar complex a beautiful image of





Figure 14: Surya, Shiva Temple, Khajureswara.



Figure 15: Surya, Shiva Temple, Khajureswara.



Figure 16: Ekapada Bhairaba, Khajureswara Shiva Temple.



Figure 17: Ganga, Khajureswara Shiva Temple.

*Astamahabhaya* Tara (figure 21) has been (size 4' x 2") installed in front of the house of late Gadadhar Senapati. The goddess is in *lalitasana* seated on a *viswapadma*. She is with her right hand in and her left hand on the seat holding the stalk of *nilotpala*. Above her hand is a miniature stupa flanked by two Dhyana Buddhas. The deity is worshipped as Ugra Tara. On the back slabs are covered 8 great perils, four on each side. It is believed that she protects her worshiper from perils.<sup>9</sup> In course of time, the concept of *Astamahabhaya* Tara developed signifying the believed that the goddess saved the devotees from perils.<sup>10</sup> In Odishan art, similar two *Astamahabhaya* Taras are found. One has been shifted to Patna museum from Ratnagiri. She stands in *tribhanga* pose on a *viswapadma* cushion with right arm broken from elbow. The raised left hand, also broken, holds the stalk of an *utpala*.<sup>11</sup> Another *Astamahabhaya* Tara till now remains in Ratnagiri. She stands on a graceful pose on a *viswapadma* with her right hand partially damaged, in *varada* above the lotus stalk. Her raised left hand holds the stalk of an *utpala*. She is richly bejeweled and wears a transparent saree.

One can come across a modern temple locally known as Gada Chandi which is located about 1 k.m. north of Khajureswar temple at Kila village. The Gada Chandi temple enshrined one Parsavanantha image (figure 22) and a Janardana Vishnu image (figure 23).





Figure 18: Janardana Vishnu, Khajureswara Shiva

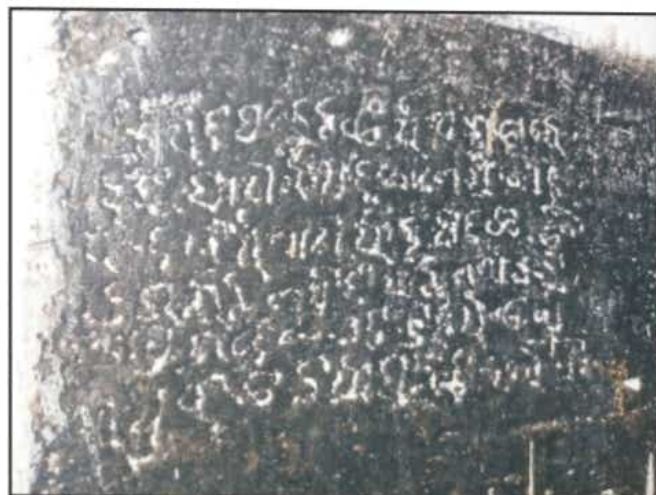


Figure 19: Proto Odia inscription, Khajureswara Shiva Temple.



Figure 20: Ganesha Images, Khajureswara Temple Complex.



Figure 21: Astamahabhaya Tara, Shergarh.

According to *Uttaradhyana Sutra*, Parsavanatha the twenty third tirthankara came to Odisha and preached his doctrine when Karakandu was the the king of Odisha.<sup>12</sup> The *Jaina Kshetra Samasa* recorded the tradition that Parsavanatha visited Kopakataka and broke his fasting there in the house of Dhyana.<sup>13</sup> In later times the place came to be known as Dhyanakataka, identified with modern Kupari in Balasore district which is 40 k.m. away a from Shergarh village.<sup>14</sup> The legend about the Parsavanatha image of Odisha is corroborated perhaps by the existence of several Parsavanatha images at many places. The Parsavanatha image (size 120 c.m. in length) of 60 c.m. in width is distinguished by a serpent coiling behind him to form acanopy of seven hoods and is in *paryankasana* position with *dhyana mudra* on a *viswapadma*. The diminutive *chhatravali* above the canopy appears more like *aamalaka*. The seated image of Parsvanatha is known from Baripada, Podasingdi and Sainkul. He is flanked on either side by cauri-bearers in *tribhanga* pose. The back slab is decorated with eight warriors with war position attempting to disrupt his motionless pose. Below the *viswapadma* the slab is executed with two lions facing opposite lateral directions, whereas at center a two tired niche covers the devotees in worshipping mode. The craftsmanship seems to be of 10<sup>th</sup> century A.D. The image is made out of black chlorite. Parsvanatha image is most popular in the cave of Khandagiri has been



repeated in not less than ten places of which in Navamunigumpha, two in Bara bhuji-gumpha, one in Mahabira-gumpha and five in Lalatendukesari-gumpha.<sup>15</sup> Canopy of seven-hooded snake, chauri bearers and human figures in *anjalinudra* are common to all images.<sup>16</sup> The Vishnu image of Gada Chandi temple is a four handed standing image which is in Janardana form. Usually in the Janardana form, Vishnu has his front right hand in *varada*, displaying a lotus mark on the palm and the left hand rests on the *gada*. The uplifted back right and left hands hold a *chakra* and a conch respectively.<sup>17</sup> The present image of Vishnu in Gada Chandi temple is made of black chlorite/coarse sand stone holds *chakra* in his upper right hand and his lower right hand is in *varadamudra*. He also holds a conch in the upper left hand and he places his lower left hand on Sri devi and the *gada* is depicted nearby the Sridevi. Bhudevi placed on lower right side. He wears a *kiritamukuta*, kundala and *vanamala*. Behind his head an elongated halo can be seen which can be assigned to 9<sup>th</sup> C.A.D.

Another miniature image of Parvati (figure 24) worshiped as Thana Mata can be noticed in Bhuin Pada village adjacent to the Killa village which is 2 k.m away from Khajureswara Shiva temple of Shergarh. The image can be assigned to 9<sup>th</sup> century craftsmanship seated in *lalitasana* depicted above the throne. Her face is defaced. The image has four hands holds *ayudhas* in upper two hands which are not clear to notice due to erosion and right lower hand is in *varadamudra* whereas the left lower resting on the pillion. On later images, after 10<sup>th</sup> century, she assumes more relaxed *tribhanga* pose and only the lion appears as her mount.<sup>18</sup>

The temples at the site dedicated to Shiva and Mahisamardini and the loose images noticed in the adjoining areas suggest that the place was a flourishing centre of Saivism, Vaishnavism, Buddhism, Jainism and Saktism. The temple with its *pancharatha* plan, *triangabada*, *pabhaga* with three mouldings, and a recessed *kanthi* above the *baranda* mouldings dividing the *bada* from the *gandi* reveals early features. The Gajalaxmi on the lintel depicted in *padmasana* holding lotus in



Figure 22: Parsavanatha, Gada Chandi Temple, Kila Village.



Figure 24: Parvati, Bhuin Pada Village, Shergarh.



her right hand and her left hand is in *varadamudra* which exhibits the early features. The *Saptamatrikas* carved below the chaitya window do not have babies on their lap and thus represent early features. Thus on the basis of architectural and iconographic features the temples can be placed in the later part of 9<sup>th</sup> century A.D. and it also indirectly refers to the fact that in this region of northern Odisha, there was the prevalence of different religious faiths. Further exploration and excavation will definitely bring to light new facts which can provide an angle to the archaeology of northern Odisha.

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15. R. P. Mohapatra, *Udaygiri and Khandagiri Caves*, Delhi, 1981, p. 180
16. *Ibid.*
17. K. S. Behera and T. Donaldson, *op.cit*, p.83
18. *Ibid*, p.68