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Buddhist Iconography in Odisha

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Abstract

Images of Buddha, Bodhisattvas like Avalokitesvara, Manjusri, Vajrapani, Vajrasattva, Maitreya, Mahakala, and Jambhala, images of Goddesses like Tara, Marici, Cunda, Aparajita, Kurukulla, Pamasavari, Hariti, Arya-Saraswati, and others are included in the iconography of Buddhist sculptures from Od In medieval Odishan Buddhist sculpture, the idea of stupa mandalas and sculptural mandalas also emerged. The Vajrayana Buddhism that emerged during this time is responsible for the diversity of deities that exists today. As a result, we discover a sizable number of divinities similar to those in the Brahmanical pantheon in the Buddhist pantheon of Odisha. Each of these deities is associated with a particular mudra or ayudha. These relate to the type of services that the particular deity must provide for their devotees. Because they both stand in for the god of knowledge and wisdom in their respective religions, Manjusri of the Buddhist pantheon and Saraswati of the Brahmanical pantheon both hold a manuscript in their hands. Therefore, it is clear that each character portrayed in the sculptures serves a particular purpose. These characteristics are typically regarded as a key element in identifying the sculpture in iconographical studies.

Keywords: Images of Buddha, Buddhist Iconography, Brahmanical, Buddhism

Introduction

Buddhism, one of the world's most dynamic religions, has relentlessly incorporated new ideas and thoughts to adapt to societal and cultural changes. These various experiments, through which Buddhism passes, have resulted in many significant conceptual changes, transforming the once simple religion into a full-fledged esoteric cult of a complex character known as tantric Buddhism. These conceptual and organizational changes are directly responsible for the evolution and changes in Buddhist iconography over time.

Images of divinities and humans were depicted with great dexterity in Indian sculptures in the 3rd-2nd centuries BCE, as evidenced by archaeological remains from that period. The images were regarded as important contemplative objects and fruitful sources of merit. Producing and multiplying sacred images was regarded as highly meritorious. The early Christian text Chitralakshana prescribes the rules for the forms in which the kings and gods should be represented. Before this period of image production based on established canons, there would have undoubtedly been secular or decorative art forms in delicate materials such as wood, clay, and so on. Images have been mentioned in Indian literature and inscriptions as early as the third century CE, but no images have been discovered from that period. This could be due to the material's perishable nature. The use of various materials used in image making is described in various ancient texts dealing with image making, and wood was mostly preferred according to them. Clay was also extensively used in mating images. Some of the characteristics of surviving early Indian sculptures and relief carvings are similar to those of wooden sculptures. It appears odd that sculptural activities in India began much later, in association with Buddhist art. Despite the existence of the prescribed form of representations of the chakravartin, no attempt was made in early Buddhist art to represent the Buddha in human form. Early Buddhist art depicted the Buddha with symbols such as a wheel, stupa, parasol, lotus, elephant, and so on, as seen in Bharhut, Lomas Rishi cave, and Gandhara. Aniconic Buddhist art was prevalent in Bharhut (185 to 72 BCE), Sanchi (300 to 50 BCE), and early Amaravati (200 to 100 BCE - first period and 100 BCE to 100 CE - second period). Buddha was never represented in a human form but was depicted through

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symbols like; the conception represented by: dreams of Maya showing a divine elephant entering her womb, the nativity by a lotus flower or by Maya delivering while holding the branch of a tree, the great departure by a riderless horse (mahabhiniskramana), the conquest of Mara (maravijaya) by Mara, his daughters, and his flight, the attainment of enlightenment by an empty seat bearing two footprints under the Bodhi tree, the first sermon (dharma-chakrapravartam) at Samath by the wheel, the decease (mahaparinirvana) by the stupa. The Lord's presence is conspicuous only by symbols. The elaborate and lavish ornamentation of the sacred symbols, as well as the homage and worship offered to them by all of creation men, animals, gods, semi-divine beings, etc. projected the Lord's unseen presence very vividly and powerfully. It wasn't due to any artistic inability to depict Buddha in his human form that he was aniconic. This is clear from the fact that human representations of other characters from the Buddha's life, including his mother, the charioteer Chandaka, his devotees, and Hindu gods, are present. This is probably because of the fact the Buddha was regarded as a man who attained bodhi or enlightenment and that he went beyond all existence after his nirvana. He attained a stage of nothingness and thus remained inconceivable in visual form and human shape. This must be the reason why the transcendental body of the Buddha could only be conceived mentally through the symbols which have been regarded as the non-manifest image. One of the contributing factors to the creation of Buddha images is the rise of the Brahmanic movement. The Kushana era saw the height of the Brahmanic movement. It introduced the concept of devotion to Buddhism and inspired the personification of devotion, which sparked the creation of the Buddha image. The Yaksha and Naga images from earlier periods share a lot in common with the early Buddhist images from Mathura. According to one theory, the Brahmanical theologians would have approved the representation of their divinities in images when the Yaksha figures became popular among the general populace to uphold their faith. As a result, the Buddhists must have started creating Buddha images for the same reason. Additionally, the creation of Buddha's iconographic requirements must have been influenced by the inclusion of a sizable number of deities in the Buddhist pantheon. The period's material prosperity was another and one of the key elements that helped the Buddha images emerge. People were able to invest their money for this purpose from the first century BCE to the first century CE, which is when the Buddha images most likely first appeared. Such a revolution was also influenced by royal patronage. Epigraphical evidence demonstrates that Kushana and some of his feudal kings adopted Buddhism and supported the religion, which in turn aided in the development of idols. The transition from Hinayana to Mahayana doctrine in Buddhism is most likely what spurred the development of the anthropomorphic image of the Buddha. The Buddha is portrayed as a superhuman figure and an eternal God in texts from the Kushan period like the Mahavastu and Sadharmapundarikasutra, which are very different from his identity as a moral teacher. The first century BCE to the third century CE saw the canons of iconography in their formative years. Early Gupta and late Kushan periods saw the composition of the earlier silpasastras. According to Coomaraswamy, strict adherence to the canonical

principles of image creation did not begin until the third century CE, when rigidly defined iconography first appeared. Through the dhyana mantras in later eras, the sadhanas provided general iconographic forms of the images. But the earlier Buddhist texts must have supplied references, descriptions, and drawings that provided the clue to the iconographic forms and features before the 3rd century CE because of which the forms of Buddha figures of the earlier periods exhibited certain features that were particular to the Buddha figures of all the contemporary periods. The Buddha image underwent many changes during the later periods in Indian history. If the legend narrated in the Divyavadana is taken into account, it would be seen that the Buddha himself initiated the use of his image. According to this legend, one of the disciples of Buddha wished to find out methods for making offerings to the blessed one during his absence and the Lord asked him to draw an image of the Tathagatha and make offerings to it. The men who created images of the Buddha soon after his Parinirvana to gain merit are the subject of another passing comment in the Astasahasrikaprajnaparamita. The Mahasanghikas and Savastivadins regarded the Buddha as being superior to Brahma, Visnu, and Siva in pre-Asokan times, according to Mahavastu. The Buddha is also accorded a super-divine status by Lalitavistara. According to the Mahavamsa, the Naga king satisfied King Asoka's desire by creating an image that was endowed with the mahapurushalakshanas when the monarch wanted to see what the lord looked like. The Lakkana-Digha-Nikaya Suttanta refers to the thirty-two manifestations of the Lord's greatness. Additionally, the Abhinishkramanasutra and Suvarnaprahhasdra list these indications. The Sadharmapundarikasutra, composed around the 2nd century CE, records that Buddha assured Buddhahood to those devotees who erected stupas or made images of Buddha or prepared sketches of the lord. It also states that by worshipping the images of the Buddha by reciting the text of the sutra, one can escape from nine ways of death and also brings wealth and good fortune and rids of all worldly evils, Mahavamsa, dated to sometime before the 5th century CE, also provides some literary evidence on image-worship. There is a reference by Fa-hein to a sandalwood image made by King Prasenjit of Sravasti in Buddha's absence and another one by Xuanzang who refers to the image at Kosambi, known as "King Udayana's image of yearning". The Kosambi incident is mentioned in some Indian and Chinese sources according to which, this image was taken to China by the famous philosopher and saint Kumarajiva. While there are no historical records of this incident, there is a historical fact involving the revered Buddhist monk Xuanzang. King Udayana's statue was one of seven replica statues he had brought back to China from India. I-tsing is another name for a golden image at Sravasti. SaripUra asks the Buddha how he should be honored while he is away or after his parinirvana in the text Pratimalakshana, which was written earlier than the 13th century CE. The Lord responds by requesting that he create an object of worship and awe. The Greek name "Buddo" is inscribed on the gold coin of Emperor Kanishka, which is one of the earliest depictions of Buddha in human form. One of the greatest Buddhist patrons, Kanishka is remembered for calling one of the great Buddhist councils when his reign began around CE. Since the Gandharan Buddha images are stylistically similar to the Buddha type

depicted on the coin, it is possible to assume that the representation of Buddha in his coins indicates that they were created during or shortly before his reign. The monk is depicted in the Buddha images, which first appeared in Gandhara and Mathura, as wearing the sanghati, or monastic robe, which covers one or both shoulders. The characteristics that set him apart from other people are depicted while taking into consideration the mahapurushalakshanas.

- **Gandhara**

The earliest Buddha statues in Gandhara were a synthesis of various elements. The mantle, with its voluminous folds, resembles the Roman toga seen on Roman figures from the early first century CE, and the head is an adaptation of the Greek God Apollo. Later, they underwent an Indianization process. The drapery was reduced to a schematic pattern of string-like loops attached to the surface of the body as the images became more rigidly frontal. The face takes on a mask-like appearance as well. Still later images, like those from Begram, Afghanistan, only schematically depict the robes with loops that resemble strings, much like the Buddhas of the Gupta Period. The enormous Buddha statues from Bamiyan, which represent the idea of the Universal Buddha as being equivalent to the cosmos, are also a part of Gandharan art. The usnisha and the head are typically covered in wavy hair in Gandharan images. There is Urna. The halo is a circle. Other defining characteristics of Gandharan art include the straight profile, traditional eye shape, curved lips, and deep garment folds. The subjects of the relief sculptures from Gandhara are exclusively taken from Jataka stories or scenes from the Buddha's life. The mythical Buddhas of the Mahayana pantheon are portrayed infrequently, but there are some Bodhisattvas with mustaches. The sculptures were carved in black or grey schist. In the later periods, stone sculptures become rare and are replaced by stucco and terracotta

- **Mathura**

The Mathura School of Sculpture also came up probably around the same time as the Gandhara School. These images, carved in Agra/Karri red sandstone; a pink sandstone with white dots, were purely Indian type. The Buddha images were first made sometime around the early Kushana Period as suggested by the inscription on the image from Kosam dated to the year 2 of Kanishka (probably 80 CE). In Mathura images, Buddha is represented with open eyes and smiling lips in contrast to the expressionless masks of the Gandhara statues. The upper and lower eyelids are equal in size and the figure is depicted as looking up or toward the viewer. The hair is shaved and the usnisha is of snail shell type. Urna is usually present between the eyebrows. The drapery is partly plain and partly folded, the folds being indicated by incised lines. The upper part of the body was left nude except for the robe over the left shoulder (ekamsika). The lower garment is short and is to the shin level. In the standing Buddha images which display Abhaya mudra, the hand is joined to the back slab. The halo is plain with a scalloped order and is devoid of any border. The Bodhi tree is carved on the back slab. In the case of seated figures; the main image is accompanied by fly whisk-bearing attendants.

- **Gupta**

Gupta's art reflects the combination of a beautiful external form and an inner symbolism for spiritual realization. The art of this period reflected a passion for refinement which

concentrated on the elegance of form which ultimately created a surpassing grace and delicacy which distinguishes Gupta art from that of all other ages. The important specimens of this period belong to the early Gupta period (4th-5th century CE). Here both images (Buddhas, Dhyanibuddhas, Bodhisattvas, minor deities) and bas-reliefs (in form of stele) are found. Images are the transformations of the earlier bas-reliefs which represent a single scene in Buddha's life. The Gupta period Buddha images show a culmination and refinement of many earlier forms and techniques of Indian art. It can be said that these images represent the final steps in the evolution of the Indian ideal of the cult image. In style, the statues of the 4th and 5th centuries from Mathura are a combination of elements assimilated from the Kushan and Gandhara Buddha types. The proportion is massive like that of the Kushana Buddhas. In the Buddha images of the Gupta period, the face has a serene expression. Eyes are elongated and slightly opened so that the upper eyelid is broader and the gaze is fixed at the tip of the nose. Urna is absent in most of the cases. Head and usnisha are covered with short curls. This convention of tightly wound spirals for the short locks follows the textual description of the appearance of the Buddha's hair after the event of his Great Departure. The images of this period became the model for all subsequent Buddha images in India and abroad. The mudras also became clearly defined during this period. The attending Bodhisattvas like Padmapani, Maitreya, and Vajrapani with the effigy of their spiritual Tathagathas got an independent divinity- status during this period. Among the great masterpieces of the Gupta, the sculpture is the Buddha images of Samath, sculpted out in grey sandstone. These differ from the Mathura images in the treatment of drapery. The images of the Gupta type were made at centers of Bengal, Bihar, and Odisha even in the later periods. These Buddha images became the everlasting canon for Buddhist icons throughout the Indian world and in the Far East.

- **Medieval period**

The medieval period has two divisions; early medieval (8th-9th century) and late medieval (10th- 12th). 7th century CE is a period of transition between the Gupta and the early medieval period and is characterized by an urge for vigorous expression. In the 8th century CE, the refined art of the Gupta period was replaced by colossal creations, comprehensive narrations, and interpretation of the spiritual message through significant symbolism. The great powers during this period are GujjaraPratiharas in Kanauj (north), Rashtrakutas in Deccan, Pallavas of Kanchi in the South, and the Palas in the east comprising areas of Bihar and Bengal. Late medieval period sculptures are characterized by a phase of elaboration in which deities display a variety of forms, a multiplicity of hands, and attributes. The monographic forms of this period were supported by dhyams, dharanis, and sadhanas. Hence there was little scope for originality and the images were carved according to the stereotyped dhyams .

- **Pala**

Under the Pala and Sena dynasties in the Bengal region, Buddhist art in India reached its pinnacle. In Bengal, Bihar, and Odisha, sculpture activity was concentrated. This stage of Buddhism's development coincided with the emergence of esoteric Buddhism, also known as tantric, in which the Mahayana form was strengthened and elaborated . During this time, Buddhism was introduced to a wide variety of

deities. Eastern Bengali artists were devotees of the decadent Gupta school of Pataliputra as late as the end of the 7th century CE. But over the following two centuries, art attained technical perfection. With intricate jewelry and decorations, the figures are slim and graceful. The Eastern School of Sculpture only starts adhering to the strict rules of the school at the end of the 10th century CE onwards. The vigor of expression and accuracy of delineation of the 9th century are absent in the 10th. North Bengal took the lead in the emergence of a new style under Mahipala's rule. This style was a continuation of the previous one, but it lacked the 8th century CE's supreme vitality. In addition to showcasing the individual brilliance of the sculptors, sculptures were created strictly following the silpasastras. Later Pala period sculptures exhibit unnatural limb lengthening and grosser facial features with minute attention to detail. Later still, during the reign of Mahipala I (later part of the 10th century CE), disproportionate features from the early 10th century vanish, the figures have attenuated limbs, and they exhibit a sublime beauty. Buddha's crown and necklaces are other examples of this era's innovations. The way the clothing is arranged differs as well. A short flap of the robe on the right shoulder is left unadorned and has a forked tail end. One of the most defining characteristics of the Pala period, which reached Siam through Burma, is this flap. Indian art during this period influenced the growth of art in nearby nations like China, Nepal, Tibet, Burma, and Java. The lion, elephant, vyalaka, and other motifs that can be found in Nalanda art as early as the ninth century CE have also made an appearance in Tibetan art. Pott asserts that Tibetan art is a logical continuation of Pala Art. The cult of Lokeshvara/Lokanatha is where the majority of the Buddhist artwork from the eighth and ninth centuries CE comes from. Compared to the male deities, there are very few female deities. Two Tara forms, Sita-Tara and Mahattari-Tara, as well as the earliest form of Buddha saktis, are discovered in this period. Around the 9th and 10th centuries CE, the first instances of Buddhist tantric images can be found. During this time, numerous depictions of Bodhisattvas and various Tara forms can be seen. Also present are deities like Sarasvati and Marici. The images of Lokeshvara make up the greatest number of examples from this era. At the end of the tenth century, for example, images of Buddha and Lokeshvara start to fade, while female deities start to take center stage. Yab-yum images also make their debut in Gaya.

Buddhist Iconography in Odisha

Odisha has a plethora of Buddhist sites (324 reported to date). The excavated remains at Lalitagiri demonstrate that Buddhism existed continuously from the 3rd-2nd centuries BCE to the 12th-13th centuries CE. The influence of Vajrayana Buddhism is largely responsible for the development of Buddhist iconography in Odisha. Odisha's geographical location makes it a buffer zone between the northern and southern dynasties. As a result, its evolving indigenous style during the various stages of development has been heavily influenced by that of the north and south. The Odishan images were mostly carved on Khondalite, a type of sandstone, many of which have eroded, but the remaining images carved on various shades of chlorite and granite stones demonstrate the sculptors' genius. The Buddhist School of Art that flourished in Java under the

patronage of the Sailendra Dynasty appears to have been influenced by Odishan art. The Javanese Buddhas and Bodhisattvas resemble the Buddha images of Lalitagiri, Udayagiri, and Ratnagiri. In serenity and grace, the Buddha images of the Cuttack hills are similar to those of Anuradhapura's Abhayagiri vihara. Developing a precise chronology in Odisha art remains difficult due to a scarcity of dated inscriptions. The preservation of hundreds of temples with sculptures in situ facilitates the study of Brahmanical sculpture, allowing for a careful study in developing stylistic chronology in architecture and sculpture. However, in the case of Buddhism, we find some dilapidated structures and sculptures among the disturbed deposits. Furthermore, unlike the majority of the Brahmanical temples in Odisha, the artistic activity at these sites continues for a long time after the structure is completed. Donaldson has taken note of this and correctly believes that the site itself cannot be used to determine a date for individual sculpture. Although palaeographic analysis is useful, it is imprecise and can only be used to estimate dates. The stylistic evolution of Buddhist sculptures is comparable to that of Brahmanical sculptures. The stylistic similarity is sometimes so striking that it is assumed to be the work of the same group or guild of artists. Thus, the stylistic analysis would be the most reliable tool for developing a chronology in Buddhist art, and comparison with Brahmanical art of different periods provides a tentative outline of evolution supported by inscriptional pieces of evidence. However, dating Buddhist sculptures is difficult because most images are not found in situ and proper context due to disruptive plundering. Another issue is that, even if the site from which the image was recovered is scientifically excavated, we do not find any inscriptions on the majority of the images that can be used to date them. As a result, dating must be done on a stylistic basis as well as by correlating it with other palaeographic pieces of evidence, which is a relatively tentative approach in sketching out a chronological development of Odishan Buddhist art. Buddhism must have been a prominent religion in Odisha for at least six centuries, and this period is also known as the Odisha Buddhist period. Mahayana Buddhism is thought to have originated in Odisha, and the most recent date cannot be later than the first century CE. The Mahayana text Gandavyuha, written in the third century CE, describes a monastic establishment in Tosali, a place near modern Dhauli in Odisha, and the majority of Mahayana Buddhist sages and philosophers were also from Odisha. Hindu (Saiva and Vaishnava) images first appear around 700 CE. We can also see evidence of a parallel evolution in Buddhist and Brahmanical sculpture from this period. Later, Buddha was absorbed into Hinduism as an avatar of Visnu, and the icon of Buddha probably found its place in the outer walls of Odishan temples from the 11th century CE onwards. Buddhist sites in Orissa have been dated between the 2nd and 3rd centuries BCE and the 12th and 13th centuries CE. According to Behera and Donaldson, the first Buddha images in Orissa appeared in the 5th century CE, which includes the Ganiapalli Buddha images. Some of the earlier Buddha images at Lalitagiri have also been dated to the century CE, but the majority of Buddhist images in Odisha date from the 8th to the 12th century CE. In terms of style, the Buddha images from the 7th to 13th centuries are a faithful imitation of the Gupta period. However, the

carving is frequently dry and mechanical in execution, and accessories are elaborated. This, combined with a hard precision of carving, appears to take precedence over the work's formal sculptural qualities. Black chlorite was used as the raw material (kasouti). According to local availability, the raw material in Odisha ranges from khondalite in Puri and Cuttack Districts to chlorite in Balasore and Khiching Districts. Later, in the 10th century CE, chlorite was imported from the northern districts to the southern districts for the carving of important sculptures. The Buddha images, which date from the 5th-6th centuries CE, are simple in execution and lack any decorative elements. This can be seen in the Muchalinda images from Ganiapalli, where the pedestal and umbrella are made of the coils and hood of the snake, respectively, and lack any decorative elements. Large images were constructed in the seventh and eighth centuries CE out of multiple slabs of stone held together by iron clamps. The sanctum images at Ratnagiri Monastery 1, Lalitagiri, and Udayagiri are examples of these. The earlier images are simple; the body appears squat, and there is no proper expression or modeling of the face. Individual features are also lacking in detail and refinement. However, there are some difficulties in tracing the evolution of Buddhist sculptures, particularly those of Buddha images. This is because, while there are differences in body proportions from period to period or from site to site, it is difficult to make an analysis. After all, the majority of them have been moved out of their original context as a result of site vandalism. As a result, it is difficult to say whether these differences are due to a shift in time or to individual preferences. The problem is exacerbated in the case of Buddha images. Donaldson defines this as "the image of Buddha, who by prescription wears only the robes of a monk, has no body ornamentation, has a constant hairstyle, assumes a generally static pose, exhibits no emotions, and has no Brahmanical parallels." Even a cursory examination of two similarly posed images from the same site, Lalitagiri, reveals two distinct sets of body proportions, one of which is overly squat. Other examples include broad or sloping shoulders, a narrow or thick waist, and a square or pointed collar. At large sites with a prolonged artistic activity where images are not in situ and plundering has been disruptive, it is difficult to determine whether these physical traits are the result of individual taste or the testimony of changing period styles. In general, the physical characteristics of the Buddha are a poor predictor of evolving stylistic chronology. Secondary figures and background or pedestal decorations, if any, are consulted in this case for stylistic dating of the images. The stylistic evolution of Bodhisattvas and female deities can be traced by comparing them to their Brahmanical counterparts, based on differences in body proportions, ornaments, attributes, and coiffure. Furthermore, they take on different poses, are usually accompanied by accessory figures, and have a very complex background setting, all of which can be used for comparison. In general, Odisha Buddha images have some unique characteristics. They appear to be nonmuscular. Short snail-shell curls turn from left to right, neatly aligned in horizontal rows that follow the shape of the head, and cover the head and usnisha. The majority of the images also feature a *Lima*. The eyes are half-opened, with a broad upper eyelid. The drapery in the early images is simple and covers the body like a sheath, covering both shoulders. The

upper garment only covers the left shoulder in the later images, leaving the right side of the body bare. The drapery is clinging to the body, as in Gupta images, but the folds of the drapery are missing. The lower garment reaches the ankles in the standing images. One end of the robe is spread across the seat like a fan in the seated images. The hand is carved free in the images depicting Abhaya-mudra. Some images have an umbrella above their heads, and many of the seated Buddha images have a bodhi tree carved on the back slab. Attendant figures and devotees are missing in the early images but appear later. The standing images are mostly depicted in a tribhanga pose, which is characterized by movement and freshness. The expression on the face combines active benevolence with the spirit of passive contemplation. They are also more serene and graceful than the modern Rashtrakutas and Pallavas. It is also worth noting that images from three different sites, Lalitagiri, Udayagiri, and Ratnagiri, all from the same period, exhibit stylistic differences. Lalitagiri images have a long face and a pointed chin, whereas Ratnagiri images have a broad face and a round chin. The Udayagiri images have a larger face. The Buddha images are accompanied only by the figures of diminutive donors and devotees carved on the pedestal in the 6th-7th centuries CE (Sailodbhava period), as seen in images from G. Udayagiri and Lalitagiri. An exception to this is a 6th-century image at Lalitagiri of Buddha's descent from Tusita heaven, in which the Lord is accompanied by Indra and Brahma, both of whom are adorned with various ornaments. Small images of Bodhisattvas are added to the back slab on either side of the seated Buddha around the middle of the seventh century. The early images at Lalitagiri are mostly of Buddha standing in various poses, with the Abhaya mudra being the most popular. Some images also show Varada-mudra. They are shown in early images without any companion deities and with a lotus or a plain rectangular pedestal. Later, devotees or attendant figures are added to either side of the back slab near the main image's feet or the pedestal. The image is dressed in a lower and upper garment, with a *sanghati* covering both shoulders and extending a few inches above the lower garment. The form of the body is revealed through the dress, not the folds of the garment. The left-hand holds the robe ends or is in *varada-mudra*. The halo is missing in the earlier examples, but it is visible in the later ones. Among the seated figures, the *dharmacakrapravartana-mudra*, *dhyana*, *Abhaya*, and *varada* were common mudras in earlier times. The Buddha in the first variety exhibits the *bodying mudra* as 73 wells and is seated on a pedestal flanked by two deer and five disciples. A round halo is also present, with flying *vidyadharas* on either side. Later images of this type include two Bodhisattvas on either side of the main figure. The wheel and deer motif on the pedestal of some of the sculptures depicting Buddha in *Abhaya mudra* refers to the sermon at Sarnath. The *Abhaya mudra* in these sculptures may be interpreted similarly to those from Gandhara and Mathura, which depict the first sermon similarly. However, unlike these images, which show the wheel from the front, this one is designed in an 'edge-on' style, similar to those from the Gupta period. The Buddha is referred to as *Muchalinda Buddha* in some other images of the seated type. The pedestal in some of the seated Buddha images depicting the *bhumisparsa-mudra* has the *Maravijaya* sequence. Others include a lion and flowers on the pedestal, as well as a stupa and Bodhisattvas

on the back slab. Later images, from around the 9th century CE, depict the Buddha seated on a padmasana, flanked by the Bodhisattvas. An oval halo is flanked by flying vidyadharas, and the pedestal features devotees and a lion on the elephant motif. We don't know whether these images depict the Buddha or the Pancha-Tathagathas because Vajrayana Buddhism was popular in Odisha. The recent identification of one of these images as Vairocana supports this viewpoint. This image shows the Tathagatha seated in dhyana-mudra, with his hair tied up in a bun and some locks falling over his shoulders. At the back, there is an inscription from the Mahavairocanaabhisambodhi-sutra, which helps us identify the image as Vairocana. There is a significant difference in the treatment of the back slab decoration, which ranges from simple plain decorations in the early periods to more intricate ones in the later periods. The back slab has a rounded top in the early examples. These images lack a halo, and the rounded top most likely represents the halo. The seat is a Visva-Padma with lion motifs at the comers to represent the throne. Later images have their heads framed by a plain halo that can be circular or oval, above which is depicted an umbrella or some branches of the Bodhi tree. The top of the back slab is not rounded, and each of its comers may depict a flying vidyadhara. The decorations become more complex in the 8th and 9th centuries CE, with the addition of attendant figures and ritual paraphernalia on the pedestal, and the halo is decorated with scrolls. Some of these sculptures have the back slab carved out in the shape of a halo, as seen in examples at Udayagiri and Ratnagiri. The seat is transformed into an ornate throne in late 9th century images, and the halo has a beaded border edged with flames. . A kirthimukha with foliage erupting from its mouth and two flying vidyadharas are also added to the halo's apex and the top comers of the back slab, respectively. Some images from the 10th and 11th centuries CE depict a throne with no raised back. They have a large pillow to support their back, which is also seen in some 9th-century images from Nalanda. These thrones' legs are shaped like lotuses, conch shells, elephants, geese, lions, pitchers, deer, and horses. Images of this type can be found at Udayagiri and Ratnagiri. The halo is replaced by a Torana, mostly of the Ratna-Torana type, by the late 11th century CE. Kalpavriksha and saptaratna also serve as decorative devices on image pedestals. The 'rider on the back of a lithograph standing on its hind legs' is another popular throne motif from this period. The Torana of the 11th and 12th centuries CE is of the Ratna-Torana variety. If there is a halo, it has a beaded border edged with flames. The Torana is usually adorned with flame tongues. The pedestal designs vary as well. The pedestals for the early images are simple. On the pedestal later, kneeling figures of worshippers and offerings are depicted. The early stages of this transformation can be seen in Lalitagiri, where the pedestal has niches for devotees. Later, some of the pedestals depicted associated scenes such as the Maravijaya sequence and the Buddha seated in bhumisparsha-mudra. Others depict Vajrasattva or attendant deities on the pedestal. Aside from the Buddha and the Dhyani-Buddhas, many other divinities are depicted in Odisha Buddhist art. The Bodhisattvas, Lokeshvaras, Female divinities, and other minor gods are among them. Avalokitesvara appears to be the most powerful male deity, while Tara is the most powerful female deity. If we consider Ratnagiri's votive

stupas as indicators of pilgrim cult preferences, we can see that. Tara's popularity grew to the point where it overshadowed that of the Lokeshvaras. This change occurred around the 8th century CE and may be attributed to a change in the religious landscape (development of the Shakti cult) of Odisha at the time. There are also various types of mandalas from Odisha. One of them is the mandala, which contains a Dhyani-Buddha in each of the stupa's four niches. As attendant figures, each Buddha is accompanied by two or four Bodhisattvas. Similar images have been recovered from Lalitagiri and Ratnagiri, indicating the presence of stupa mandalas at these locations. There are also images of Dhyani-Buddhas at Ratnagiri, along with four accompanying figures indicating the presence of a mandala involving Buddha and sixteen bodhisattvas. This location has also been reported to have miniature stupa-mandalas. The sculptural mandala is another type of mandala in which the central image of a Buddha/Bodhisattva is accompanied by four to eight bodhisattvas. Udayagiri and Ratnagiri have both reported these types. A mandala can also be formed by the alignment of free-standing bodhisattvas. There are no such arrangements in situ, but as many as four sets of life-size images of Bodhisattvas identified from Lalitagiri by Mitra and Donaldson indicate the presence of such a mandala. Aside from these, there is a complex mandala diagram carved behind the image of Ratnagiri's Jambhala. Various periods of ornamentation in the Buddhist images of Odisha the ornamentation on the images vary across time, and these variations can also be used to date the sculptures. Male and female ornamentation for the study period is discussed further below. Ornamentation During the sixth and seventh centuries CE, Buddhist images were prevalent in Odisha. Male ornamentation from the 6th-7th centuries CE includes a beaded strand with a triangular crest for the crown; a necklace made of pearl strings; Pushpa-kundala, sarpa-kundala, and Patra-karnika for the ear-rings; beaded strands for the keyuras; cylindrical rings (valayas) or beaded bands with projected crests for the bangles (muktavalaya). A single-stringed pearl wreath with or without crests is worn by the female adornment. Kundala earring designs can be circular, shield-shaped, hollow, or decorated with flower medallions. There are also pendant floral clusters and lotus stalks. Each ear may have a different earring. The necklace is short and has one or more strings of pearls with no pendant; the katisutra is either beaded or in the form of interlinked chains with tassels on the lower edge. Keyuras consist of a single pearl strand with a central clasp or crest and a bangle on each wrist. Anklets are uncommon. The draper is diaphanous, with a kucha-bandha, a lower garment, and an uttariya worn upaviti style. Ornamentation on Buddhist images in Odisha during the eighth and ninth centuries CE By the mid-eighth century CE, the images are more supple in appearance, albeit somewhat flatly conceived and devoid of emotion. Individual details are more intricately carved, and the ornamentation is lavish. The earlier period's pearl string diadem is still in use. It could have one to three upwardly projecting crests. A beaded string is sometimes found fastened to the chignon's base. Some of the images at Ratnagiri show a cable/twisted rope diadem made of small strands of pearls. Others have three crests that resemble a crown and obscure the coiffure. The crests in Udayagiri's Vajrapani image are fused to give the appearance of a

kirita-makuta. Twisted rope diadems were uncommon in Lalitgiri. A jeweled band runs vertically through the center of that-mukutas. The ribbon ends of the diadem appear behind the head above each ear in later images, resembling a fan. Manjusri's earrings are patra-kundala, while Avalokitesvara and Vajrapani's are Makara-kundala or Pushpa-kundala. Ratnagiri was well-known for its makara-kundalas. The wristband is thin, whereas the keyura is more ornate, with crests or hanging pendants. Angada keyura can also be seen in some images from Udayagiri; the necklace is either broad or made up of several beaded strings (one to four) with or without small pendants. Manjusri's necklace is a yyaghanakha-hara adorned with tiger claws and a central amulet. Hansuli-style necklaces can also be seen in some Ratnagiri images. The girdle consists of three to four strands of interlocking chains with a floral clasp at the front. The girdle's loose ends pass through a central buckle on one side and hang down on the other. These loose ends can be tipped with jewels and splayed out on either side of the buckle. Girdles made of one-strand beads were also popular. In early images, the central clasp has four to six petals; later images have multiple petals. Udarabandha remains popular in Brahmanical images but is conspicuously absent from Buddhist images. Yajnopavita in the form of chain links without center clasp is popular in Bhubaneswar images from the 8th century. It can also be seen in some photographs taken at Ratnagiri. Cable / twisted rope yajnopavita can be found on Ratnagiri's Avalokitesvara and Amoghapasa images, as well as Udayagiri's Bodhisattva images. The image of Bhrikuti at Udayagiri contains Ajina yajnopavita. In the images of Avalokitesvara, Manjusri, and Jambhala, beaded or tubular anklets can be seen alone or in pairs. Sarpa-nuptras are only found in Hayagriva images. Female hair is tied in a bun on top of the head and is adorned with a diadem. Although pearl string designs with projecting crests (Ashtamaabhaya-Tara, Ratnagiri) are more common, twisted rope designs with projecting crests (Ashtamaabhaya-Tara, Ratnagiri) are also found. They also have a variety of earring designs. There are also circular studs with pearl edges, patrakundalas, and Pushpa-kundalas. They are frequently depicted with an ivory peg or lotus stalk in one of their ears. The keyuras resemble angada or pearl string with protruding crests. Bangles are made up of two pearl strings on each wrist. Beaded or tubular bangles are also popular. Another style is a sankhavalaya, which is made up of many thin bangles joined together at the top by a long strip. The necklace is made up of several strands of pearls and can be worn with or without a floral cluster pendant. One of the haras' pendants hangs between the breasts and is attached to a waist chain. Beaded and chain link girdles can be found separately or in combination. As shown in the male images, the loose ends of the chain loop on one side and hang down from the other. The girdle's central buckle is floral, with multiple petals. The yajnopavita can be seen in a few images. This, as well as the anklets, are similar to those seen in male images of the time. Ornamentation on Buddhist images in Odisha during the 9th and 10th centuries CE The body of the images becomes more rounded by the 9th century. The pearl string diadem may have one or three upward projecting crests and some pearl strings as loops among the ornaments. There is also a twisted rope-shaped crown made of pearls, the most recent example being the Vejradhama

of Temple 4, Ratnagiri, dated 9th-10th century CE. The keyuras have ornate kirita designs, and the yajnopavitas have even more. The design of the necklace varies as well. In some cases, a single pearl string hara is worn as a choker (Mukta-chapasari) in combination with other haras. The girdle is made to look like a thin belt and has a small alamba motif of beaded loops drooping from kirthimukha masks added to the lower fringe. In some cases, the chain lime girdle is accompanied by a cable-type girdle. The lower garment's loose end hangs straight down between the legs. The females wear several bangles on their wrists, and the hanging pendant and waist chain seen in previous images have been removed. Ornamentation in Odisha's Buddhist images during the 10th century CE and later The images from the 10th century (Somavamsi Period) are more regal and relaxed in appearance, with the soft and warm Somavamsi smile. Body ornamentation is abundant, and garments appear more transparent. The tall jatamukuta coiffure for Avalokitesvara images is a period innovation. The Vairocana image at Udayagiri dates from the 10th century CE and features a jeweled cone-shaped crown with a central crest. The crown's loose ends are tied behind the head in the shape of a large bow tie with fluttering ends. Crowned Buddha images can also be found at Ratnagiri and Kuruma. Other deities, such as Manjusri and Vajrapani at Ayodhya, have conical crowns with different tiers, each decorated with a horizontal string of pearls. Manjusri's hairstyle is still sikhandaka-kakapcksha. Makara, puspa, and patra-kmdalas remain popular ea ornaments. They are seen together or separately. A beaded spiral that ends in a bud is another option. During this period, the keyuras of pearl strings continue but become more ornate. They can have single or multiple strands, as well as crests or not. Each arm in the image may have a different keyura. The bangles are beaded and come with or without rims. Sankhavalaya can also be seen in female figures and images of Samvara from Ratnagiri. The necklaces are very ornately designed. A close-fitting Mukta-chapasari, a loose-fitting single-stranded hara, a double pearl string with a jeweled clasp, and a single pearl string hanging till the waist are all seen in both male and female images. Sarpahara can be seen in some Hayagriva images. Rae is the chain-linked girdle. Pearl string is also becoming less popular. This period's most popular giicle is the two-stranded cable type with a chevron design. The clasps that hold these pleated bands in place can be plain or beaded. Girdles may be adorned with bell-shaped pendants. Later periods also saw the use of chandmhara girdles. These have kirtimukha masks with pearl strings that extend to the knees. The yajnopavita is beaded, and the chain links from an earlier period have vanished. The strands are held together by a clasp near the waist. The yajnopavita is sometimes so short that it loops at the waist. The anklets, known as kinkini or ghtmgur, are beaded and fringed with small bells. Later, it was replaced by the gujri, a hollow tube filled with shots or fringed with bells. Another period innovation is the inclusion of a leg ornament in both male and female figures. This is the oankamala, which is worn around the shin of the left leg. In some cases, this ornament is a replica of the keyura's design. Female ornaments are more or less similar to those seen in male images. During this time, the kesabandha is more popular. As earrings, circular studs are more popular. Spiraling studs are also visible. The innovations of this period are Karnapatra and a bracket-

type ornament. The keyura can imitate the crown crests. Some female deities have short yajnopavita. Maricipur's Uddiyana-Marici has a sarpa-yajnopavita. Male images have anklets and bankamala similar to female images. The same features and ornamentation can be found in the 12th century CE. Later examples have a textile pattern on the sculptures' garments, and the yajnopavita is fringed with some oblique pendants. Typography of Icons Odisha has already been identified as a location where various schools of Buddhism have flourished and expanded. As a result, there is a large collection of Buddhist sculptures scattered throughout the state. A brief analysis of the iconographical types observed in Odisha has been discussed in this section. Individual Buddha sculptures in various poses comprise the majority of early-period finds, including figures from Ganiapalli and Lalitagiri. The Buddha is depicted standing or seated in these figures, which date from the fifth to sixth centuries CE. The common mudra in standing figures is Abhaya, which is replaced by varada around the seventh century CE. The headless standing Buddha in dharmacakrapravartana- mudra is accompanied by Maitreya on the right and Avalokitesvara on the left in a rare 9th-century example from Ratnagiri. The early seated images are of the Muchalinda type, as seen at Ganiapalli and Lalitagiri, followed by seated preaching Buddha, as seen in some of the early images at Lalitagiri. By the century CE, the preference appears to have shifted to the bhumisparsa-mudra, which remained popular. This preference can be seen in the colossal images at Ratnagiri, Lalitagiri, Udayagiri, Baudh, and Khadipada . The majority of Ratnagiri's votive stupas depict Buddha in this mudra as well. Abhaya and Varada-mudra can also be seen but in smaller numbers. Because tantric Buddhism was in full swing in Odisha at the time, these images could also be of the Dhyani-Buddhas. Some images, such as the 7th century CE Vairocana image from Lalitagiri with an inscription, the niche images on the main stupa of Udayagiri because they have been found in the proper context, and some mandala images from Ratnagiri because of the accompanying figures and their specific emblems, can be safely identified as those of DhyaniBuddhas. Buddha is depicted in Langudi in dhyana-mudra in a miniature stupa and in bodhyangi-mudra in a miniature stupa. This special mudra, as well as the figure's placement inside a stupa, suggests that this figure is Vairocana. Dhyani-Buddhas can also be found in tantric forms at sites such as Aragarh. In general, Buddha's life scenes are regarded as a favorite subject in Buddhist art. The Astamahasthana was so important during the Pala period that they were depicted together in a stele surrounding a central Buddha figure. Surprisingly, such representations are extremely rare in Odisha, with only one example discovered so far at Solampur. The central Buddha in this late 10th century CE image is seated in bhumisparsa-mudra, which represents his enlightenment. Other scenes revolve around this figure. This stele also includes Astamahabodhisattvas. Individual representations of life scenes so far reported are those depicting Buddha's descent from Tusita heaven. The earliest example is from Lalitagiri, where Buddha is flanked by two attendant deities, as well as the triple ladder. The sanctum image of Monastery 2, Ratnagiri is the largest specimen depicting this event. Similar sculptures have been reported from Udayagiri, Kalyanpur, and other locations. Among other life scenes in Odisha, the illumination scene appears to be the most

popular. Images of Buddha in bhumisparsa-mudra with the Maravijaya sequence on the pedestal have been discovered in a variety of locations. Avalokitesvara, Manjusri, Vajrapani, and Maitreya are popular Bodhisattvas. Manjusri appears in a variety of forms. Lokesvaras were also well-known in Odisha. Many images of Amoghapaśa, Jatamukuta, Sadakshari, and Vajradharma Lokesvaras have been discovered at Ratnagiri, whereas at Udayagiri, Sugatisandarshana-Lokesvara appears to have been popular alongside Jatamukuta. Other Bodhisattvas found in Odisha include Samantabhadra, Kshitigarbha, Akasagarbha, and Sarvanivaranaviskambhin, who round out the Astamahabodhisattva group. Other male deities discovered at these sites include Dhyani-Buddha emanations such as Heruka, Sambara, Acala, Hayagriva, Yamari, Jambhala, and others. Female divinities include Panca-Talagata prqjnas, Tara in various forms, Marici, Vasudhara, Prajnaparamita, Aparajita, Usnisavijaya, Cunda, Bhrikuti, Arya-Saraswati, Pamasavari, Hariti, and many others. The sculptural remains of these deities can be found at Ratnagiri.

Buddhism and Buddhist art are worlds unto themselves. It has spread throughout the world, not just the Indian subcontinent. And the preceding article provides a thorough discussion of the Buddhist iconography that has spread throughout the Indian subcontinent, as well as the unique Buddhist iconography that has spread throughout the Odisha region, and informs us about how this Buddhist sculpture and iconography has influenced Indian art and architecture.

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