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INDIAN HINDU ICONOGRAPHY OF TWENTY-THREE NARASIMHA
IMAGES FROM SOME TEMPLES OF EASTERN ODISHA

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ABSTRACT

The study of extant Narasimha images of Eastern Odisha is one of the fascinating aspects of the Hindu Sculptural art of India. The region of Eastern Odisha is an important historical place of India. The worship of Lord Vishnu is prevalent in Eastern Odisha since the early medieval period. Narasimha, is the avatar of the Hindu god Vishnu who incarnates in the form of part lion and part man to destroy evil and end religious persecution and calamity on earth, thereby restoring Dharma. In the Hindu religion, Narasimha is the fourth avatar of Lord Vishnu, the preserver god in the Hindu 'Trimurti' (Trinity), who appeared in ancient times to save the world from an arrogant demon figure. Narasimha or Nrusimha became the most popular god of the people of Odisha in the early medieval period. After the visit of various Vaishnava preachers to Odisha and establishment of different mathas, worship of Lord Vishnu in the form of Madhava (Madhavananda), Rama, Narasimha, Krushna, Narayana, Varaha, etc. in Eastern Odisha has been wide spread. Vaishnavism had deeply influenced the religious life of the people of Odisha. Hindu mythology says that Narasimha's half-lion, half-man appearance allowed him to circumvent the blessing received by the demon king Hiranyakashipu that he could not be killed by any human and animal. Lord Narasimha was neither fully animal nor fully human, he was able to slay the demon Hiranyakashipu and save the world. Images of Narasimha in different forms noticed in Eastern Odisha are very interesting study for scholars, antiquarians, archaeologists as well as art historians from both the religious and iconographical points of view. The aim of this article is to focus on iconographic features of twenty-three Narasimha images as surveyed by the present author from the different Hindu temples of Eastern Odisha along with their religious significance. Both the primary and secondary sources are critically examined and interpreted as per the methodological process for the writing of this article.

INTRODUCTION

Generally, it is conceived that temple is an abode of Hindu gods and goddesses. In the Hindu religion, Narasimha is the fourth avatarar of Lord Vishnu, the preserver god in the Hindu 'Trimurti' (Trinity), who showed up in old occasions to save the world from a haughty devil figure. As indicated by Hindu folklore, Narasimha's half-lion, half-man appearance permitted him to dodge the gift got by the evil presence god Hiranyakashipu that he was unable to be killed by any human and creature. The worship of Lord Vishnu is especially famous among the Hindus in India just as Odisha. Narasimha, the part-lion, part-man god is viewed as one of the ten symbols or manifestations of Lord Vishnu. The word Narasimha comprises of two words viz "nara" which means man and "simha" which implies lion. Together the term signifies "man-lion", alluding to a blended animal symbol of Lord Vishnu, one who embodies as part lion and part man to obliterate wickedness and end strict abuse and catastrophe on earth, in this way re-establishing Dharma (Williams, 2008, p. 223). Narasimha is referred to essentially as the "Incomparable Protector" who uncommonly shields and shields his fans from evil. At the point when the evil sways reality, Lord Vishnu takes various manifestations to overwhelm the malevolence and salvage the holy people and honest. The Hindus have faith in the ten manifestations /avatarars of Lord Vishnu. They are like Matsya, Kurma, Varaha, Narasimha, Vamana, Parshurama, Rama, Balarama, Krushna, Buddha and in current period concentrate on another avatarar for example Kalki i.e., Jagannatha (Gopinatha Rao, 1914, pp.119-123). Ruler Narasimha was neither completely creature nor completely human, he had the option to kill the evil presence Hiranyakashipu and save the world. He is otherwise called Narasingh, Narasingha, Nrusingha, Narasimha, Narasimhanatha and Narasinghar in various nearby dialects. Narasimha or Nrusimha turned into the most mainstream divine force of people of Odisha in the early archaic period. After the visit of different Vaishnava ministers to Odisha and foundation of various mathas, worship of Lord Vishnu as Madhava (Madhavananda), Rama, Narasimha, Krushna, Narayana, Varaha, and so on in the Prachi Valley has been widespread. Vaishnavism had profoundly impacted the strict existence of people of Odisha. Images of Narasimha in various structures saw in Eastern Odisha are fascinating examination for researchers, savants, archaeologists just as workmanship history specialists from both the strict and iconographical points of view. As a decent number of fine Narasimha images are accessible in Eastern Odisha and these require appropriate investigation by researchers. Hence, the present article attempts to highlight the detailed iconographic features of twenty-three Narasimha images from the different Hindu temples of Eastern Odisha along with their religious significance.

METHODOLOGY

Both the primary and secondary sources have been used in the writing of the present piece of research work. The primary data have been collected from original texts, Gazetteers, literatures, inscriptions, reports, practical observations, taking photographs, hearsay accounts of respondents through the interview methods during the period of experimental field survey made by the present author. The field survey had been undertaken for the collection of data with regard to the iconographic features of the twenty-three Narasimha images of Eastern Odisha. For the collection of primary data for the present article, the

practical observation method has been adopted by the present author. The data collected from both the primary and secondary sources are critically examined and interpreted as per the methodological process.

DISCUSSION AND RESULT ANALYSIS

Narasimha Worship in Eastern Odisha

Historically, the beginning of Narasimha worship can be followed to lion worship in antiquated India. The Rig Veda contains a hymn, which depicts Vishnu was a wild monster, horrendous, mountain roaming (The Rigveda Mandala 1 Hymn 154). Prominent antiquarians like A. Eschmann and numerous others accept that Narasimha more likely than not advanced from a lion divinity adored by tribals in Telengana and Andhra Pradesh. Narasimha worship was discovered to be won in the coastal belt of Odisha during the tenth - eleventh century AD as an old/most punctual image of Narasimha of that period safeguarded in the extra place of worship (Lakshmi-Narasimha) of the Amareshvara Shiva temple complex of Amareswar. In this association, Hansanath Sahu is of the view that Narasimha worship was at first beginning in the Prachi valley during the Somavamsi time frame by basing the image of Lakshmi-Narasimha accessible in the Amareshvar temple complex. Truly, Narasimha worship was pervasive in Eastern Odisha during the middle age time frame especially in the tenth eleventh century A.D. and it turned out to be more main stream during the Ganga rule in Odisha. Indeed, the name Narasimha was brought into the world by four Ganga rulers of Odisha (Pradhan, 2012, p.128).

Iconography Of Narasimha Image:

Narasimha iconography shows him with a human middle and lower body with a lion face and paws, commonly with an evil presence Hiranyakashshipu in his lap whom he is currently killing (Kalidos, 1987, Vol.37, pp.283-296). The devil is incredible sibling of abhorrent Hiranyaksha who had been recently killed by Vishnu, who despised Vishnu for killing his sibling (Dalal, 2010, p.148). Narasimha is constantly displayed with a lion face with tore fingers melded with a human body. Some of the time he is emerging from a column implying that he is all over the place, in all things, in everybody (Kalidos, 1987, pp.283-296). Considering the heavenly meaning of God Narasimha, Pratapditya Pal comments that Narasimha is a huge notorious image of imaginative obstruction, trusts against chances, triumph against oppression and annihilation of wickedness, yet in addition one's internal evil of body, discourse and mind (Pal, 1986, pp. 42-43). The primary accentuation of his portrayals is frequently positioned upon his force, dauntlessness and autonomy. In certain portrayals Narasimha is savage, with three huge swelling eyes, a vast mouth with teeth exposed, his mane weighty, his tail excoriated upon the ground, and his sharp paws removed. In different portrayals he is quieter, situated or standing calmly among his consorts and giving yogic indications. Regularly, his legs are crossed in the lotus position, held there by a reflection band or yoga-patta, as though he is occupied with profound examination. These sorts of portrayals are delegated Yoga-Narasimha. Now and again, he is portrayed with partner, like Lakshmi. In his more savage structures, he is shown conveying the killed Hiranyakashipu

(evil presence) on his lap. His tone is generally dazzling yellow. He is most normally portrayed with four arms, however can likewise have two and eight arms. He conveys an assortment of weapons and images related with Vishnu like the club (an image of information), a wheel, a conch, a plate and a hatchet relying upon the quantity of arms portrayed. One free hand is regularly held in the *abhaya mudra*, an image of courage. Behind his head there regularly raises a seven-headed snake, addressing the inestimable snake Shesha whereupon he is said to rest. T.A. Gopinatha Rao has separated the images of Narasimha into three sorts in particular, the Sthauna-Narasimha, Girija-Narasimha and Yanaka Narasimha (Gopinatha Rao, 1914, pp.145-154). The origination fundamental the name Sthauna-Narasimha is that the lion for this situation emerges from the column (Ugra) and this Sthauna-Narasimha image is four furnished situated images, then again, the origination basic the name Girija-Narasimha is that the lion emerges from mountain caves (Yoga) with padmasana in the Utkutikasana pose (Gopinatha Rao, 1914, pp 148-154). The third assortment of Narasimha is known as the Yanaka Narasimha. In this viewpoint, Narasimha ought to be situated upon the shoulder of the Garuda or upon the folds of *Adishesha* with five hooded overhangs held like an umbrella (Gopinatha Rao, 1914, p. 154). At the point when Lakshmi is on the left lap the image is called Lakshmi-Narasimha. The image of deity (Narasimha) sitting in *Utkutikasana* with *Yogapatta* and Lakshmi on the left lap is normal and mainstream in Eastern Odisha.

Twenty-Three Narasimha Images of Eastern Odisha

In Eastern Odisha, a good number of Narasimha images are found to be worshipped as *parsvadevatas* in some Vaishnavite temples, in some places as presiding deity and in a few sites as loose sculptures found in Shaiva temples. The sites /spots of the surveyed twenty-three Narasimha images from the different Hindu temples of Eastern Odisha are 1. Mangala temple of Kakatpur, 2. Madhavananda temple at Madhava, 3. Akhandalesvar temple at Prataprudrapur, 4. Madhava Temple at Mudgala, 5. Narayan temple of Vishnupur, 6. Varaha-Narasimha Temple at Adaspur, 7. Lakshmi-Narasimha temple at Nuapatna, 8. Amaresvara temple of Amaresvara, 9. Lakshmi-Narasimha Temple at Kenduvilva-Deuli, 10. Dadhivamana temple at Kuanrpur, 11. Narasimhanatha temple at Paribasudeipur, 12. Gopinatha temple at Varahipur, 13. Madhavananda temple at Narasinghpurhat, 14. Madhavananda temple at Balara, 15. Patita Pavana temple at Ottarasasana and 16. Madhavananda temple at Pahanga. The detailed iconographic features of the Narasimha images noticed in the above Hindu temples / shrines of Eastern Odisha are briefly discussed below.

Two Narasimha Images of Mangala Temple of Kakatpur

The temple of Goddess Mangala is one of the significant Shakta altars of the Prachi Valley in Odisha. It is arranged at Kakatpur, which precisely situated on the left bank of the holy Prachi stream, around 50 kms toward the north-east of the Jagannatha temple of Puri. This temple is likewise 22 kms from Nimapara on the Nimapara-Astharanga road (Mohapatra, 2009, p.268). Two Narasimha images are discovered protected in an advanced level rooftop shed, which firmly joined with the southern side *bada* mass of the *jagamohana* of the Mangala

temple of Kakatpur.

Narasimha:

The four equipped image of Narasimha is cut in standing stance on the platform. The right leg of God is on the platform while the left leg is on the prostrate body of a human figure. He holds *chakra* in upper right hand and *shankha* in upper left hand. The lower two hands of God are locked in to take out the insides of Hiranya Kashyapa, the evil presence. The blossom emblem is cut on both side top corners of the section. The image Narasimha is made of chlorite stone. It estimates 1 foot in width and 1 foot 9 crawls in stature separately (Mohapatra, 2017, p.462).

Narasimha:

The four equipped image of Narasimha is cut in standing stance right this minute petalled lotus platform. He holds *chakra* in upper right hand and gada in upper left hand. The lower two hands of the god are locked in to take out the guts of Hiranya Kashyapa, the evil spirit. A small female figure is cut on the right of the chunk. Bloom emblem is cut on both side top corners of the section. The posterior of the head of God is embellished with stretched *prabhamandala*. The image Narasimha is made of chlorite stone. It estimates 1 foot 11 crawls in tallness and 1-foot ½ inch in width individually (Mohapatra, 2017, p.463). Based on the iconographical features, T.E. Donaldson has alluded to that the over two Vainavite images of the shed can be dated to the previous temple, which was built during the Ganga time frame (Donaldson, 2000, pp.160-161). It is known from the sculptural features that these two safeguarded images of the shed were perhaps made in the Ganga time frame when the first temple was made-up.



Two Narasimha Images of Madhavananda Temple of Madhava

Two Narasimha images are found in the temple of Lord Madhavananda, which is situated at the village of Madhava in the Niali Block of the Cuttack district. The temple Lord Madhavananda is arranged around 8 kms from the Niali Bazar on the eastern bank of the stream Prachi (Ray, ed. 1975, p.12). The focal specialties of the three sides of the *bada* of *vimana* of the Madhavananda temple are housed with the *parshvadevata* images of Varaha, Narasimha and Trivikrama. Narasimha is the *parshvadevata* of the western side. The four gave image of Narasimha is discovered portrayed in standing stance. The upper right hand holds *chakra* and the upper left hand shows *shankha*. The lower two hands are locked in to take out the insides of Hiranyakashipu, the evil presence. There is no Garuda figure in the platform of the piece. The image Narasimha is likewise put with present day concrete. As respects to the *parshvadevatas* of the primary deula, G.S. Das has referenced that these images seem, by all accounts, to be of ongoing workmanship and likely more established images of these gods were initially positioned there which are missing as of now (Das, 1958, p.19).

Most likely, the first image of Narasimha was dissolved ordinarily and the previous Narasimha image has been supplanted by the present *parshvadevata* image having a place with the 20th century. There is a different confined stone chunk containing a image of Narasimha saved close to the southern side limit mass of the temple complex of Madhavananda. The neighbourhood individuals say that this image (Narasimha) was the first *parshvadevata* of the Madhava temple of that site. Here one of the senior researchers like Hansanatha Sahu is of the view that "this messed up Narasimha image was once protected from the water of stream Prachi close to the Madhava town. From there on, the image has been safeguarded in the temple complex". The four gave image of Narasimha is cut in standing stance as soon as possible petalled lotus platform. A female orderly figure is portrayed on the left of the piece. The four hands of Narasimha are totally parted from the elbow partitions. The rear of the top of the divinity is embellished with prolonged diadem or *prabhamandala*. Apsara figures holding laurels and chamaras are portrayed on both side top corners of the chunk. Hiranyakashipu, the evil spirit is kept on the left upraised knee of the divinity. Here the divinity Narasimha is portrayed in ugra act. The image Narasimha estimates 4 feet 6 creeps in tallness and 2 feet 3 crawls in width. The image Narasimha is made of chlorite stone. The iconographic features of the Narasimha image show the early Ganga specialty of Odisha.

Lakshmi-Narasimha Image of Akhandalesvara Temple of Prataprudrapur

The temple of Akhandaleshvara is one of the significant Shaiva landmarks of the Prachi Valley in Odisha. It is arranged at the village Prataprudrapur under the Baliana Police Station of the Khurda locale. According to the neighbourhood custom, the village Prataprudrapur was set up by Gajapati Prataprudra Deva of Puri. The site of the temple is in the nearby district of Kendulisasana. The temple is situated about a distance of 3 kms from Adaspur Bazar. This temple is a remodelled temple of that district and it's anything but an ensured landmark under the Odisha State Archeology Department, Bhubaneswar. The southern side internal divider specialty of the *jagamohana* is housed with the image of Lakshmi-Narasimha. The four gave image of Narasimha is cut in *ardhaparyanka* present as soon as possible petalled lotus platform. Here the Garuda figure isn't discovered cut in the platform of the chunk. The upper two hands of divinity are parted from the elbow parcels and the lower two hands lie on the knees of the two sides. A little image of goddess Lakshmi has been introduced on the left lap of Narasimha. Subsequently the god is said as Lakshmi-Narasimha. Minor figures of Brahma and Shiva are cut on either side base of the platform. The rear of the head of divinity is finished with extended *prabhamandala*. Underneath the *prabhamandala* is cut with trefoil curve; makara heads at the base and the kirtimukha theme at the summit. Apsara figure holding festoon is portrayed on both side top corners of the section. The image Narasimha estimates 1 foot 6 crawls in stature and 11 creeps in width individually (Mohapatra, 2017, p.201). The image Narasimha is made of chlorite stone.

Narasimha Image of Madhava Temple of Mudgala

The temple of Mudgala-Madhava (Nila-Madhava) is arranged at the village

Mudgala in the Astharanga Block of the Puri region. This temple is situated a good way off of around 5 kms. from Jiunti, on a bifurcation away from the Kakatpur-Astharanga street (Donaldson, 1985/86, Vol. II, p. 692 and Ray, ed. 1975. p.23). The focal specialties of the three sides of the *bada* of *vimana* are housed with the *parshvadevata* images of Varaha, Narasimha and Trivikrama. Narasimha is the *parshvadevata* of the western side. The four gave image of Narasimha is cut in standing stance right this minute petalled lotus platform. The base piece of the platform is beautified with scroll work. The upper right hand of God is parted from the elbow parcel. The lower two hands of divinity are locked in to take out the guts of Hiranyakashipu, the evil presence. Garuda figure isn't found at the foundation of the platform. Figures of Shridevi and Bhudevi are cut on one or the other side of the divinity. The divinity Narasimha wears a wooden wreath in his body. The head of gada is portrayed on the upper piece of the chunk. Flying apsara figure is finely cut on both side top corners of the piece. The posterior of the head of God is finished with prolonged *prabhamandala*. The image Narasimha is made of chlorite stone. It estimates 2 feet 9 crawls in tallness and 1 foot 4½ creeps in width individually. The iconographic features of Narasimha image of the site show the Odishan old style specialty of the cutting-edge time frame. Most presumably, the Narasimha image isn't the first side divinity of the temple.

Two Narasimha Images of Narayana Temple of Vishnupur

The temple of Narayana is one of the Vaishnava shrines of the Eastern Odisha. It is situated at the village Vishnupur in the Nimapara Block of the Puri district. This temple is arranged about 1½ km from Nimapara town (Mohapatra, 2011, pp.352-353). The temple is underlying the cutting-edge period. The focal specialties of the three sides of the *bada* of *vimana* are housed with the *parshvadevata* images of Trivikrama, Narasimha and Varaha. The four furnished image of Narasimha is cut in standing stance on the platform. Shridevi and Bhudevi figures are flanked on one or the other side of the god. He holds *chakra* in upper right hand and *shankha* in upper left hand. The lower two hands are locked in to take out the insides of Hiranya Kashyapu, the devil. Flying apsara figure is cut on both side top corners of the piece. The image Narasimha is made of Baulamala pathara. It's anything but another image of the 20th century. The image Narasimha estimates 1 foot 2 crawls in width and 2 feet 1 inch in stature separately (Mohapatra.2011, p.353). There is a different stone section containing a image of Narasimha discovered safeguarded in the upper east corner of the sanctum. Most likely, the image Narasimha is the first side god of the temple. The four equipped image of Narasimha is cut in standing stance pronto petalled lotus platform. Shridevi and Bhudevi figures are flanked on one or the other side of the divinity. He holds gada in upper left hand and the upper right hand is broken. The lower two hands of God are locked in to take out the guts of Hiranya Kashyapa, the evil presence (Mohapatra, 2011, p.355). The rear of the head of divinity is enlivened with trefoil makara headed curve delegated by the kirtimukha theme. Apsara



figure holding laurel is portrayed on both side top corners of the section. The image Narasimha is made of sand stone. The chunk of divinity estimates 1 foot 2 crawls in width and 2 feet 3½ creeps in tallness separately (Mohapatra, 2011, p.355). The creative features of the Narasimha image propose the Odishan specialty of the late Ganga period.

Narasimha Image of Varaha-Narasimha Temple of Adaspur

The temple of Varaha-Narasimha is one of the old Vaishnava sanctums of the Prachi Valley in the waterfront belt of Odisha. It is arranged around 37 kms from Bhubaneswar on the eastern bank of the Prachi stream (Ray, ed. 1975, p.7). The temple is situated at the village Adaspur in the Kantapara Block of the Cuttack region. This temple is based on the remnants of the earlier Vishnu temple, which was annihilated naturally. This temple is a great proof for the Varaha-Narasimha worship in the eastern part of Odisha. The sanctum of the temple safeguards the images of Varaha and Narasimha as the managing divinities.



Here both the images are together adored as Varaha-Narasimha. These two divinities are introduced on the *simhasana* of 2 feet high. The four equipped image of Narasimha is found venerated as the directing divinity of the temple. This is a temple whose directing gods are both Varaha and Narasimha. It's anything but a particular consecrated spot of the Eastern Odisha. The four outfitted image of Narasimha is cut in standing stance pronto petalled lotus platform. Garuda, the traditional mount of the divinity is cut on the front side of the platform. Humble figures of Shridevi and Bhudevi are flanked on one or the other side of the piece. The rear of the head of God is finished with trefoil makara headed curve delegated by the kirtimukha theme. He shows *chakra* in upper right hand and *gada* in upper left hand. The lower two hands of the god are locked in to take out the guts of Hiranyakashipu, the devil. Here the god is portrayed in ugra pose. Flying apsara figure is cut on both side top corners of the piece. The image Narasimha estimates 4 feet 1 inch in tallness and 1 foot 11 crawls in width individually (Mohapatra, 2011, Vol. XIX, p.18). It is made of chlorite stone. Noticing the directing gods, T.E. Donaldson comments that these images are the standard iconography of the thirteenth century A.D. (Donaldson, 1985/86, Vol. II, Leiden, p.690). Iconographical features of the Narasimha image demonstrate the creative practice of the Ganga time frame. A messed-up image of Narasimha cut in ugra pose is seen in the *jagamohana* of the Varaha-Narasimha temple.

Lakshmi-Narasimha Image of Lakshmi-Narasimha Temple of Nuapatna

The temple of Lakshmi-Narasimha is situated, around 54 kms from Bhubaneswar on the Nakhara-Madhava street close to the southern bank of the stream Prachi, at the village Nuapatna in the Nimapara Block of the Puri locale (Ray, 1975. p.16). The sanctum of the temple safeguards the image of Lakshmi-Narasimha as the managing divinity. The four outfitted image of Narasimha is cut situated with legs crossed and held set up by a fancy *yogapatta*. He is portrayed on the lotus petalled platform. The upper two hands of the god lay on

his both the raised knees. The back right hand of the divinity holds *chakra* while the back left hand has *shankha* separately. He is luxuriously ornamented and his tongue projects from his mouth. The posterior of the head of God is adorned with prolonged *prabhamandala*. The foundation of the section is finished with trefoil curve; makara figures at the base and the kirtimukha theme at the summit. The makara figures of the two sides of the trefoiled curve are mounted by modest human figures with collapsed hands. Flying two or three figures holding chamara and laurel are portrayed on both side top corners of the piece. The lower a piece of the platform is enlivened with twofold petalled lotus plans. The focal point of the lower a piece of the platform is improved with mounted elephant, the ordinary vahana of goddess Lakshmi. Garuda, the regular mount of divinity (Narasimha) is additionally discovered portrayed on the right of the platform. Figures of aficionados in collapsed hands are additionally cut on the left of the base piece of the platform. The image Lakshmi-Narasimha is made of dark chlorite stone. The little image of goddess Lakshmi is portrayed in situated stance on the left lap of Narasimha. The left hand of goddess Lakshmi holds the tail of a lotus bloom. The image Lakshmi-Narasimha estimates 3 feet 2½ crawls in tallness and 1 foot 8 creeps in width individually. Noticing the iconography of the Lakshmi-Narasimha, P.K. Beam thinks that the image bears similarity to that of the Lakshmi-Narasimha adored inside the Lingaraja temple compound (Ray, 1975. p.16). The managing divinity is introduced on the *simhasana* of 1½ feet high. As indicated by K.S. Behera and T.E. Donaldson the image Lakshmi-Narasimha might be dated late thirteenth or mid fourteenth century A.D. (Behera, and Donaldson, 1998, pp.135-136). The posterior of the piece of divinity is finished with curve, which is upheld by planned column on each side. Iconographical features of the managing god demonstrate that the image has a place with the Odishan art of the Ganga time frame.

Two Narasimha Images of Amareshvara Temple of Amaresvara

The Amareshvara temple is one of the old Shaiva landmarks of the beach front belt of Odisha. This temple is situated on the right bank of the waterway Prachi a good way off of 60 kms. from Bhubaneswar (Ray, 1975. p.16). It is likewise around 3 kms from Charichhak on the left half of Nimapara-Astaranga street. It's anything but a remodelled temple (Pl.No.8). The neighbourhood individuals say that the temple was in run down condition and it was revamped by the State Archaeology Department, Bhubaneswar in 1970's. Inward dividers of the *jagamohana* are totally plain. There are three old stone figures saved inside the *jagamohana* corridor. They are Vishnu (Madhava), Narasimha and Lakshmi-Narasimha.

A. Narasimha:

The four gave image of Narasimha is cut in standing stance on the plain platform. The upper two hands are parted from the elbow parcel while the lower two hands are locked in to take out the guts of Hiranya Kashyap, the evil presence. Minute figures of Shridevi and Bhudevi are portrayed on one or the other side of the divinity. The posterior of the head of divinity is finished with stretched *prabhamandala*. The left side upper corner of the section of God is cut with bloom emblem, which is somewhat dissolved. The image Narasimha

is made of sand stone. Garuda figure isn't discovered cut on the platform. The image Narasimha estimates 2 feet 4 crawls in tallness and 1 foot 3 creeps in width (Mohapatra, 2017, p.92).

B. Lakshmi-Narasimha:

The four gave image of Narasimha is cut in *vajraparyanka* present at once petalled lotus platform. Garuda figure is discovered portrayed on the left of the platform and the right of the platform is cut with two female figures in bowing stance with *añjalimudra*. Modest figures of three headed Brahma and Shiva are flanked on one or the other side of Narasimha. He holds *chakra* in upper right hand and *shankha* in upper left hand. The lower two hands of God lie on his particular knees. Here the divinity is cut in *dhyana* present. A minor image of Lakshmi is cut situated stance on the left lap of Narasimha. The rear of the head of divinity is adorned with trefoil *makara* headed curve delegated by the *kirtimukha* theme. The flying *apsara* figure is portrayed on both side top corners of the chunk. The image Lakshmi-Narasimha is made of chlorite stone. It measures 1 foot 11 crawls in stature and 1 foot in width (Mohapatra, 2017, p.92). Noticing this image, R.P. Mohapatra thinks that the image of Lakshmi-Narasimha addresses the traditional features of the Ganga time frame (Mohapatra, Vol.1, 1986, p.29). Truly, this (Lakshmi-Narasimha) image was being adored in an isolated altar on the northern side of the *vimana*. At the hour of review, the remodel work of that holy place was being carried on by the State Archaeology Department, Bhubaneswar. So, this image has been briefly kept here for public worship.

Two Narasimha Images of Lakshmi-Narasimha Temple of Kenduli

The temple of Lakshmi-Narasimha is arranged at the village of Kenduli under the Balipatna Police Station of the Khurda district of Odisha. The spot of Kenduli was before a fortification of Brahminical type of love (Mohapatra, 1986, Vol.I, pp.126-127). The Lingaraja temple engraving referenced before vouches for the presence of Jayadeva in Odisha in 1163 A.D. (Rajguru, 1960, Vol.III, p.294). One of the senior researchers has referenced that lord Narasimha Deva IV had fabricated the Narasimha temple in memory of the holy person writer Jayadeva (Mahapatra, 1997, pp. 14-15). Presently, the managing divinity (Lakshmi-Narasimha) of the temple is being considered as the fundamental god of the Kenduli town. As indicated by custom, the love of Narasimha was well known in Odisha during the Ganga rule. So, this temple had probably been a place with the Ganga time frame. A copper plate has been saved from the close by tank of that village and it has been saved in the Trimali Matha of Puri (Panda, 1969, pp. 168-169). S. N. Rajguru has recognized that the copper plate was given by Narasimha Deva-IV on his 8thAnka 1305 Shakada for example relating to 1383 A.D. (Rajguru, S.N. (April; 1956): "The Kenduli copper plate award of Narasimha Deva-IV of Shaka 1305", in Vol.V; No.1, pp.1-100 and Mahapatra, 1997, pp.14-15). This copper plate gives data about the village Kenduli; however, it doesn't furnish bona fide data as to the developer of the Lakshmi-Narasimha temple. The sanctum of the temple saves the image of Lakshmi-Narasimha as the managing god. The four equipped image of Narasimha is cut in *dhyanasana* present pronto petalled lotus platform. Garuda,

the customary mount of God is portrayed on the right of the base piece of the platform. The left side base piece of the platform is embellished with female aficionados portrayed in stooping stance. Figures of Shridevi and Bhudevi are flanked on one or the other side of the god. He holds *chakra* in upper right hand and *shankha* in upper left hand. The lower two hands lie on his knees. A humble image of Goddess Lakshmi is introduced on the left lap of Narasimha. Consequently, the managing god is said by lovers as Lakshmi-Narasimha. The rear of the head of managing God is enriched with trefoil curve; makara heads at the base and the kirtimukha theme at the zenith. The foundation of the head of divinity is likewise enhanced with lengthened *prabhamandala*. Apsara figure holding wreath is portrayed on both side top corners of the piece. The image of directing divinity estimates 3 feet 1½ creeps in stature and 1 foot 7 crawls in width individually (Mohapatra, 2010, pp. 135-136). It is made of chlorite stone. The managing god is introduced on the *simhasana* of 1½ feet high. Noticing the directing divinity, R.P.



Mohapatra says that the Lakshmi-Narasimha image however addresses ordinary features yet gives off an impression of being of later workmanship (Mohapatra, 1986, Vol.I, p.127). Iconographical features of the Lakshmi-Narasimha image demonstrate the creative practice of the late Ganga period. Other than the presiding deity, there is another image of Narasimha likewise discovered to be venerated inside the sanctum. The four outfitted image of Narasimha is cut in standing stance immediately petalled lotus platform. Garuda, the customary mount of divinity is cut on the left of the platform. The lower a piece of the platform is enlivened with scroll work. Figures of Shridevi and Bhudevi are cut on one or the other side of the divinity. He shows *chakra* in upper right hand and *gada* in upper left hand. The lower two hands are locked in to take out the guts of Hiranyakashipu, the devil. The rear of the head of divinity is embellished with trefoil curve; makara heads at the base and the kirtimukha theme at the zenith. Apsara figure holding laurel is portrayed on both side top corners of the piece. The figure Hiranyakashipu lies on the left upraised knee of God. The image Narasimha estimates 3 feet in tallness and 1 foot 5½ creeps in width separately. It is made of chlorite stone. The iconographical features of the Narasimha image have the imaginative practice of the late Ganga period.

Narasimha Image of Dadhivamana Temple of Kuanrpur

The temple of Dadhivamana is arranged a way off of 32 kms from Bhubaneswar on the northern bank of the stream Prachi (Ray, ed. 1975, p.6). The eastern side external *bada* mass of the natamandapa of the Dadhivamana temple contains the image of Narasimha. The four equipped image of Narasimha is cut in standing stance immediately sectional platform. The lower a piece of the platform is adorned with lotus petalled plans. There is no Garuda figure on the platform of the god. Shridevi and Bhudevi figures are flanked on one or the other side of the divinity. The upper right hand of divinity holds *chakra* while the upper left hand has *gada*. The lower two hands of the god are locked in to take out the guts of Hiranyakashipu, the evil spirit. The posterior of the head of divinity is adorned with lengthened



prabhamandala. He wears a hallowed string in his body. Flying apsara figure holding laurel is portrayed on both side top corners of the chunk. The image Narasimha estimates 2 feet 8½ crawls in tallness and 1 foot 5 creeps in width respectively (Mohapatra, and Behera, 2012, Vol. LIII, No.1&2, pp.145-146). It is made of rock stone. The image of Narasimha is conceivably one of the first *parshvadevatas* of the temple. When the *vimana* became haggard condition, then, at that point this image was potentially supplanted from its unique spot. From that point, this image has been housed in the external divider specialty of the natamandapa. Iconography of God Narasimha demonstrates the Odishan traditional specialty of the Suryavamsi time frame.

Narasimhanatha Image of Narasimhanatha Temple of Paribasudeipur

The temple of Narasimhanatha is situated at the village Paribasudeipur in the Baliantha Block of the Khurda region. This temple is arranged around 12 kms from the Hansapala chhak of the National Highway No. 5 and 1 km from the Prachi river. The temple is a remodelled hallowed place of that district. The sanctum of the temple protects the image of Narasimha (Narasimhanatha) as the directing divinity. The four furnished images of Narasimhanatha are cut in standing stance immediately petalled lotus platform. The lower some portion of the platform is finished with scroll work. He shows *chakra* in upper right hand and *shankha* in upper left hand. The lower two hands of the divinity are locked in to takeout the insides of Hiranyakashipu, the evil presence. He wears a vanamala in his body. Figures of Shridevi and Bhudevi are flanked on one or the other side of the divinity. The posterior of the head of God is brightened with trefoil curve delegated by the blossom emblem. Flying apsara figure holding festoon is portrayed on both side top corners of the section. The image Narasimha is made of chlorite stone. The chunk of divinity estimates 1 foot 6 crawls in width and 3 feet in tallness. Iconographical features of the Narasimha image show the Odishan traditional specialty of the post Ganga period.



Narasimha Image of Gopinath Temple of Varahipur

The temple of Narasimhanatha is situated at the village Paribasudeipur in the Baliantha Block of the Khurda district. This temple is arranged around 12 kms from the Hansapala chhak of the National Highway No. 5 and 1 km from the Prachi river. The temple is a revamped place of worship of that territory. The sanctum of the temple safeguards the image of Narasimha (Narasimhanatha) as the managing god. The four equipped images of Narasimhanatha are cut in standing stance right this minute petalled lotus platform. The lower a piece of the platform is adorned with scroll work. He shows *chakra* in upper right hand and *shankha* in upper left hand. The lower two hands of the god are locked in to takeout the insides of Hiranyakashipu, the evil spirit. He wears a vanamala in his body. Figures of Shridevi and Bhudevi are flanked on one or the other side of the divinity. The rear of the head of divinity is finished with trefoil curve delegated by the bloom emblem. Flying apsara figure holding wreath is portrayed on both side top corners of the chunk. The image Narasimha is made

of chlorite stone. The piece of divinity estimates 1 foot 6 creeps in width and 3 feet in stature. Iconographical features of the Narasimha image show the Odishan traditional specialty of the post Ganga period.

Two Narasimha Images of Madhavananda Temple of Narasinghpurhat

The temple of Madhavananda is situated at the village Narasinghpurhat in the Gop Block of the Puri region. This temple is arranged around 8 kms from Kakatpur and 1½ km from Nauhat (Mohapatra, 2011, p.374). The focal specialties of the three sides of the *bada* of *vimana* of Madhavananda temple are housed with the *parshvadevata* images of Trivikrama, Narasimha and Trivikrama. Narasimha is the *parshvadevata* of the western side. The four outfitted image of Narasimha is cut in standing stance pronto petalled lotus platform. He holds gada in upper left hand, the upper right hand is parted from the elbow parcel and the lower two hands are locked in to take out the insides of Hiranyakashipu, the evil presence (Mohapatra, 2011, p.375). Here the figure Hiranyakashipu is totally absent. The divinity (Narasimha) wears a festoon of wooden blossoms in his body. Garuda, the mount of God isn't discovered portrayed on the platform. Bloom emblem is cut on both side top corners of the chunk. The image Narasimha is made of rock stone. The piece of divinity estimates 1 foot 3 creeps in width and 2 feet 8 crawls in tallness individually (Mohapatra, and Meher, 2013, Vol. XXXIV, pp.48-49). There is a sandhithala raised between the *vimana* and the *jagamohana* of the temple. The sandhithala divider specialty of the southern side contains the stone image of Lord Narasimha. The four equipped image of Narasimha is cut in standing stance on the platform. The right leg of divinity is set up on the platform while the left leg trodes the body of an asura. The upper two hands of the god show gada and *chakra* while the lower two hands are locked in to take out the guts of Hiranyakashipu. The image Narasimha is made of chlorite stone and it contains the features of the Odishan old style specialty of the late archaic period. The section of divinity estimates 8 creeps in width and 1 foot 3½ crawls in stature individually (Mohapatra, 2011, p.376).

Two Narasimha Images of Madhavananda Temple of Balara

The temple of Madhavananda is situated at the village Balara in the Kakatpur Block of the Puri district. The focal specialties of the three sides of the *bada* of *vimana* are housed with the *parshvadevata* images of Trivikrama, Narasimha and Varaha. Narasimha is the *parshvadevata* of the western side. The four outfitted image of Narasimha is cut in standing stance immediately petalled lotus platform. Garuda, the regular mount of the god is seen on the right of the platform. He shows *chakra* in upper right hand and *shankha* in upper left hand. The lower two hands of the divinity are locked in to take out the insides of Hiranyakashipu, the devil. The image Narasimha is made of chlorite stone. It estimates 1 foot 3 creeps in tallness and 8½ crawls in width (Mohapatra, 2017, p.390). The image Narasimha is made in the early piece of the twentieth century as said by the locals. Another image of Narasimha is housed at the focal specialty of the northern side *bada* mass of the *jagamohana* of the Madhavananda temple. The four outfitted image of Narasimha is cut in standing stance right this minute petalled lotus platform. The upper right hand holds

chakra and the upper left hand is broken. The lower two hands of the god are locked in to take out the insides of Hiranyakashipu, the evil spirit. The image Narasimha is made of chlorite stone of the advanced period. It estimates 9½ creeps in width and 1 foot 7 crawls in tallness separately (Mohapatra, 2017, p.391). Iconographic features of this image show the Odishan traditional art of present-day time frame.

Narasimha Image of Patita Pavana Temple of Ottarasasana

The temple of Patita Pavana is situated at the village Ottarasasana in the Gop Block of the Puri region. This temple is arranged around 5 kms from Nuahat and 6 kms from the Prachi stream. The focal specialties of the three sides of the *bada* of *vimana* are housed with the *parshvadevata* images of Narasimha, Vamana and Varaha. Narasimha is the *parshvadevata* of the northern side. The four furnished image of Narasimha is cut in standing stance immediately petalled lotus platform. Every one of the four hands of God are totally parted from the arm divides. Here the divinity is savage structure and it is portrayed in the stance of tearing the core of Hiranyakashipu. Shridevi and Bhudevi figures are flanked on one or the other side of the divinity. The posterior of the top of the divinity is enriched with makara headed curve delegated by the kirtimukha theme. Flying apsara figure is portrayed on both side top corners of the piece. The image Narasimha is made of rock stone. It estimates 1 foot 2½ crawls in width and 2 feet 4 creeps in stature individually (Mohapatra, 2017, p.383). Iconographic features of the Narasimha image contain the features of the Odishan art of the advanced period.

Narasimha Image of Madhavananda Temple of Pahanga

The temple of Madhavananda is situated at the village Pahanga in the Niali Block of the Cuttack region. This temple is arranged around 10 kms from Niali and 8 kms from the Prachi waterway (Mohapatra, 2017, p.376). The temple is a cutting-edge hallowed place of that territory. The focal specialties of the three sides of the *bada* of *vimana* are housed with the *parshvadevata* images of Narasimha, Vamana and Varaha. Narasimha is the *parshvadevata* of the southern side. The four outfitted image of Narasimha is cut in standing stance at once sectional platform, which is beautified with lotus petalled plans. He holds *chakra* in upper right hand and *shankha* in upper left hand. The lower two hands of the god are locked in to take out the insides of Hiranyakashipu. The image Narasimha is made of Baulamala stone. The chunk of divinity estimates 8 crawls in width and 1-foot ½ inch in tallness separately (Mohapatra, 2017, p.377). This image contains the imaginative features of the 20th century. The old *parshvadevata* image of Narasimha was broken and dissolved naturally. So, the first side god has been supplanted by the current image.

CONCLUSION

Thus, we can conclude from the above discussion that the sculptural features of the two preserved Narasimha images of the shed of the Mangala temple of Kakatpur represent the Odishan classical art of the Ganga period. Albeit the first Narasimha image of Madhavananda temple of Madhava village is not found in the western side focal specialty, yet the disengaged broken image of Narasimha

protected in the southern side limit mass of the temple complex might be the first Narasimha image of the Madhavananda temple of the site. The image of Lakshmi-Narasimha of Amareshvara addresses the customary features of the Odissan specialty of the Ganga time frame. The Varaha-Narasimha temple of Adaspur is a one-of-a-kind landmark in the Prachi Valley of Eastern Odisha. Thus, the sanctum of the temple safeguards the images of both Varaha and Narasimha as the managing gods. Iconographical features of the Narasimha image of Adaspur demonstrate the creative custom of the Ganga time frame. The Lakshmi-Narasimha image of Nuapatna demonstrates the Odishan traditional art of the Ganga time frame. Complex ground, the image Lakshmi-Narasimha of Nuapatna is one of the model magnum opuses of Odisha. Iconography of the Lakshmi-Narasimha image of Kenduli shows the Odishan old style art of the late Ganga period. A different stone image of Narasimha saw in the upper east corner of the sanctum of Narayana temple of Vishnupur shows the features of the Odishan art of the late Ganga period. The image Narasimha of Kuanrpur is the first *parshvadevata* of the temple and its iconography recommends the Odishan classical art of the Suryavamsi time frame. Iconography of divinity Narasimha of Paribasudeipur shows the Odishan old style specialty of the post Ganga period. The Lakshmi-Narasimha image of Prataprudrapur has the imaginative features of the Odishan old style art of the Gajapati time frame. The Narasimha images of Varahipur and Narasinghpurhat show the Odishan art of the late archaic period. Then again, the Narasimha images of Balara, Ottarasasana and Pahanga have a place with the Odishan specialty of the advanced period. Narasmha images of both ugra and yoga stances are found in the eastern part of Odisha. On the basis of available of above Narasimha images, we can conceive an idea that the Narasimha worship was prevalent in Eastern Odisha during the medieval and modern periods. On the whole, from the iconographical point of view, the Narasimha images of the different temples discussed above possess a distinct place in the history of Hindu temple sculptural art of Odisha in Eastern India.

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