

## Emergence of Śaiva-Tāntrik Trend in Upper Mahanadi Valley: A Preliminary Study on Coitus Icons in Star Shaped Temples of Boudh, Odisha

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**Abstract:** This article seeks to shed light on the Śaiva-Tāntrik trends and the connotation of Coitus and affectionate imagery in the Mahanadi Valley locales of central-western part of Odisha. It first examines the development of Tāntrik practices in this region specifically. Esoteric Śaiva-Tāntrik trend developed a sophisticated way of theory that linked their practices to evolve the coitus imagery in the wall of the Saiva group of temple walls, which they claimed their practices could achieve most efficaciously. But the relation between tantric trend in Śaivaite group as well as in Śākta cult, with presence of Kama-Kala-Yantra module in this three Śaivaite temple in modern Boudh town of Mahanadi valley. This paper intends to outline the relatively little known of such coitus images as agency of the Śaiva-Tāntrik trend is which is prevailed in this locale, and how the Somavaṁśī rulers are the part of this tradition will be studied very carefully. The temple tradition, people's migration, and diffusion of ideas are reflected in this region due to Bhauma-Kara and Somavaṁśī ruler.

**Keywords:** Tāntrikism, Śaiva-Tāntrik, Erotic, Panchamakaras, Dakṣiṇāchārī, Śiddhis, Star shaped Liṅgas-Yoni-Pīṭha, Astha-Kamakala Rituals.

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## Introduction

Tāntrikism was a vital spiritual cult of India. Its enlargement and preface to Hinduism took place in or about the 5<sup>th</sup> CE (Eliade 1958:400-401).<sup>1</sup> When it comes to Tāntrikism's association with other religious cult along with Śaivaite fourfold, its place of origin also remains a long standing controversy. It is often thought to be developed in the border area of India, either in North West or the North East. Scholars generally suggest the border regions of Kāmarupa (Assam), Bengal and Odiyna (Odisha) as the original centers of Tāntrikism (Chakravarti 1963:48-49). The essential feature of Tāntrikism is the short and easier path to mokṣha or liberation. Tāntrikism points out that instead of the laborious path of asceticism, moral discipline and mortification the goal of self realization can be achieved by use

of magical and psychological aids. These comprise *mantras*, *yantras*, *maṇḍalas*, *mālās*, *kavachas* and *mudrās*. All the schools of *Tāntrikism* think that the two polar aspects of authenticity are manifested in the material world in the form of male and female. The decisive objective of all esoteric disciplines is to destroy all principles of dualism and to achieve the ultimate state of non-duality or “a return to a primordial state of non-differentiation (Eliade 1958:270).” In *Tāntrikism*, the *sādhana* to reach the vital reality consists of the union of male and female which gives ecstasy. However, the sexual union of male and female normally performed gives only provisional enjoyment. Therefore, in the *Tāntrik-sādhana*, it is transformed into a ritual. Man and woman copulate as god and goddess like Śiva and Śakti in Hinduism and Upya and Prañja in Buddhism. Thinking of himself as god and his female partner representing the goddess, the *Tāntrik* aspirant performs the sexual act. For them it’s a sacred act. In *Tāntrikism* the semen is called *Vīrja* and the fall of the semen is considered a great sin; and for checking the flow of semen or the so called *Vīrja*, the *Tāntrik-sādhaka* practices coitus reservists by taking recourse to *haṭa-yogik* or psycho-physical technique (Dasgupta 1950:158-187). *Haṭa-yogik* process of *mudrā*, *bandha*, *āsana* and *prāṇayama* are resorted to in arresting the flow of semen.

Another important aspect of *Tāntrikism* is the concept of *pañcha-makara* (Apfel-Marglin 1985:223-228),<sup>2</sup> consisting of five kinds of elements such as *madya* (wine), *māṃsa* (meat), *matsya* (fish), *mudrā* (grain) and *maithuna* (sexual intercourse). In Hindu *Tāntrikism* the fifth *makara* the *maithuna*, is accessible to the goddess as rest four. The *Tarabhakti Sudharnava Tantra* says that the fifth *makaras* or *maithuna* is not the ordinarily performed sexual act but the ritual process involving *nyāsa* and *mantras*. The entire operation is to be carried out as an offering to the goddess or Brahman in its collective female aspect (Avalon 1940:15). *Mantras* and *dhyāna* are performed by *Sādhaka* before several *Tāntrik* goddesses, for instance he himself practices the ritual of ‘sexual-union’ near the goddess for achievement of the goal. For example, according to the *Mahākāla Samhitā* (28<sup>th</sup> *Patala*, p.116), *Chhinamasta*, a fierce goddess has to be visualized, with *Ḍakinī* and *Varninī* on both sides and *Rati* and *Kāma* involved in *Viparītarata* at her feet (Chakravarti 1963:40). In Hindu *Tantras* sacrifice of semen to the deity is an important ritual. The *dakṣiṇāchārī* or right handed *Tāntrika*, offers cheese in substitute of semen and for sexual intercourse they offer a particular flower (Chakravarti 1963:40). Both among the Hindu and Buddhist *Tāntrik* sects, *maithuna* is supposed to be a ceremony and is not to be performed with any self-indulgent reason. It is not an amorous but a sacred act and is performed under controlled conditions (Eliade 1958: 266-267). The vital obligation for the act is a guru or teacher who initiates the follower into *Tāntrik-sādhana*. The *maithuna* rites are performed only after the commencement of rituals. The *Tāntrik* rites are to be reserved and concealed and are not to be accomplished explicitly. Besides *maithuna* other *makaras* for the propitiation of the theology are: *madya* or wine, *mīna* or fish, *māṃsa* or meat and *mudrā* or grain. The name *makara* is applied to a list of these five elements because all of them start with the letter ‘Ma’. The *Kaulavalinirṇaya Tantra* (IV, 20) emphasizes the value of the fifth *tattva*, viz.; by *maithuna tattva* alone the *Tāntrik-sādhaka* acquires all *siddhis*.

In the forthcoming paragraphs we will examine the spread of *Tāntrikism* with special reference to Odisha. *Tāntrikism* expand like a wild fire in all the regions of India. The *Hevajra Tantra* (I, VII, 12) of the 8<sup>th</sup> CE mentions the following *pīṭhas* (i) Jalandhara, (ii) Oḍiyāna (iii) Pūrṇagiri (iv) Kāmarūpa. D. C. Sircar, say’s that from the accounts of the *pīṭhas*, two things are obvious (Sircar 1948:15-16). First, in all the lists Kāmarūpa has a famous position. Secondly, in the North West of India, Jalandhara, Oḍiyāna, Gāndhāra and Kāśhmīr are important centers. The *Kālikā Purāṇa* substitutes with Oḍra (Odisha) (Sircar 1948:12-13). The original list of the four *pīṭhas* gradually increased to seven, then ten, then eighteen and ultimately fifty-one *pīṭhas*, perhaps indicating the spread of *Tāntrikism* to many

parts of India. The *Rudrayāmala* (Bagchi 1939:6-7), which seems to have been composed considerably earlier than 1052 CE, mentions ten holy places, including the original four centers are enlisted here; these are (i) Kāmarūpa, (ii) Jālandhara (iii) Pūrṇagiri (iv) Oḍiyāna (v) Vārānāsī, (vi) Jvalantī (vii) Māyāvātī (viii) Madhūpūrī (Mathura) (ix) Ayodhyā and Kāñchī. Out of all the above *pīṭhas*, the Odiyana *pīṭha* (discussion will be in Buddhism Section) is important and identified with Odisha. It is among the earliest four *Tāntrik-pīṭhas* as mentioned in the *Hevajra Tantra*, a Buddhist work that must have existed in its present form by the 8<sup>th</sup> CE (Sahu 1958: 142-147). Some scholars have identified the *pīṭha*, with Odra or Odisha, even though there is no unanimity at all on this controversial point. In fact, on the basis of the available literary evidence, a large section of scholars (Bagchi 1930:567)<sup>3</sup> care inclined to identify with the swat valley, in Pakistan (Sahu 1958:83).<sup>4</sup>

However, in Odisha, the *Śākta Tāntrik* cult and Buddhist *Tāntrik* cult were well established during the early medieval times. Some Buddhist inscriptions of Odisha dating back to the Bhauma-Kara period bear out that *maṇḍalas* (sacred diagrams, generally circular in shape, drawn on an altar with coloured powders), *mantras* (sacred verbal utterances) and *japas* (oral or mental repetitions, over and over again, of a *mantra* before one's own elect deity) were broadly used by the Odias of that time (Brighenti 2001:106). Such devotional practices were favoured either by the Buddhist members of the Bhauma-Kara imperial family and by their later Hindu successors, who never ceased to believe in the effectiveness of *Tāntrik* rites (Panigrahi 1985:40, 312 & 330). In regard to their bang on the ordinary people these *Tāntrik* practices, at the stage of the *sānskṛitaization* process, may have represented the connection with the ethnic religious-cultural heritage of Odisha, irrespective of whether a folk population had beforehand embraced Mahayāna Buddhism or alternatively, Brāhmanical Hinduism (Brighenti 2001:106). The *Tāntrik* notion about the *maṇḍala* appears to be intimately associated with the worship of *mātrikās* and that of *yoginī*, which during the Bhauma epoch gained an increasing popularity in Odisha. The *yantra-chakra-maṇḍala* abstraction is certainly based on a magico-mystic transfiguration of the *Tāntrik* idea. That idea has been considered as the union of the male and female principles presides over the entire cosmic manifestation. It seemingly played a fundamental role also in the consecration of *Śākta* shrines during the *Tāntrik* phase of the religious history of Odisha, *i.e.*, 8<sup>th</sup>-11<sup>th</sup> CE.

Therefore, it may be subjected as the spreading of an adoration prototype based on *maṇḍala* in Odisha, which is attested by the above mentioned Buddhist inscriptions of the Bhauma-Kara period. It was almost certainly element of a wider complex of *Tāntrik* thoughts and practices pivoted upon the idea about the spatial temperament of the *Śaktis* into the shape of a loop having the supreme as this centre. Another aspect of *Tāntrikism* is the adoration of *devas* with *mantras* and *japas* is equally important as to the comprehension of the evolution of *Śākta Tāntrikism* in Odishan in the course of that period (Brighenti 2001:106). Other *Tāntrik* practices were more tremendous in their character as much as that they were particularly associated with the *Kāpālīkas* and *Kaula* sects, during the Bhauma-Kara period. In the subsequent Somavaṁśīs epoch, figures of mundane or unremarkable *yoginīs*- very likely connected with the *Kaula* sect. This *Śākta-Tāntrik* religious milieu has acted as powerful priestesses or sorceresses performing occult and esoteric rites. It is demonstrated by a number of local legends concerning the magical activities of the so-called "Seven-*Tāntrik*- Maidens" (Moharana 1993:110),<sup>5</sup> a group of witches who perhaps really lived in Odisha in the course of the 11<sup>th</sup> CE. Their main seat is traditionally placed in the city of Patnagarh in Balangir district, which is reported to have been renamed *Kumārīpātna* (the Port-of-Maidens) after them. Their fame extended along the course of the river Mahanadi as far as central-western part of Odisha, and their names—*Netai Dobhaṇī*, *Patrapindhi Saharuṇī* (also known as *Patara Savaruṇī*), *Gāṅgi Gauduṇī*, *Suā Teluṇī*, *Janandei Māluṇī*, *Luhukuṭi*

*Lahuruṇī* and *Sukuṭi Chamāruṇī*- are still nowadays included in the *mantras* being recited on the occasion of exorcism rites in many areas of Odisha (for instance, at Boudh-Sonepur and all part of Odisha) (Singhdeo 1987: 34-37). One of the Seven *Tāntrik*-Maidens, *Netai Dobhaṇī*, is even stated in the *Madala Panji* (Mohanty 2001:16) (the chronicle written by the priests of the temple of Jagannātha at Puri) to have been the teacher of sorcery (black-magic, necromancy) of the boy Anantavarman Choḍagaṅga (CE 1078-1150), who, thanks to the supernatural powers this *Tāntrik* sorceress endowed him with, would have succeeded in occupying the throne of the Somavaṁśīs (Panigrahi 1985:124 & Mohanty 2001:16). The legend also runs at Puri, that *Netai Dobhaṇī* was an ardent worshipper of Jagannātha (Mohapatra 1989:42-44). These stories reveal the extent to which the cult of Jagannātha, highlighted by King Anantavarman Choḍagaṅga of the Gaṅga dynasty, was influenced, in its initial stages, by the *Kaula-Yoginī* cultic complex, symbolically represented in the legend at issue by one of the Seven-*Tāntrik*-Maidens (Mohapatra 1989:42-44). It is worth noticing that at least two out of these half-legendary sorceresses, *Netai Dobhaṇī* and *Patara Savaruṇī*, are regarded as *Saoras* by birth. Sorcery or necromancy and magical incantations are traditionally practised on a large scale by the hinduized *Saoras* of Odisha, and *Śavara-mantras*, meant to appease maleficent spirits, are still nowadays very famous among the Odia Hindus (Roy 1927:296-301). The links of this ancient magic lore, called *Śavari-vidyā* due to its historical association with *Saora* female practitioners, with the *Tāntrik* magic resorted to by the medieval *Kaula* adepts of Odisha (possibly within the scope of *Yoginī* cult) are susceptible of forming a still unexplored field of research; and these practices are reflected nowadays in *Danḍa* dance (Kabichandra 1974:17-23).

It is not the case here to expound the complex *Kaula* doctrines based upon the *sādhaka*'s initiation to three subsequent stages of consciousness respectively called *Vāmāchāra*, *Siddhāntāchāra* and *Kaulāchāra*, the identification *yoga-bhoga* (enjoyment), the recourse to *pañcha-makara-sāghanā*, the practice of *kundalinī-yoga*, etc (Gonda 1981:59-64). All the more that is not known whether such doctrines, systematized for the first time in the course of the 11<sup>th</sup> CE, were part or not of the proto-*Kaula* religiousness diffused in Odisha in the 8<sup>th</sup>-10<sup>th</sup> CE. It appears almost certain that both the *Kaula* and *Kāpālīka* ascetics of early medieval Odisha used to live in spiritual intimacy with *yoginīs*. They were regarded as human manifestations of the universal *Śakti* and as instruments of transformation of their associated *sādhakas* into Śiva through the pleasures of sex (Das 1984:110). The *Kaula* conceived the sexual intercourse with a *yogi* as a mystic-sympathetic process through which the human couple was thought to become a divine one. The early medieval culture of Odisha was in total very much inclined by ethnic spiritual practices and attitude. It was altogether very much influenced by tribal religious practices and beliefs, for which reason it may be inferred that the *Vāmāchāra* religiousness based on *sexo-yogik* rituals, typical of the *Kaula* sect (Das 1984:93).

The *Tāntrik* orgiastic rituals were celebrated in the *yoginī* temples of Odisha may be a mere conjecture, but all the same, the erotic scenes engraved on the walls of some Odishan temples dating from the 10<sup>th</sup> CE. Such as Varāhī temple at Chaurasi and Kīchakeśvarī temple at Khiching, be a witness to the circulation of *Tāntrik* idea, in the time of *Tāntrik* erotic rituals in two locations. Eight of the erotic images appearing in the major niches of Varāhī temple at Chaurasi have been identified by J. N. Banarjea as illustrating stages of ritual love making (*Kāmakalā-Prayoga*) which has been described in the unpublished Odia manuscript called *Kaulachūḍāmaṇi* (Banerjea 1965:352-353). In connection with the *Kaula* erotic spirituality, the *Śilpa-prakāśa* a medieval *Tāntrik-śilpa-sāstra* of Odisha prescribes that the rows of amorous sculptures (*Kāma-bandhas*), patterned on the *Kāmakalā-yantra* (the mystic diagram of love images). The *Kāmakalā-yantra*, laid down by the *Sthāpati* below the *mithuna* (love play) and *maithuna* (sex act) images, is mentioned in this text as the most important

and sacred decoration of the temple outer parts (Bonor & Sharma 1966: XI-XII). Sexual love was regarded as a sacred law of nature, which had to be revered and worshipped as such. But, when it came to the deeper, esoteric sense of sex and its manipulation as a form of *sādhanā*, it essentially had to stay with the elite conserve of the adepts (Bonor & Sharma 1966: LIV-LV).

Hence, the *Kaulas* of medieval Odisha admitted that the *Śilpa-prakāśa* is truly a *Kaula* work self-possessed in the Somavaṁśī age (Bonor & Sharma 1966: XVII-XXI). The decorative *maithuna/mithuna* images were exoterically destined to demonstrate to the inexperienced the spiritualist commencement of heavenly sexuality. On the other hand *Tāntrik* initiates remained in the fashionable possession of the obscure principle termed as *Kaula* and the associated sexual rites. In the above paragraphs it has been discussed that the expansion of *Tāntrikism* in Odisha and few aspects of the *Kaula* and *Kāpālīka* sect of *Tāntrikism* and their approach to sex or in their verbal communication the male-female principles. In the coming section the practices of *Kaulas* and its associated with the *Tāntrik* temple, the temple construction, installation of the erotic imagery, and the various principles of *śilpa-sāstrik* interpretation details has been will be discussed.

## II

The Bhauma-Kara rule ended in and around the first quarter of the 10<sup>th</sup> CE and they were succeeded by the Somavaṁśī dynasty, who/which came from the south Kośhala region (some parts of western Odisha including eastern part of Chhatishgarh region). The Somavaṁśī first ruled over the western part of Odisha, covering the territories of un-divided Sambalpur, Balangir, Kalahandi and part of Phulabani district (the whole of upper Mahanadi valley). In the early part of their rule in western Odisha, the Somavaṁśī rulers followed the building tradition established by their predecessor in and around Sirpur. After a successful campaign over the western Odisha, the Somavaṁśī occupied the coastal part of Odisha, which unified the region of Kośhala, Kaṅgoda, Utkala and parts of Kalinga. The process of fusion of diverse cultures seems to have begun during the Bhauma-Kara period, but it is the Somavaṁśī rule that gave a final shape to that came to be known as the distinctive Odishan culture (Panigrahi 1961:251). The Somavaṁśī were Śaivite by faith, but they also appear to have been tolerant of all sects existed during that period. Much evidence suggests that the Somavaṁśī not only patronized Śaivism but also paid their homage for the growth and development of Jainism, Vaiṣṇavism and Buddhism during their rule. They revived the Vaiṣṇava shrine of Jagannātha at Puri and even had Jaina images carved in the Lalāṭendu and Navamunī caves of Khandagiri hill in Bhubaneswar and patronized the Buddhist establishment of Ratnagiri in Jajpur district for some time.

Besides, the Somavaṁśī were also the ardent supporters of Śaktism and *Tāntrikism*. It is during the early part of their rule that two *Chauṣhaṭhi-yoginī* temples were constructed one at Ranipur-Jharial in Balangir district and the other at Hirapur in Puri district. So, this period witnessed a religious coherence due to cosmopolitan nature of the royal family, which resulted in erection of myriad temples all over Odisha. In the field of temple art and architectures several motifs were introduced during the period and many earlier elements were modified. Under their patronage the typical *Kalinga* style assumed its final shape. The temples constructed during their early period suggest many features of the preceding tradition. During this period the reticent expression of sex in the earlier period burst into an ostentatious display in the scheme of decoration of temple wall. Now onwards the illustrations of specific stages of erotic rituals are depicted in larger size with increasing importance. As most of the temples of this period were commissioned by the royal class and their feudatories, their taste and outlook were reflected in the temple art of the period under discussion. The increasing height of the temple also provided opportunities for the exhibition of artistic talents and more decoration. In the

treatment of erotic motifs, the artists no longer conceived only the auspicious nature of the motif as an element of decoration but are further standardized and canonized according to their characteristic. This period witnessed prolific temple building all over Odisha. The coming discussions are about few important existing monuments of both western and coastal part of Odisha, with their distinctive erotic imageries.

### III

In the Boudh town of Boudh district three temples are situated inside the compound of the later Rāmeśvara temple. These temples are Bhubaneśvara, Kapileśvara (**Fig.01**), and Siddheśvara (**Fig.02**) are located on three corners of a rectangle; the first two are facing towards the east and the other is faced to the west. These temples have been placed in a triangular form. This type of placing is something unusual. The triangular positioning of the temples has led to several hypotheses. Earlier we have discussed about the *pañchāyatana* and *aṣṭa-parivāra* temples, where one temple is the main and others are subsidiaries. In the available *Śilpa* texts there is no reference to the Boudh type, nor do we have a second example of it. Here it appears that all the three were given equal importance unlike the *pañchāyatana* and *aṣṭa-parivāra* temples. This leads us to believe that this type of positioning of the temples was purely accidental and therefore, so much importance should not be attached to this type of arrangement.

The importance of these temples lies in their star-shaped ground plan. Even the enshrined *liṅgas* are placed on the star-shaped *yonī-pīṭha*. K.C. Panigrahi traces its origin to the *Tāntrikism* (Panigrahi 1961:251) while T.E. Donaldson to the practice prevailed in the Chhatisgada region (Donaldson 1961:580). But the ground plan of the Chhatisgada temples is not star-shaped. Panigrahi's explanation appears to be more plausible. The star-shaped ground plan as well as the *yonī-pīṭha* had something to do with the *Tāntrik* rituals (**Fig.15**). Each temple, situated on a raised platform, is approached by a flight of steps. All are without the *mukhaśālās*, but each is fronted by a narrow rectangular portico-like structure which is flanked by many-faceted pillars resting on *kalaśhas*. A *nava-graha* slab is placed above the door-lintel. The *bāḍa* is of three divisions. The *pābhāga* consists of five decorated mouldings with a leaf-like strip extending vertically all through them. The *pābhāga* mouldings share the projections of the *bāḍa*.

The star-shaped ground plan has resulted in the elimination of the *rāhā-pāgas*. Eight points of the ground plan have given rise to seven *kaṇikā-pāgas*. The *kaṇikās* are treated as pilasters decorated with *nāyikā*, scroll-work, *Kīrti-mukha* and dwarf. The facets between the *kaṇikās* are treated as *anu-rathas*. These *anu-rathas* contain niches designed as elongated *khākharā-muṇḍis*. Each niche is flanked by pilasters designed as *kaṇikās*. A two-fold moulding topped by a recessed *kaṇṭhi* mark the transition between *gaṇḍi* and *bāḍa*. The curvature of the *gaṇḍi* is more pronounced near the *biṣama*. The *gaṇḍi* is divided into usual five *bhūmis* and each *bhūmi* into two *bāraṇḍis*. The *anu-rathas* also share the *bhūmi* divisions. The *pāga* divisions of the *bāḍa* extend up to the *gaṇḍi*. The *pāgas* are decorated with multiple inter-laced *chaitya*-medallions. Here the inter-lacing of *chaitya*-medallions is more ornate than that of the Gandharadi. Further development of this design took place in the Mukteśvara of Bhubaneswar. The *mastaka* consists of the usual members, the crowning member being the *kalaśha*<sup>6</sup> not *Liṅga* as in the Gandharadi.

The portion above the rectangular portico-like structure is designed as *rāhā-pāga*. It bears a *vajra-mastaka*. The niche of the *vajra-mastaka* is now empty. The main niche is flanked by two smaller niches. Two sides of the projections bear the figures of *nāyikās*. The depiction of the *nava-grahas*, dwarfs with uplifted hands and the decoration of the *gaṇḍi* with inter-laced *chaitya*-medallions bring

these temples to the Mukteśvara and the Gaurī temples of Bhubaneswar. These temples are definitely later than Gandharadi temples. The decorative *chaitya*-medallions of Boudh temples are more ornate and refined than those appeared on the Gandharadi temples. Hence the Boudh temples are to be placed in the later part of the 9<sup>th</sup> CE. Even then these are earlier to the Mukteśvara, because the above features appear more developed and refined later on.

Here one thing is also very necessary to be discussed is the *Tāntrik* nature of these three shrines. The explicit depictions of *nāyikās*, erotic rituals connected with *Tāntrik* practices suggest towards strong presences of *Tāntrik* practices. Further Panigrahi states that, these temples have an eight pointed stellate plan formed by two intersecting squares. All the three temples are standing over a star shaped *Pīṭha*, which duplicate their stellate plan. The enshrined *liṅga* is also erected over a star shaped *Śakti-Pīṭha*. The stellate plan of both the temples and *Śakti-Pīṭha* led Panigrahi to suggest that both the temples and the deities were made in the form of *maṇḍalas* or mystic figures, with the help of which the *Tāntrikas* wanted to attain their *siddhis* (Marshall 1923-24:87). According to Panigrahi, probably the temple was related to *Tāntrikism*, which is further corroborated by the small images of erotic rituals placed in the *baraṇḍa* recesses of the temple. The decorative elements of these temple walls are predominated by female figures in a high relief. The female figures are in *tri-bhaṅga* pose with one hip pushed out and have globular pointed breasts, which suggest sensuousness of the images. The depictions of *nāyikās* and dwarfish figures in Siddheśvara (**Fig.03**),

Bhubaneśvara and Kapileśvara temple are prominent all over the body of the temple. The most dominant figures decorating the temple walls are female figures carved on high-relief on the projecting panel of the pilasters at the point (**Fig. 04-14**). They wear a strand of jewels which hugs the lower contour of their globular breasts rather than crossing at the waist as in the figures depicted on the Vaitāla *Deula*. Their griddle generally consists of three chains and tassel hangs between their legs. The hair normally arranged in a large chignon on one side of the head though in one case on a female figure standing in a hieratic pose on the lateral side of the *Vajra*-mastaka panel over the portico, the coiffure is piled in a tall tiara arrangement as on the *dvāra-pālas*. Frequently, as on the Mukteśvara temple, a meandering vine grows behind the female and forms a canopy with a large flower above her head (**Fig.04, 06, 07, 10, 11, 13**). These types of *nāyikās* & dwarfish figures are depicted in the Saṃpūrṇajaleśvara & Mukteśvara temple at Bhubaneswar, and also in Varāhī Temple at Chaurashi in Puri. To sum up, we can say that, especially the *nāyikās* emerged in the sculptural panel, even the frontal faced above the *Nava-graha* slab on the portico. It's probable cause is the patronage given by the Bhauma-Karas (last phase) and their feudatories (Naik 2001:99).<sup>7</sup> Somehow, the influence of the Somavaṃśī has also intervened in the temple construction through patronage. The mature phase temples became slightly developed regarding the physiognomy of the *nāyikās* mostly influenced by the central Indian or South Kośhalān because the home land of Somavaṃśī at that time was the Central India and South Kośhala region. As to their patronage on all over Odisha a specific artistic excellence prevailed up to Liṅgarāja and aftermath on other temples. Here the female figures being slender, heavy breast, broad hips and with their noses as pin-pointed. These types of legacy also explored all over Odisha by the same artistic par-excellence. Another cause why these types of *nāyikā* figures emerged specifically in these three temples as well as in Saṃpūrṇajaleśvara and Mukteśvara in Bhubaneswar and Varāhī at Chaurashi was because these three temples belong to *Tāntrik* practices. Similarly the last three temples in the coastal regions had the same patrons and *Tāntrik* practices.

Needless to mention that for the purpose of *Tāntrik* practices a virgin lady is needed which is mentioned in the *Tāntrik* texts of Odisha. These temples are mainly connected with such type of orgy practices. Perhaps it might be another cause for the emergence of such *nāyikās* all over the body of the

temple, along with their locational factors mainly being close to the Mahanadi River region known for *Tāntrik* practices. This region is influenced by the South Kośhala culture which is more related with the tribal or non-Āryān groups supporting to these types of practices or *pūjā-vidhi* as are reflected in the Central Indian temples (Madhya Pradesh and Chhatisgarha Region). Other peculiar erotic image is of the *bhāra-bāhaka/rakṣhaka* decorating the capitals of the corner pilasters. That motif is peculiar to the early Somavamśī period. The special characteristic of these dwarf figures is the large pot-belly and the manner in which the limbs assume a similar form or shape. Often the fingers are very stiff and they have resemblance with foliage emerging from pots. In some cases these *bhāra-bāhaka* are depicted as if they are holding their enlarged *liṅga* which form erotic postures (**Fig.16** and **17-20**). It indicates practice of a *Tāntrik* ritual known as *Vīrja-dāna*. It might be a procedure of the practice of offering the semen for the *pūjā-vidhi*, as included in *Pañcha-Makara*. The significance of these two particular figures is the way of presentation of their activities with their ‘erect penis’- such as the difference in between “exhibitionism”, “touching”, and “offering the semen” (*Vīrja-Dāna*). The types of posture looks like ‘to offering type’ or ‘types of ejaculation of semen’ see the images (**Fig.16** to **20**). These types of figures are the regular features of formative as well as in the mature phase temple. They are more related to the decoration proposal rather than to the fixing of the *Pūrṇa-ghaṭa*, as claimed by the earlier scholars. But we may consider these types of figures as meant only for the purpose of *Tāntrik* practices. Besides this, there are also examples of erotic rituals, including *puruṣhācharaṇa*, depicted in the *baraṇḍa* recesses which stress the *Tāntrik* nature of the Siddheśvara temple (**Fig.21**). Such type of sculptural depictions is clearly visible in another *Tāntrik* based temple, Varāhī at Chaurashi. In an example, a female is seated on the lap of the male in an amorous attitude. She is seated spreading both of her thighs to make the *Yoni* more visible. Here the male counterpart, with a graceful pose is entering his penis by holding a *Tāntrik-Daṇḍa* in his right hand. It might be possible that the male is a *Tāntrik*.

Similar types of images are noticed in the panels of Varāhī temple at Chaurashi, Madhūkeśvara at Mukhalingam and Kīchakeśvarī at Khiching (*Tāntrik* Rituals) (**Fig.22**: Details). Another example of *maithuna* and *Tāntrika*’s *Vīrja-Dāna* scene is depicted and projecting over the front *rāhā* of Siddheśvara temple above the *nava-garha* slabs portico (**Fig.23-24**). The erotic motifs include a *maithuna* with the female seated on the lap of the male and the male gently touches the breast of the female, and both are facing each-other joyfully (**Fig.25**). In the right hand side of this panel, a man is holding his penis in the left hand and his right hand is probably in *Varadā* or gratification *mudrā*; it might be a *Tāntrik* moment of *Vīrja-Dāna* or offering the semen for *Tāntrik* rituals (**Fig.26**). Moreover in the Siddheśvara temple there are abundant sculptures of gracious and sensuous female members, images of *Dhyānī-Budhha* (**Fig.219**), Jaina-Mahāvīra, *Tāntrikas* and his dispels, individual male members, several types of sensuous *Alasa-Kanyā* and *mithuna* depicted in every niches and on the designs of *mastaka* part’s of miniature *Khākharā-muṇḍi* (**Fig.27-29**). Other examples include a male pointing his *liṅga* toward a female figure and the practice of *Vīrja-Dāna* for *Tāntrik* rituals in the Bhubaneśvara temple (**Fig.41-42**). The discussion also considers some images from Bhubaneśvara temple (**Fig.30-40**), depictions of numerous images regarding the *Tāntrika* rituals such as the presence of a male or a *Tāntrik* with female members. Some images have close resemblance the Mukteśvara temple at Bhubaneswar. If we consider, the hair style of *Tāntrik*, the female, their dressing styles are also same with the Bhubaneśvara sculptures for the particular images (**Fig.39-41** and **44-45**). The practice of *Tāntrik* rituals are the dominant features, all over the sculptural panel of this particular Bhubaneśvara temple. Moreover the *mithuna* images also richly carved in the wall of the temples (**Fig.31-34, 43 & 45**). The images of Būddha (Naik 2001:101) in *Dhyānī-Būddha* (**Fig.36**) and *Bhūmisparaśh-mudrā* (**Fig.38**) carved on this temple show a very strategic appropriation of the Buddhsit in the fold of the



Śaivite practices through the *Tāntrik* cult and a political compromise as the Bhauma-Kara patronized both the Buddhist and Brahmnical *Tāntrikism*.

Some other examples also have predominated the wall of star-shaped Kapileśvara temple. (Fig. 46 & 47) In this compound there are some important images like, a female figure displaying her genital organ by stretching through her hands (Fig. 48 & 49). Thus, this temple shows some ritualistic erotic motifs. Some other images like the *Tāntriks*, their ritualistic practices and practices of *Pañcha-Makara* are in continuation at that time (Fig. 52, 53, 55-57, 59, 61, and 62). These rituals were not only practiced in the coastal region but also prevailing in the South Kośhala regions such as in the Mahanadi river region. *Tāntrik* practices and worshipping were prevalent in those areas through the various sects or pantheons of Śaivism, Śākatism and Buddhism. The diminutive images carved on the sloping face of the *bāraṇḍis* of the *gaṇḍi* include the dancers and *Liṅga-pūjā* (Fig. 51, 54-55). There are also numerous fragments and detached images scattered within the compound, including the Buddhist and Jain images (Fig. 64-66) most likely to belong to other temples no longer extant.

#### IV

In the section on observation and discussion of this current work, the focus was based on *Śaiva-Tāntrik* trend and how it is proved by the architectural and sculptural agencies, which is the main part of this last part of it. The distinguishing feature of these three temples is their stellate design, or star-shaped ground plan, as well as the *Yonipīthas*, which are the platforms on which the Lingam is situated. K.C. Panigrahi has its origins in *tāntrikism* (Panigrahi 1961:158). Every temple is designed based on the concept of two squares positioned diagonally and overlapping each other at angles of forty-five degrees. The outside walls of the temple are designed with angular faces, which give it the distinct shape of an eight-pointed star. All three temples possess intricate architectural elements and have a highly appealing aesthetic. Each temple has its own unique *pīṣṭa*. Every temple is comprised of a sanctuary and a portico. The sanctuary was designed in the shape of a star by spinning a square along the same axis. All three temples share the same plan, elevation, and embellishment programme, making them identical. Each temple, being an *Śaivite* sanctuary, houses a Lingam as its main deity. The four-armed *Dvārapālas*, equipped with *kapāla*, trident, rosary, and other items, are put on the lower part of the outside jamb. The architecture of the small *khākhara* temples is composed of *khākaramuṇḍi* with five distinct mouldings. At the top, there is a *kalaśa* adorned with a rampant lion being ridden by a rider. Each aspect of the outer flank is adorned with a pilaster consisting of a base, shaft, and capital. The foundation comprises several layers of string courses, culminating in a pitcher. The pot bears an etching of an oblong 'S' shaped motif, slanted in orientation. The standing figure of a lady, sculpted in high relief, is located above the pot. The lower portion of the shaft contains a *kīrttimukha* and scroll-work, while the upper part remains intact. The *kīrttimukha* is depicted with the chains of pearls hanging down. The city is adorned by miniature atlantic sculptures.

The *gaṇḍi* section of the temple showcases the *rekhā* type of architecture, characterised by a stellate design. This section of the temple likewise embodies the star-shaped pattern, as the temple itself has a stellate structure with an eight-pointed stellar configuration. The *gaṇḍi* ascends vertically until it reaches a specific height, then abruptly curves at the top at the *biṣama*. The three vertical segments and each side of the *bāda* are precisely aligned with the three *pagas* of each facet of the *gaṇḍi*, resulting in a total of eight points in a stellar form. The *kanikā paga* of the *gaṇḍi* is horizontally divided into five *bhumis*, each marked by five *bhumi amalakas*. Each *bhumi* is composed of four *bhumi bāraṇḍikas*. The inner *pagas* are also horizontally split into many *baraṇḍas*. However, instead of using *bhumi amala*, *pheni* is used to separate one series of moulding from another. For other instances like

the four-armed Dvarapalas, equipped with kapala, trident, rosary, and other items, are put on the lower part of the outside jamb.

The primary highlight of the exterior decorating project is the portrayal of a stunning female figure standing in a *tribhāṅga* position adorned with exquisite ornaments. The attractive women, with their well-proportioned bodies and lively appearance, captivate the attention of the admirers. The caryatids can be observed on the capital of the pilasters, as well as in the recesses of the temple. The representation of these figures has highlighted their expanded *Liṅgam*, which conveys an erotic nature. T.E. Donaldson observes many sensual rituals such as *Purūṣācharana*, *Maithūna*, and *Sṅgarana* being performed on the temple premises (Donaldson 1986:228). In Chapter XLV of his work, S.K. Saraswati provides a list of ten types of circular temples, such as *Vṛitta prasāda* and *Valaya Padmaka*, which are created by rotating a square in various desirable directions on *Tāntrik* trend. The stellate plan has been duly acknowledged in the alpha text (Donaldson 1986:228). The notion of temple architecture, specifically in terms of planning, is intellectually stimulating. The *piṣṭa*, temple, *bisama*, and Śakti are all octagonal in design. Additionally, the basement of the *Liṅga*, which represents Lord Siva, is also octagonal. It possesses a more profound significance. All of them are constructed using eight points. The number eight is universally embraced in all significant domains. It is closely associated with the religious practices of Śaivism, particularly the cults of *Lākulīśa* and *Mattamayura*. The *Kausitaki Brahmana* (Pradhan 1999:90-91) mentions the eight names of Lord Siva, specifically *Rudra*, *Sarva*, *Urga*, *Asani*, *Mahadeva*, *Isana*, *Bhaba*, and *Pasupati*. The *Pasupati* sect of Śaivism venerates the Asta murtis, or eight forms, of Lord Siva in their pantheon. Banabhatta (Pathark 1980:18) provides information on the worship of eight forms of Siva through the use of *Aṣṭa puspikas*, which refers to the eight-petaled lotus flower. The *Aṣṭa-dala* and *Ṣoḍaṣa-dala* are well-known *yantras*, which are mystical diagrams used for the installation and worship of deities. The eight-pointed architectural design of the temples can be interpreted as a symbolic representation of *Aṣṭa-dala* or *Aṣṭa puspikas*, a concept highly valued by the *Pasupatas* for the worship of *Aṣṭamurtis*. *Pasupata Śaivism* is reported to have thrived in this region. The presence of *Lākulīśa* depicted in different hand gestures at the temples of Boudh, Patnagarh, and Ranipur Jhari serves as undeniable proof of the widespread following of the *Pāsūpata* sect. R.D. Benerjee (Benerjee 1992:64-68) argues that the triangular arrangement of the temple is not appropriate for the Boudh temple. Instead, the eight-pointed layout of temples clearly indicates a mystical design (*Yantra*). The *Lingam* is mounted on a *Yantra*. The Boudh temple's association holds tantric importance. V. Dehejia likewise has this perspective.

In conclusion, the earliest illustrations of erotic rituals generally appear in the bar and a recess of the temples are primarily restrained in nature and generalized in activity.<sup>8</sup> They are usually associated with *liṅga-pūjā*, drinking or eating from a *kapāla*, and with the images of *Kāma*, *Lākulīśa* and *Bhikṣhatana* to suggest that they illustrate a syncretic doctrine of combining aspects of *Paśūpāta* and *Kāpālīka sādhanā*. At the beginning of the 10<sup>th</sup> century the sexual activities become more explicit and are frequently arranged in a sequential manner. It implies that despite the avowed secrecy expressed in *Tāntrik* texts, specific stages undertaken in prescribed rites leading to Supreme Bliss. They appear on the Śaiva, Vaiṣṇava and Śākta temples alike and in widespread areas of Odisha to testify to the great popularity of the rituals and to their indigenous origin. They are no longer confined primarily to the *baraṇḍa* recess but appear on niche jambs, on the *pīṭha*, on pilaster capitals and, on the Śākta shrine of Varāhī at Chaurashi, as major motifs on the wall of the temple where they are replaced as *āvaraṇa-devatās* standard on earlier temples.

By the mid-10<sup>th</sup> century, the Somavamśī rulers from the upper Mahanadi valley firmly entrenched in eastern Odisha. The *Paśūpāta* and *Kāpālīka* sects were apparently replaced in popularity by newly

introduced sects such as the *Kaulāchāras*. Individual stages of sexual rituals were elevated to major motifs on all temples but were now treated as independent motifs in the overall iconographic program, thus losing their ritualistic (sequential) significance. In the increasingly secularized program of the temple they become more hedonistic in nature and less sacrosanct in appearance. The pursuit of love extolled by the new rulers, and illustrated on the temple walls, is reflective of changing social and religious attitudes spreading throughout India at this time among the aristocracy. The maddening, unorthodox and lustful behaviour of *Bhikṣhatana* served as a model of conduct for the *Paśupāta* and *Kāpālīka* adherents during the early period of temple construction. But now it is the erotic *lila* of the gods and celestial sages that serves as the model of behaviour for the king and the *guru* whose exploits are carved on the temple walls. Though many of the erotic motifs are based on *Tāntrik* practices, they now serve primarily as novel stimulations which provide delight to the onlooker. While, on another level, they serve additionally, as do other motifs, as auspicious images which provide magical protection to the temple. In many cases this apotropaic aspect visually dominates the specific ritual depicted, whether the scene appears sacred or humorous.



Fig. 1: General View of Bhubaneśvara and Kapileśvara Temple, Boudh Town  
(Three Star-Shaped *Tāntrik* Temple Complex)



Fig. 2: General View: Siddheśvara Temple, Three Temple Complex, Boudh Town



Fig. 3: Depictions of *Nāyikās* & Dwarfish, Siddheśvara

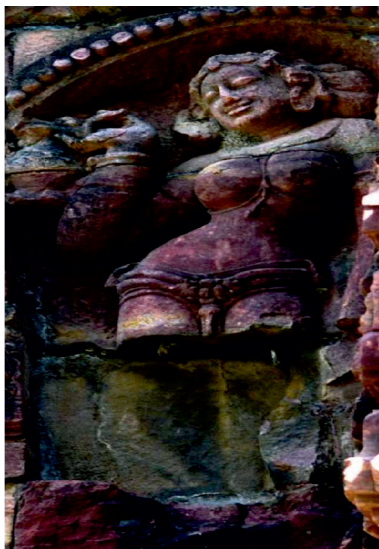


Fig. 4: *Nāyikā*: Siddheśvara

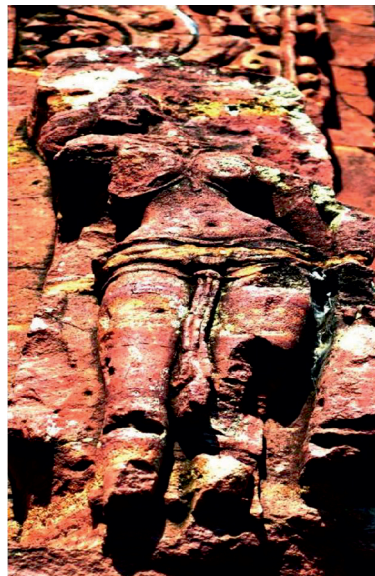


Fig. 5: *Nāyikā*: Siddheśvara

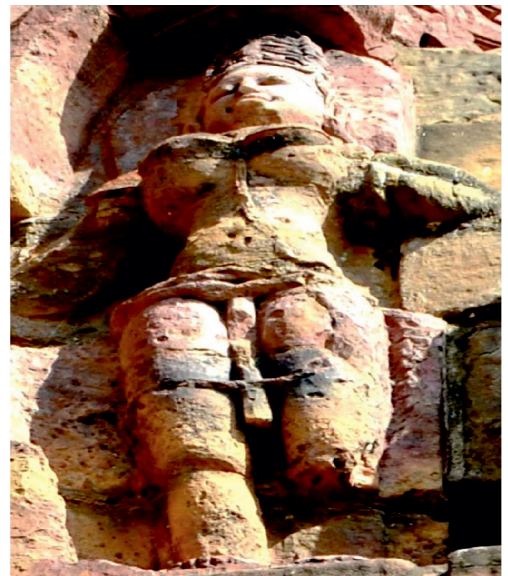


Fig. 6: *Nāyikā*: Kapileśvara



Fig. 7: *Nāyikā*: Kapileśvara



Fig. 8: *Nāyikā*: Kapileśvara

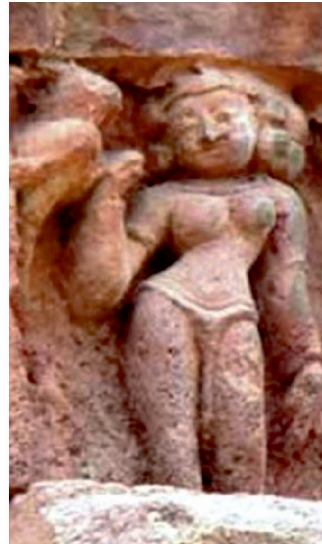


Fig. 9: *Nāyikā*: Kapileśvara

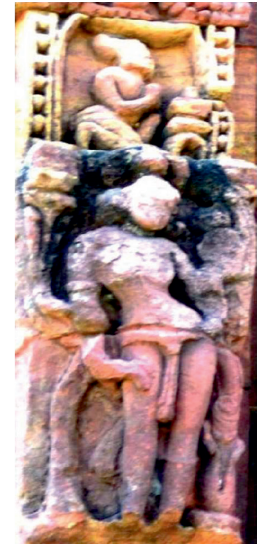


Fig. 10: *Nāyikā* & Lady Worshiper: Bhubaneśvara



Fig. 11: *Nāyikā*: Bhubaneśvara

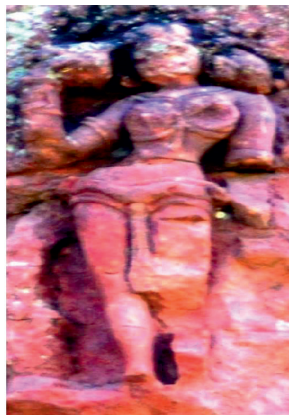


Fig. 12: *Nāyikā*: Bhubaneśvara

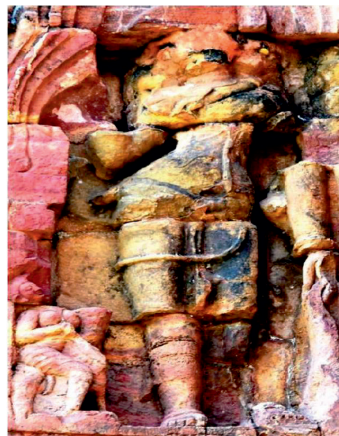


Fig. 13: *Nāyikā*: Bhubaneśvara

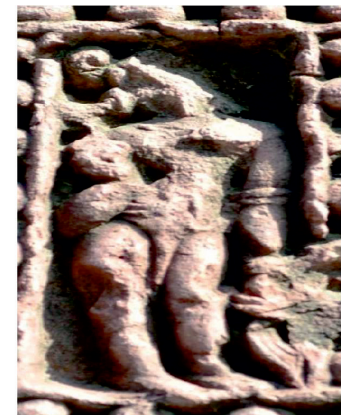


Fig. 14: *Nāyikā*: Siddheśvara

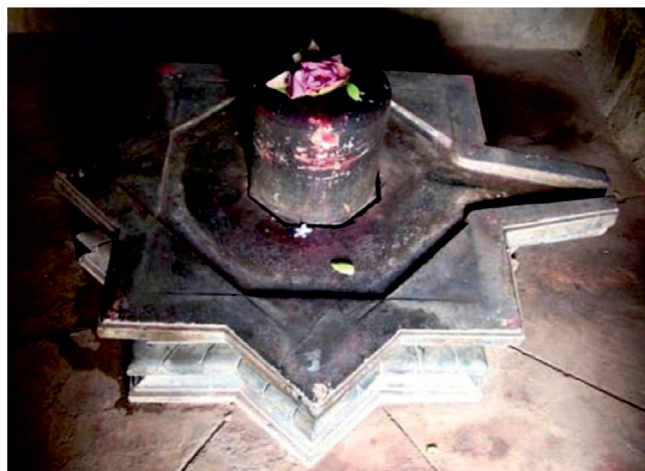


Fig. 15: Star-Shaped *Yoni-Pīṭha* and *Śiva-Liṅga*, Bhubaneswar Temple, Boudh Town. (This types of unusual designed *Yoni-Pīṭha* and *Śiva-Liṅga* only available in these three temples of Odisha. But normally all most in all part of Odishs the shape of *Yoni-Pīṭhas* are spherical

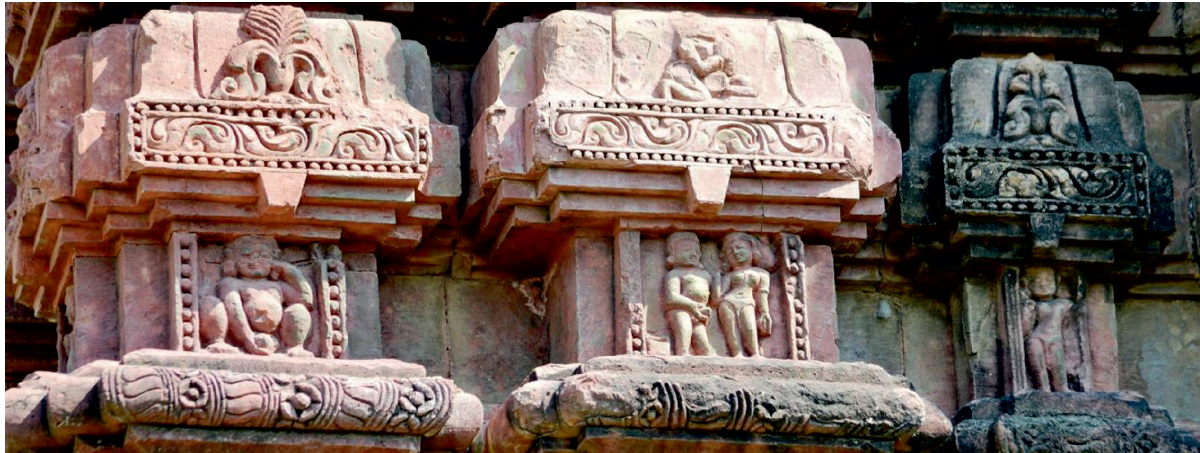


Fig. 16: Atlántida or Dwarffish Figures in the *Khākarā-Muṇḍi* Niches Male Exhibitionism/ *Vīrja-Dāna* for the *Tāntrik* Rituals: Siddheśvara Temple, Three Temple Complex, Boudh Town



Fig. 17: Dwarffish Figure Male Exhibitionism/ *Vīrja-Dāna*



Fig. 18: Dwarffish Figure Male Exhibitionism/ *Vīrja-Dāna*

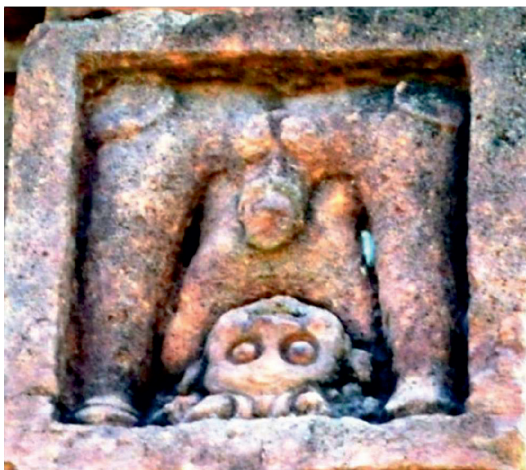


Fig. 19: Dwarffish Figure Male Exhibitionism



Fig. 20: Dwarffish Figure Male Exhibitionism/ *Vīrja-Dāna*



Fig. 21: *Puruṣhāchāraṇa* Scenes in *Baraṇḍa* Recess within *Khākarā-Muṇḍi* Niches



Fig. 22: Details *Puruṣhāchāraṇa* Scenes in *Baraṇḍa* Recess within *Khākarā-Muṇḍi* Niches



Fig. 23: *Maithuna* and *Vīrja-Dāna* Motifs projecting over *Khākarā* Types of Niches both of Pillar above the *Bho*-motif Designs



Fig. 24: Details of *Maithuna* and *Vīrja-Dāna* Motifs projecting over *Khākarā* Types of Niches both of Pillar above the *Bho*-motif Designs





Fig. 25: Seated *Maithuna*: Siddheśvara



Fig. 26: *Vrja-Dāna*: Siddheśvara

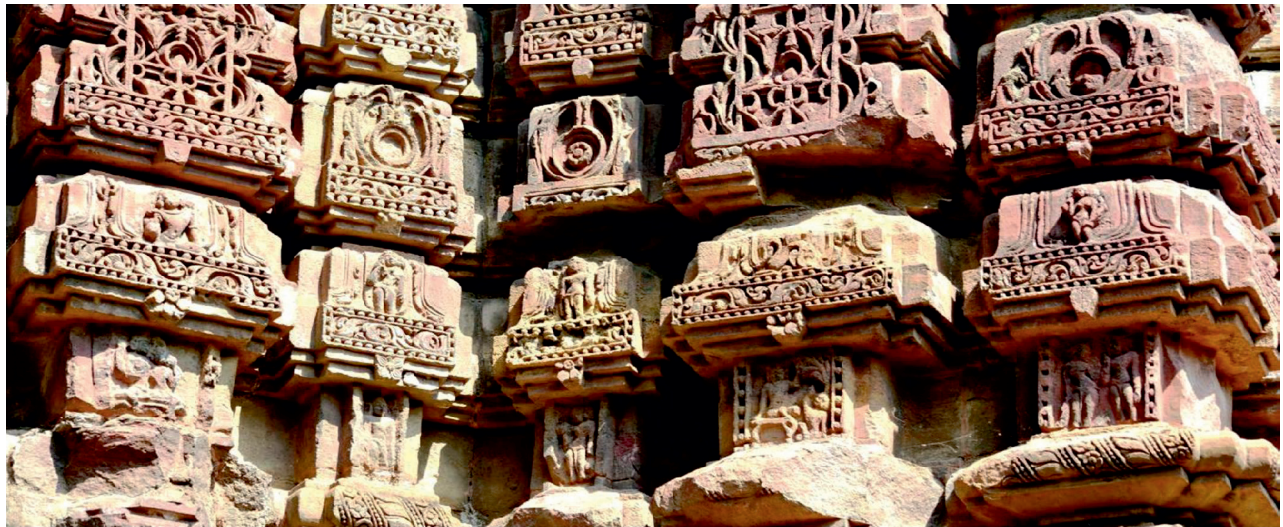


Fig. 27: Depictions of *Nāyikās*, Individual Male, *Mithuna*, *Tāntrik*, *Alaśa-kanyās*: Siddheśvara



Fig. 28: *Mithuna*: Siddheśvara in the Niches



Fig. 29. *Tāntrik* and His Disciple: Siddheśvara



Fig. 30. General View of Bhubaneswar Temple, Three Temple Complex, Boudh Town, Boudh

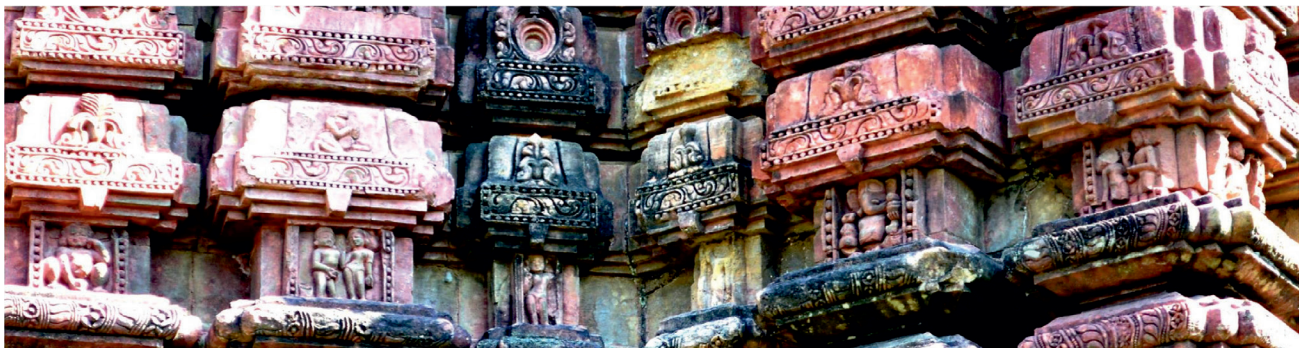


Fig. 31. Details of *Khākarā-Muṇḍi* Niches, Depictions of *Mithuna*, *Vīrja-Dāna* Atlantid, *Nāyikā*, Ganesha, Bhubaneśvar Temple, Boudha

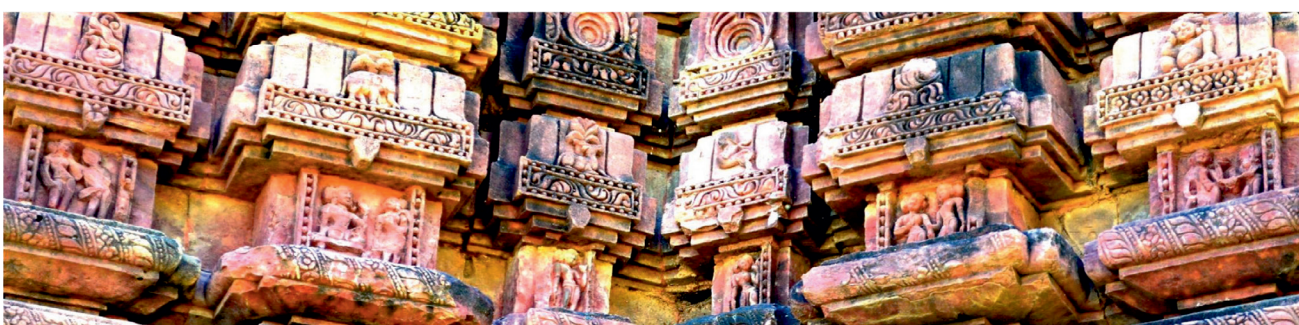


Fig. 32. Details of *Khākarā-Muṇḍi* Niches, Depictions of *Mithuna*, *Nāyikā* and Individual *Alaśa-Kanyā*: Bhubaneśvar, Boudha



Fig. 33. Details of *Khākarā-Muṇḍi* Niches, Depictions of *Kāmadeva* (above Buddha *Bhūmi-Sparaśa Mudrā*) *Tāntrik* and Female (*Mithuna*): Bhubaneśvar Temple, Boudha

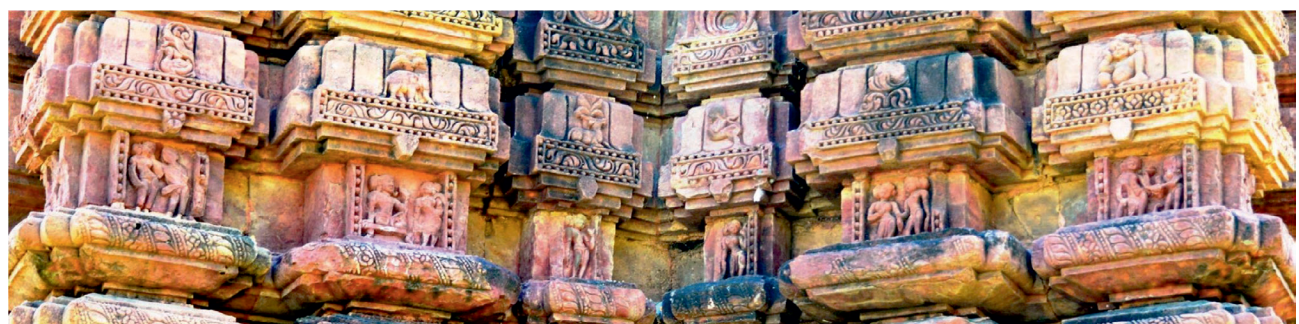


Fig. 34. Details of *Khākarā-Muṇḍi* Niches, Depictions of 3 Nos. of *Mithuna*, *Tāntrik* and Female (*Mithuna*), Individual *Nāyikā*: Bhubaneśvar Temple, Boudha



Fig. 35. Dwarfish, Below the Inscription and *Dhyāni* Buddha: Bhubaneśvar



Fig. 36. Details of *Dhyāni* Buddha: Bhubaneśvar



Fig. 37. *Kāma Deva* and *Bhūmisparśa* Buddha: Bhubaneśvar



Fig. 38. Details of *Bhūmisparśa* Buddha: Bhubaneśvar



Fig. 39. *Tāntrik* and Female: Bhubaneśvar



Fig. 40. Seated *Tāntrik* & Female: Bhubaneśvar



Fig.41. Male Exhibits or *Vṛja-Dāna*: Bhubaneśvar

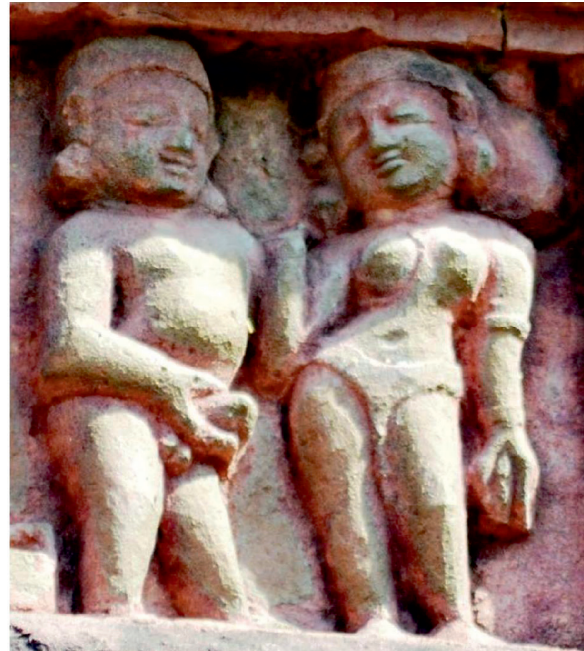


Fig. 42. Details Male Exhibits or *Vṛja-Dāna*: Bhubaneśvar



Fig. 43. *Mithuna*: Bhubaneśvar



Fig. 44. *Tāntrik* and Female: Bhubaneśvar

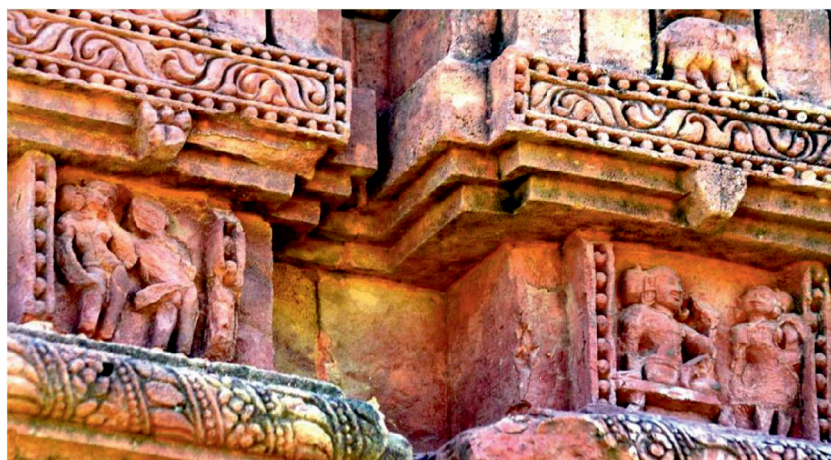


Fig. 45. *Mithuna* and *Nāyikā* with *Tāntrik*: Bhubaneśvar



Fig. 46. General View: Kapileśvara Temple, Boudha Town, Boudha



Fig. 47. Details Kapileśvara Temple of Star-Shaped: Kapileśvara Temple



Fig. 48. Exhibiting/Stretching the Yoni: Kapileśvara

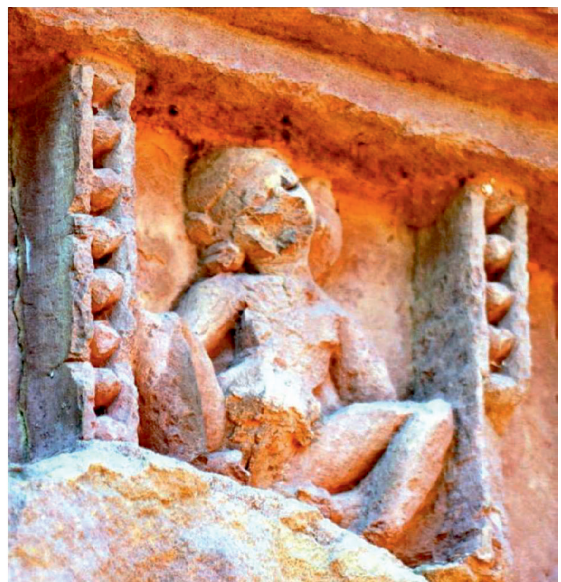


Fig. 49. Details of Exhibiting/Stretching the Yoni: Kapileśvara

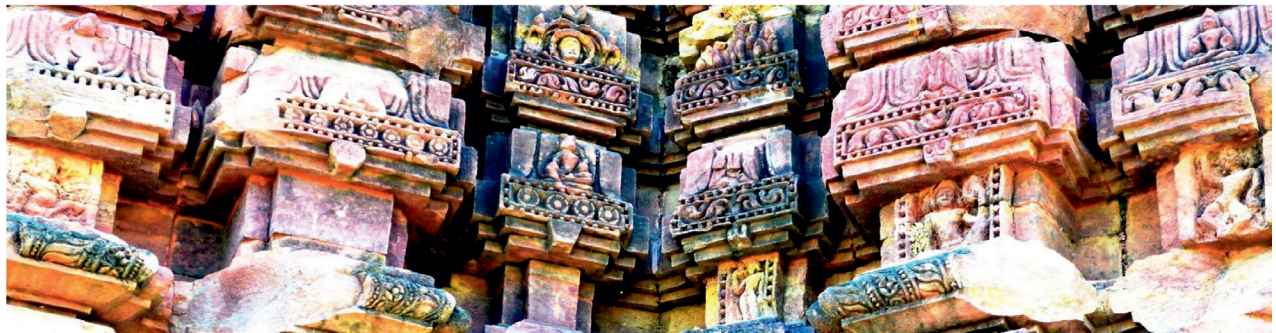


Fig. 50. Details of *Khākarā-Muṇḍi* Niches, Depictions of *Tāntrik*, *Nāyikā*: Kapileśvara

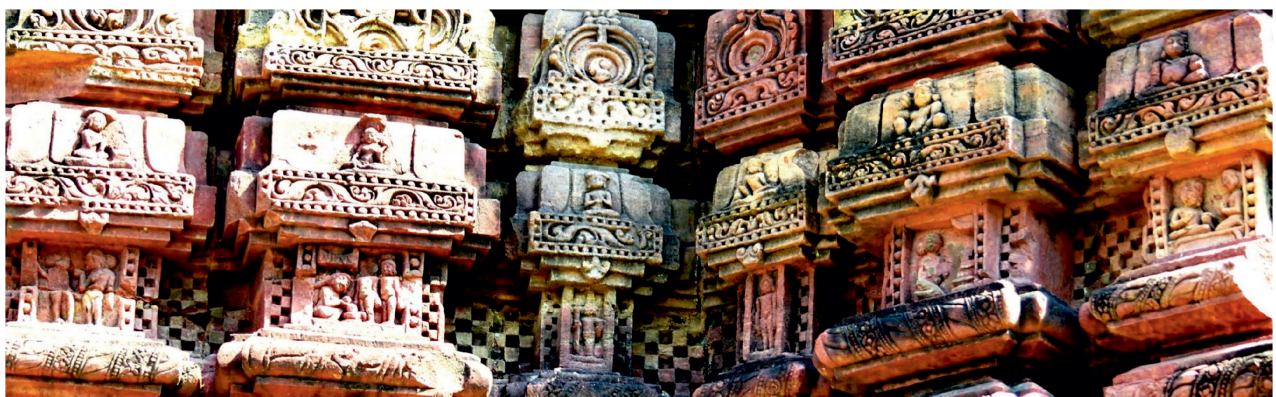


Fig. 51. Details of *Khākarā-Muṇḍi* Niches, Depictions of *Mithuna*, Worship *Śiva-Liṅga*, *Ekapad-Bhairava*, *Jaina Mahavira*, Female worship to *Śiva-Liṅga*, *Tāntrik* and *Devotee*: Kapileśvara

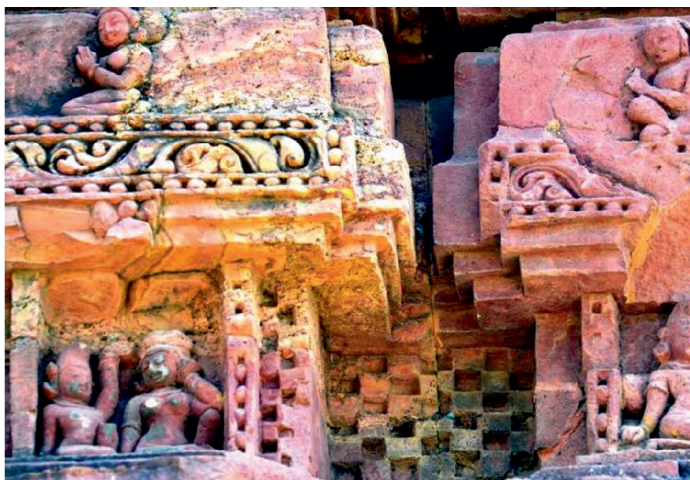


Fig. 52. *Khākarā-Muṇḍi* Niches, Depictions of *Tāntrik* & *Female*: Kapileśvara

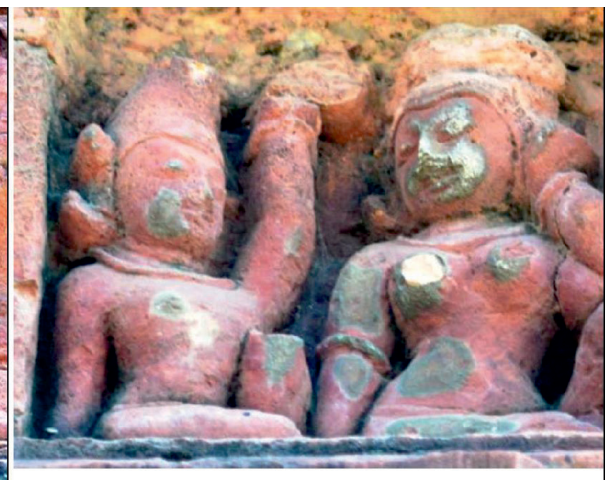


Fig. 53. *Khākarā-Muṇḍi* Niches, Depictions of *Tāntrik* & *Female*: Kapileśvara

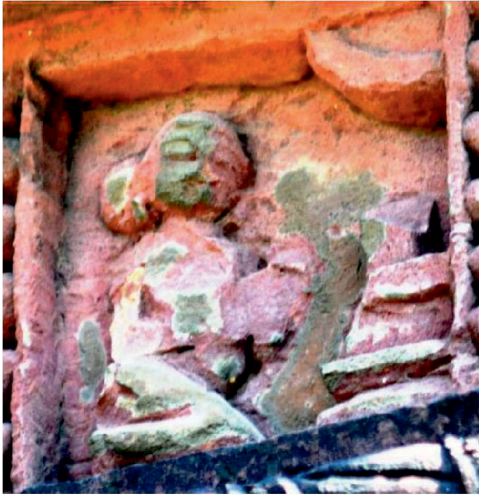


Fig. 54. *Khākarā-Muṇḍi Niches, Depictions of Tāntrik & Female (Details): Kapileśvara*



Fig. 55. *Three Tāntrik Devotee Worship to Śiva-Liṅga: Kapileśvara*



Fig. 56. *Tāntrik Ready for Rituals: Kapileśvara*

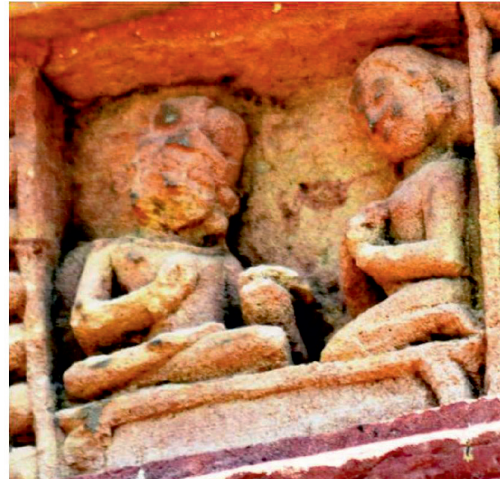


Fig. 57. *Tāntrik and Devotte: Kapileśvara*

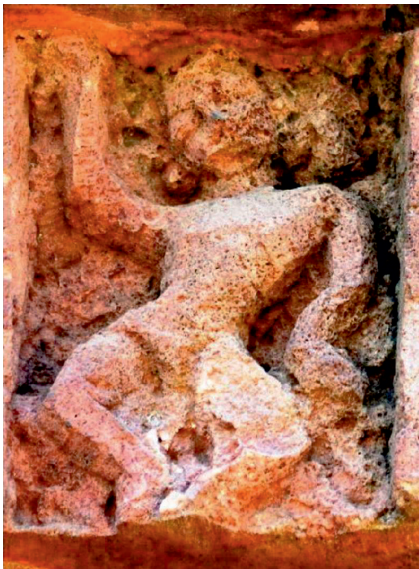


Fig. 58. *Nāyikā (Nartakī): Kapileśvara*



Fig. 59. *Tāntrik: Kapileśvara*





Fig. 60. *Tāntrik*: Kapileśvara

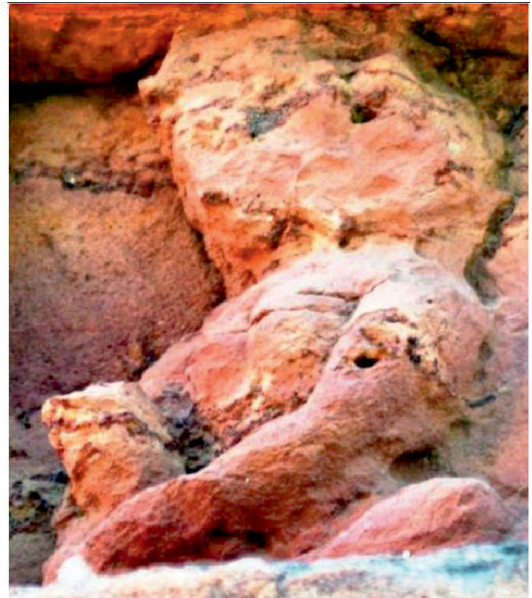


Fig. 61. Female Devotee: Kapileśvara

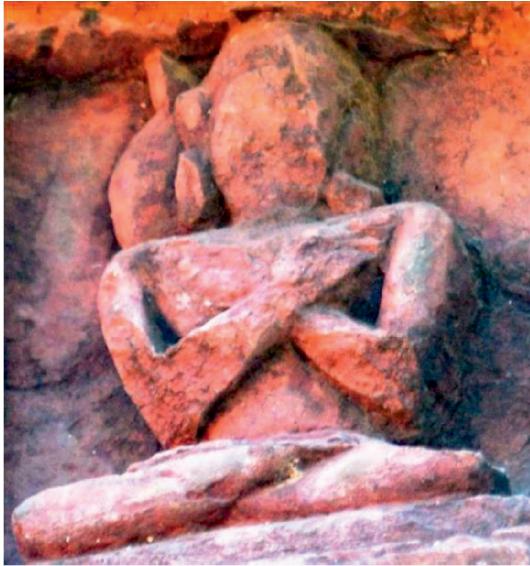


Fig. 62. *Tāntrik*: Kapileśvara Temple



Fig. 63. Surya Holding Lotus: Kapileśvara



Fig. 64. Jaina *Tirthaṅkar*:  
Siddheśvara



Fig. 65. Jaina *Tirthaṅkar*:  
Siddheśvara



Fig. 66. Jaina *Tirthaṅkar*:  
Siddheśvara

## Notes

1. The author discusses a number of *Tāntrik* texts that were written throughout the 4<sup>th</sup>-5<sup>th</sup> centuries.
2. Apfel-Marglin further notes that in a dance of the *devadasis* of Puri, called the Kali or *Sakti Ucchista*, the divine *ucchistha* or *ainitha* (“leavings of eaten food”) in question were identified with drops of feminine sexual fluid secreted from the vagina of the *devadasi*, the *kulamrta*: *ibid.*, P.240., For details see views of Scholar Frederique Apfel-Marglin’s description of the rites... “practiced by Tantric specialists at the famous Jagannātha temple of Puri, on the coast of Odisha, based on two undated Odia manuscripts, offers a similar reading of the fifth *makara*: liquor, flesh, fish, and parched grain are transformed, through the utterance of a mantra, into nectar (*amrta/ambruta*), and are in turn combined with the *kulamrta/kula-ambruta*, female discharge, and a drop of the menstrual blood of a girl in her first menses. All of the five M’s are then combined in a conch shell, from which they are drunk by the officiant in the course of the rituals. This also squares with present-day *Kaula* and Tantric precept and practice, in which the production of the fluid *dravyam* is the desideratum and culmination of the practice of the five M’s, and the sine qua non of *Kaula* initiation (*diksha*).”
3. A very strong section of opinions represented by Prof. M. Levi, Dr. P. C. Bagchi and many other profound scholars identify *Uddiyana* with the ‘*Wu-tch’-ang-na*’ of Yuan Chwang and so locate it in the Swat Valley of Kabul on the North West of India.
4. See the argument of N.K. Sahu’s *Buddhism in Orissa*, the actual location of Odiyana [Uddiyana is described as the most important of the four Tantra *Pithas* in Hindu and Buddhist *Tantrik* works. It is unfortunate that

there is controversy regarding the location of Uddiyana Pitha. H.P. Sastri B. Bhattacharya and N.K. Sahu have identified it in Odisha. N.K. Sahu in his thesis *Buddhism in Odisha* has put forth an array of arguments to show that Uddiyana Pitha was in Odisha. One strong view, held by scholars like P.C. Bagchi is that Uddiyana was in Swat Valley and was the same as Wu-tch-angna of Hiuentasang's account. Wu-tch-angna is translated as Udaya and not as Uddiyana. It may be noted that at the time of Hiuen-tsang, Uddiyana Pitha had not been conceived. It took its birth in early 8<sup>th</sup> century, long after the Chinese pilgrim. Udiyana is mentioned as Odrayanain Buddhist *Sadhanamala* and the Pitha is mown as Odra Pitha in some Hindu Tantrik texts like *Kalika Purana*. There is no doubt that Uddiyana Tantra took its origin in Odra country of Odisha.] For details see the: N. K. Sahu., *Buddhism in Orissa*, pp. 83f., The three Pithas are Kāmaksa, Srihatta, and Purnagiri. For analytical description of the Pithas see *JRASBXIV*, No.1., B. Bhattacharya., Ed., *Sadhanamala*II, Introduction, P. xxxVII, P.C. Bagchi., “Revision Saadhanamala” in GH. No.2 VI pp.576 f., T. Watters., *On Yuan Chwang's Travels in India*, 2 Vols., London, 1904-05, p. 225., B. Bhattacharya, op cit., p. XXXVII., *Kalika Purana*(Vangvasi ed), p. 410., T. Watters., *On Yuan Chwang's Travels in India*, 2 Vols., London, 1904-05, p. 193.,J. K. Sahu., “Historical Background of Uddiyana Tantra”, Ed. Himanshu Sekhar Patnaik & Ashok Nath Parida., in *Aspects of Socio-Cultural Life in Early and Medieval Orissa*, PG. Dept. of History, Utkal University, Bhubaneswar, 1996, pp. 148-54., p. 49.

5. According to N. K. Sahu in his Monumental work Buddhism in Odisha, “This narration shows that N.K. Sahu considers the famous seven tantric maidens of Patnagarh area to be the followers of Laksmikara, who propounded *Sahajayana* Buddhism. But this is not so, as it seems that the seven tantric maidens of Patnagarh area continued the secret esoteric tantric rituals of *yoga* of sexual transformation and of the *yoginīs*, Patnagarh is long since known as Kaunri Patna or Kumari Patna after the seven tantric maidens who lived in this township for some time and practised esoteric rites. These maidens were popularly known by their assumed names *Gangi Gauduni, Sua Teluni, Jnanadei Maluni, Netai Dhobani, Luhukuti Luhuruni, Sukuti Camaruni and Patrapindhi Saharuni*. There are popular tales and tradition in western Odisha, depicting the occult practices and tantric activities of these maidens. They seem to be the followers of Laksmikara who propounded *Sahajayana* Buddhism in western Odisha in the ninth century AD. (N. K. Sahu, (state ed.), *Gazetteer of India: Odisha*, Bolangiri, N. Senapati (Chief Ed.), Cuttack, 1968, pp. 488-89.) As late as the sixteenth century CE the Patna kingdom was known as *Kaunri Patna* after the name of the headquarters town of that name, as known from the *Nirguna Mahatmya* of the poet Caitanya Das.”, and see also Jitamitra Prasad Singh Deo., *Kāma in the Land of Kāmakalā: Uddiyana-Pitha and Erotic Art*, D. K. Printworld (P) Ltd., New Delhi, 2013, p. 224.
6. *Kalasa* is in its position only in one temple.
7. “The tantric Buddhism (*Vajrayana*) flourished in the time of Bhauma-Karas. The Bhanjas of Baud (Khinjali mandala) were their feudatories who showed their loyalty to Bhauma rule. Therefore this cult was extended to Khinjali mandala with Baud as its chief centre. The findings of Buddhist antiquities and monuments in Baud region clearly indicate the existence of tantric cult.”
8. Exceptions include three lintel fragments from the Laksmanesvara group of temples, dating to the late 6<sup>th</sup> CE, which contain explicit scenes of sexual activity. In two cases one of the male figures carries a staff or club.

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