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## A STUDY ON INDIAN ARCHITECTURE OF TWO SAIVA TEMPLES OF UNDIVIDED PURI DISTRICT OF ODISHA

*Dr. Ratnakar Mohapatra<sup>1</sup>*

1. Assistant Professor, Department of History, KISS, Deemed to be University, Bhubaneswar,  
PIN-751024, Odisha, India

Email: [ratnakarmohapatra2017@gmail.com](mailto:ratnakarmohapatra2017@gmail.com) Mobile No.+91 9938197334

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### ABSTRACT

The state of Odisha is historically well-known for its Hindu Monuments in Eastern India. All the extant Saiva temples of Eastern Odisha represent the Kalinga style temple architecture of India. The old Puri district of Odisha is divided into three districts such as Puri, Khurda and Nayagarh. The temple of Bakresvara is one of the important Saiva shrines of the Prachi Valley in Odisha. It is located at the village Bhingarapur in the Baranga Block of the present Khurda district. The local people say that the present temple is completely a renovated shrine. The temple consists of four structures such as *vimana*, *jagamohana*, *natamandapa* and *bhogamandapa*. All the structures of the temple are thickly plastered with lime mortar. The *vimana* and *jagamohana* of the temple are erected on the old foundations. The temple of Ramesvara is one of the ancient Shaiva shrines of the Prachi Valley in the coastal-belt of Orissa. It is located at the village Sohagpur under the Kakatpur Police Station of the Puri district. The presiding deity of the temple is considered by the local people as one of the "Asta Shambhus" on the bank of river Prachi. The local tradition say that the Shivalinga of the temple was initially installed by Lord Rama Chandra. From the religious point of view, the shrine of Ramesvara is an important Shaiva pitha of that locality. The site of the temple was once a centre of Hari-Hara worship. The present article attempts to highlight the architectural features along with the religious importance of the Bakresvara temple at Bhingarapur and Ramesvara temple at Sohagpur of the undivided Puri district of Odisha. Both the primary and secondary sources are methodologically used in the writing of this article.

### I. INTRODUCTION

Odisha is famous as the land of temples and the Odishan builders have developed not only a special nomenclature of their own but a distinct style of building art known as the 'Kalinga style'(Das,1958, p.9). In fact, the coastal belt of Odisha is famous for its large numbers of temples for the purpose of worship of various deities of different sects / pantheons. Odishan temples architecture is suitably named as Kalinga Style after its ancient name 'Kalinga'. In this aspect, the Amruteshvara temple inscription of Holala of Karnataka records that the Kalinga style of temples is existed with other three major styles viz. *Nagara*, *Dravida* and *Veshara* as fourth category temple style of India (M. E. Report, 1914-15, p.90 and Kramisch, 1946, pp.286-295). All the extant temples of Eastern Odisha are built in the regional style, which is recognized by archaeologists as the Kalinga Style of Architecture of Odisha. Bhubana Pradipa, an architectural text records that the temples of Odisha have been classified

into three types viz; rekha, *pidha* and khakhara. (Bose, 1932, p.78). Odishan temples form a class by themselves and these Hindu monuments can be conveniently labelled as “Kalinga style” (Behera, 1993, p.1). The Kalinga style temple architecture of Odisha is an offshoot of the Nagara Style temple architecture of India. In Odishan temple architecture, each temple type / order and its individual part has been given a distinctive name (Mohapatra, 1982, p.14). Odishan temples run through the most compacted and standardized architectural set in India (Fergusson, 1875, p.414). Odishan temple architecture with its uniqueness and distinct nomenclature was included in the other types of temples of India such as Nagara, Dravida and Veshara rising their number to four i.e. the Kalinga style. In fact, the Odishan temples are remarkable for the profusion of sculptures. In this respect, Stella Kramrisch aptly comments that “Architecture in Odishan temples is but sculptures on a gigantic scale” (Kramrisch, Vol.1, 1946, p.218). Shaivism was the dominant religion in the coastal-belt of Odisha from the 7th century onwards and reached the peak of its glory during the Somavamsi period in the 10th-11th century A.D. (Behera & Donaldson, 1998, pp.29-31). Two Saiva temples like Bakresvara temple of Bhingarapur and Ramesvara temple of Sohagpur represent the rekha and *pidha* types of the Kalingan style temple architecture of Odisha respectively. They have been meticulously documented by the author. It is known from the practical field study that most of the Saiva temples of the undivided Puri district of Odisha have not been dealt by the earlier art historians in detail. Hence, here the present article attempts to highlight the artistic features and architectural patterns along with sacredness of two Saiva temples of the undivided Puri district of Odisha in Eastern India.

## II. METHODOLOGY

Primary as well as secondary source materials have been meticulously used for the writing of the Bakresvara temple of Bhingarapur and Ramesvara temple of Sohagpur. The primary data have been collected through Gazetteers, Texts, unpublished thesis, the practical observation, public opinions, hearsay accounts and interview methods during the period of experimental field survey. The collected data with regard to the art, architecture and religious significance of the two Saiva temples of undivided Puri district of Odisha is primarily based on practical field study. The secondary data relating to the present article are Books, Journals, proceedings, Periodicals, Manuscripts, Antiquities, Records, Reports, etc. The data collected from both the primary and secondary sources are critically analyzed and discussed in the present article.

## III. RESULT ANALYSIS AND DISCUSSION

### 3. Two Temples of Undivided Puri District of Odisha

The Eastern Odisha is an important centre of temple building activities of India. The entire Eastern part of Odisha is found covered with a large number of monuments of Shaivism. It is known from the field study / observation that a number of Saiva temples of Hinduism are found to be erected in the different parts of the undivided Puri district of Odisha. Out of all the extant minor Saiva temples of Puri district of Eastern Odisha, two temples have been taken here for discussion. The names and sites of these two minor Saiva temples of the said district of Odisha are such as 1. Bakresvara temple at Bhingarapur and Ramesvara temple at Sohagpur. These two temples are located in the undivided Puri district of Odisha in Eastern India. The description of architecture along with religious significance of the above two temples of the undivided Puri district of Odisha are briefly discussed below.

#### 3.1. Architecture of Bakresvara temple of Bhingarapur

The temple of Bakresvara is one of the significant Saiva places of worship of the Prachi Valley of Odisha. It is situated at the village Bhingarapur in the Baranga Block of the advanced Khurda area. The temple is arranged around 10 km from Phulnakhara and ½ km from the Prachi stream. The nearby individuals say that the temple is reconstructed in the cutting edge time frame. So the current temple is totally a revamped hallowed place. The temple comprises of four designs, for example, *vimana*, *jagamohana*, *natamandapa* and *bhogamandapa*. Every one of the constructions of the temple are thickly put with lime mortar. The *vimana* and *jagamohana* of the temple are raised on the old establishments (Mohapatra, Vol. I, 1986,

p.46). Albeit the compositional example of the temple isn't so significant like other outstanding sanctuaries of Odisha however according to the strict perspective, it is a notable Saiva altar in that area. The temple is implicit sand stones, which are privately called Kandapatharas. It appearances to west. This temple has not been managed exhaustively by the previous craftsmanship history specialists. Thus a humble endeavor has been made in this article to feature the itemized workmanship and design of the temple of Bakresvara. The *vimana* of the temple is a *pancharatha pidha deula* and its stature is around 22 feet from the outer layer of the temple complex (Mohapatra, 2017,p.217). It has three sections, for example, *bada*, *gandi* and *mastaka*. The foundation of the *bada* measures a square of 15 feet. The *bada* is trianga type i.e. having three part parts viz, *pabhaga*, *jangha* and *baranda*. The *pabhaga* comprises of the traditional moldings of *khura*, *kumbha*, *patta*, *kani* and *basanta*. All the *pagas* of the *pabhaga* have multi-layers. Vertical band is joined at the focal point of each paga of the *pabhaga*. The *pabhaga* measures 2 feet 10 crawls in stature (Mohapatra, 2017,p.217). The *jangha* and *baranda* of the *bada* are totally plain.



The central niches of the three sides of the *bada* of *vimana* are housed with the *parsvadevata* images of Ganesha, Kartikeya and Parvati. Ganesha is the *parsvadevata* of the southern side. The four equipped image of Ganesha is cut in standing stance as soon as possible patalled lotus platform. He shows broken tusk in upper right hand, rosary in lower right hand, a pot of *ladus* in upper left hand and *parasu* in lower left hand individually. The divinity Ganesha wears a *sarpayajnopavita* in his body. The rear of the head of god is beautified with trefoil curve, makara head at the base and the kirtimukha theme at the peak. Bloom emblem is cut on both side top corners of the chunk. The base piece of the platform is cut with scroll work. The image Ganesha is made of chlorite stone. The section of divinity estimates 2 feet 6½ inches in stature and 1 foot 4 crawls in width individually (Mohapatra, 2017, p.218). There is a *nishagarvaka* or sanctum of the *pidha* request raised before the Ganesha image. It is around 12 feet high from the outer layer of the temple complex. Kartikeya is the *parsvadevata* of the eastern side. The four outfitted image of Kartikeya is cut in standing stance as soon as possible petalled lotus platform. The base piece of the platform is enriched with scroll work. Peacock, the traditional mount of divinity is cut on the right of the platform. The right side two hands of the divinity are parted from the wrist segment. The upper



left hand holds the chicken cockerel whose head is absent. The lower left hand lies on the rear of the chicken cockerel. The posterior of the head of god is enriched with trefoil curve delegated by the kirtimukha theme. All out lotus blossom is cut on both side top corners of the section. The image Kartikeya is made of chlorite stone. It estimates 2 feet 6 crawls in tallness and 1 foot 4 inches in width separately (Mohapatra, 2017, p.218). Devi Parvati is the *parsvadevata* of the northern side. The four furnished image of devi Parvati is cut in standing stance immediately petalled lotus platform. The base piece of the platform is calmed with scroll work. Lion, the regular mount of god is cut on the right of the platform. Female orderly figures holding nagapasa and ankusa are portrayed on the two sides of devi Parvati. The upper two hands of devi Parvati are totally broken, the lower right hand shows rosary and the lower left hand holds a tail of the out and out lotus bloom. The image Parvati is made of chlorite stone. It estimates 1 foot 6 inches in width and 2 feet 7 crawls in tallness individually (Mohapatra, 2017, p.218). Iconographic provisions of the *parsvadevatas* pass on the Orissan specialty of



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the cutting edge time frame.

The *gandi* of the *vimana* is a pyramidal superstructure and it comprises of three level molded *pidhas*. Each *pidha* is brightened with tankus in all sides. The whole *gandi* is dispossessed of sculptural embellishments. Deula Charini figures and dopichha lions are not found in their particular spots over the *gandi*. The *mastaka* of the *vimana* comprises of *beki*, *ghanta*, above which there is another *beki*, *amalakasila*, *khapuri*, *kalasa*, *ayudha* (harpoon) and *dhvaja*. The sanctum protects the Sivalinga inside the Saktipitha as the directing divinity of the temple. Here the Sivalinga isn't apparent and it is around 3 feet beneath the Saktipitha as said by the temple cleric. The floor of the sanctum is around 2 feet underneath from the outer layer of the temple complex. A metal image of Chandrashekhara is safeguarded in the backwall of the sanctum. The image Chandrashekhara is considered as the Chalanti pratima of the temple (Mohapatra, 2017, p.219). Stone work steps of the slipping request are given to approach towards the sanctum. The sanctum has one entryway towards the *jagamohana*. The foundation of each side door jamb is enhanced with *khakhara mundi*. The entryway lintel is cut with three segments, which are adorned with blossom emblems, creepers with the skipping around young men and lotus bloom plans. The focal point of the entryway lintel is cut with the Gaja-Lakshmi image, which is portrayed in abhiseka pose.

The *jagamohana* of the temple is a *pancha ratha pidha deula* and its tallness is around 20 feet from the outer layer of the temple complex (Mohapatra, 2017, p. 219). It has three sections, for example, *bada*, *gandi* and *mastaka*. The *bada* is finished with same plans of the *bada* of the *vimana*. The focal specialty of the *bada* on the southern side is fixed with a balustraded window, which contains three undecorated balusters. The upper and lower gavakshas of both the northern and southern sides of the *bada* are without ornamental components. The *gandi* of the *jagamohana* is a pyramidal superstructure, which proceeds the *pancha ratha* plan of the *bada*. It comprises of three level molded *pidhas* and each *pidha* is enhanced with tankus in all sides. A lion figure is projected out on the western (front) side rahapaga of the *gandi*. Deula Charini figures and dopichha lions are totally missing in their particular spots over the *gandi*. The *mastaka* of the *jagamohana* comprises of *beki*, *ghanta*, above which there is another *beki*, *amalakasila*, *khapuri*, *kalasa*, *ayudha* (spear) and *dhvaja*. The northern side internal divider specialty is housed with the images of goddess Durga, Savitri and Gayatri. The image Durga is made of metal while the images of Savitri and Gayatri are made of stone. Both the images of Savitri and Gayatri are around 1 foot in tallness. The *jagamohana* has one entryway towards the *natamandapa*. The foundation of the door jamb of each side is enriched with *khakhara mundi*. Figures of Nandi and Bhrunji are housed in either side *khakhara mundi* specialty of the door jamb. The entryway lintel and architrave are deprived of sculptural components. The *natamandapa* of the temple is an open pillared *pidha deula*. The pyramidal top of the *natamandapa* is upheld by six round columns. It is open and having no *bada* dividers. The *gandi* of the *natamandapa* is a pyramidal superstructure and it comprises of three level formed *pidhas*. Each *pidha* is enriched with tankus in all sides. Dopichha lions and Deula charini figures are not seen in their individual spots over the *gandi*. The *mastaka* of the *natamandapa* has common parts of the Orissan *pidha deula*. Bull, the customary mount of Lord Siva is introduced on the platform of 2½ feet high. It is seen at the focal point of the floor of the *natamandapa*. The bull is housed in a little *pidha deula*. The *bhogamandapa* of the temple is a *pidha mohana*, which has no standard components of the *mastaka*. It has three sections, for example, *pistha*, *bada* and *gandi*. The foundation of the *pistha* is a square shape and it estimates 15 feet 8 inches in the southern and northern sides and 34 feet in the eastern and western sides separately. The *pistha* is without embellishing components. It estimates 2 feet 6 inches in stature. The *bada* is *panchanga* type for example having five overlap divisions, for example, *pabhaga*, *talajangha*, *bandhana*, upper *jangha* and *baranda*. All the part portions of the *bada* are totally plain. The balustraded windows are fixed on the three side focal specialties of the *bada* of the *bhogamandapa*. The *gandi* of the *bhogamandapa* is a pyramidal superstructure and it comprises of three level formed *pidhas*. Each *pidha* is



improved with *tankus* in all sides. The upper piece of the top *pidha* is fixed with the makara set out foreboding figures toward ventilation of the downpour water. Navagrahas are safeguarded inside the *bhogamandapa* for public love. The temple complex is cleared with laterite squares and sand stones.

### Loose Sculptures:

The *nisha-garvaka* or shrine of the southern side of the *vimana* jam the free models of two Varaha images and a wrecked image of Ganesha. The four outfitted image of Varaha is cut in standing stance at once petalled lotus platform. He holds the hand of a female figure perhaps Lakshmi in lower right hand, *chakra* in upper right hand, *sankha* in lower left hand and the elevated left arm bears the figure of goddess Prithivi, which is totally absent. A female figure holding veena is portrayed on the left of the chunk. There is a humble nagini figure cut on the platform between the two legs of the god. The posterior of the head of god is embellished with trefoil makara headed curve delegated by the kirtimukha theme. The image Varaha is made of chlorite stone. The chunk of god estimates 2 feet 1½ inches in tallness and 1 foot 3 inches in width individually. Garuda figure isn't found on the platform of the chunk. Bloom emblem is cut on both side top corners of the chunk. There is one more image of Varaha likewise protected inside the nisha-place of worship of the temple. The four equipped image of Varaha is cut in standing stance at once petalled lotus platform. Garuda, the traditional mount of divinity is seen on the left of the platform. A female figure, perhaps Saraswati holding veena is portrayed on the left of the chunk. The god Varaha holds the hand of a female figure, potentially Lakshmi in lower right hand, *chakra* in upper right hand, *sankha* in lower left hand and the upraised left arm bears the figure of goddess Prithvi (Mohapatra, 2017,p.221). The posterior of the head of god is improved with trefoil makara headed curve delegated by the kirtimukha theme. Apsara figure holding festoon is portrayed on both side top corners of the chunk. The image Varaha is made of chlorite stone. The chunk of divinity estimates 1 foot 2 crawls in width and 2 feet 5 inches in tallness separately (Mohapatra, 2017,p.221). Both the images of Varaha contain the imaginative components of the Post Ganga period. Most presumably, these two Varaha images were gathered from any close by Vaishnava place of worship, which isn't existed now. A wrecked image of Ganesha is additionally found saved inside the nisha temple of the southern side. It is around 1 foot in tallness. This image might be the first side god of the previous temple of that site.



R.P. Mohapatra has referenced in his book that a few years back a wonderful Gopinatha image was gathered for the Orissa State Museum from this spot (Mohapatra, Vol.I, 1986, p.46). It addresses Gopinatha remaining in traditional tribhanga present under the Kadamba tree encompassed by cows, calves, cowherd young men and Gopis (Mohapatra, Vol. I,1986, p.46). Presently this image has been protected in Orissa State Museum, Bhubaneswar.

### Additional Shrines:

Other than the four designs of the temple, some extra sanctums are additionally seen inside the temple premises. They are the sanctuaries of Balunkesvara and Amaresvara.

#### A. Shrine of Balunkesvara:

The sanctum of Balunkesvara is raised on the southern side of the temple complex. It is a *pidha deula* and is around 14 feet high from the outer layer of the temple complex. The altar has normal part portions of the Orissan *pidha deula*. The sanctum of the altar saves the Sivalinga inside the Saktipitha as the managing divinity of the place of worship. Bull, the traditional mount of Lord Siva is introduced before the hallowed place. The altar of Balunkesvara countenances to west.

#### B. Shrine of Amaresvara :

The hallowed place of Amaresvara is a *pidha* request design and it is around 13 feet high from the outer layer of the temple complex. This temple is seen at the northern side of the *jagamohana* and it countenances to west. The hallowed place has common part portions of the

Orissan *pidha deula*. The sanctum of it saves a tremendous *Sivalinga* inside the *Saktipitha* as the directing god of that place of worship. The *Sivalinga* is committed to Lord Amaresvara Siva. Bull, the mount of Lord Siva is introduced on the platform of 1½ feet high and it is seen before the temple. There is a Tulasi Chaunra found close to the southern side of the *bhogamandapa*.

#### **Boundary Wall:**

The temple complex is encased by a limit divider, which is made of laterite stone. It is around 7 feet in tallness. There are four passage yards, one on every cardinal bearing of the temple complex. The passage door is involved by the *pidha* request design and it is around 15 feet high from the street level. All the passageway patio are same plan of the Orissan *pidha deula*. The limit divider estimates 96 feet long and 86 feet in width individually.

There is a major tank found on the north-west corner of the temple complex. A little lake is additionally seen at the northern side of the limit divider. The water of the little lake is utilized for crafted by the temple.

**Date of the temple:** There is no genuine record concerning the specific date of the first temple of Bakresvara. The nearby individuals say that the prior temple of Bakresvara was implicit the archaic period. However, the current temple is highly revamped temple. In this association, Hansanath Sahu of Adaspur comments that the revamped Siva temple of Bhingarpur probably been underlying the Post-Ganga period. Based on the compositional plan of the first establishment of the *vimana*, the development time of the Bakresvara temple can be probably relegated to the sixteenth century A.D. (Mohapatra, 2017, p.223). The *natamandapa* and *bhogamandapa* of the temple are of the later expansion. The temple has been remodeled by the Zamindar of Bhingarpur in the cutting edge time frame. Presently the temple is being overseen by a nearby panel of that village.

### **3.2. Architecture of Ramesvara temple of Sohagpur**

The temple of Ramesvara is one of the antiquated Shaiva altars of the Prachi Valley in the beach front belt of Orissa. It is situated at the village Sohagpur under the Kakatpur Police Station of the Puri area. The temple is arranged around 2 km from Panichhatra on the left bank of the stream Prachi. The directing divinity of the temple is considered by the nearby individuals as one of the "Asta Shambhus" on the bank of stream Prachi (Behera and Dhal , 1992, pp. ix-x) . As per a neighborhood custom, the Shivalinga of the temple was at first introduced by Lord Rama Chandra. According to the strict perspective, the place of worship of Ramesvara is a significant Shaiva pitha of that territory. The site of the temple was once a focal point of Hari-Hara love. Both Lord Shiva and Vishnu are observed to be revered in the temple complex. The temple comprises of three constructions, for example, *vimana*, *jagamohana* and *natamandapa*.

The present *vimana* (deula) is raised on the vestiges of the prior one (Panda, 1969, pp.89-90). The *jagamohana* and the *natamandapa* have likewise been reconstructed on the first demolishes (Ray, 1975, p.20). The first temple of Ramesvara was potentially inherent the Ganga time of Orissan history. The temple is implicit sand stones and blocks. It countenances to east. This temple has not been managed by the previous workmanship antiquarians exhaustively. Thus a humble endeavor has been made here. The *vimana* of the temple is a *trivatha* (Rathasarma and Borner, 1966, p.157) rekha deula and its stature is around 18 feet from the outer layer of the temple complex (Mohapatra, 2017, p.144). The *bada* piece of the *vimana* is totally covered under the earth and it is overcome by the curvilinear superstructure. The foundation of the *gandi* measures a square of 12 feet 10 inches. It is a particular temple, which contains the *parsvadevata* images in the focal specialties of the *gandi*. The focal specialties of the three sides of the *gandi* are housed with the *parsvadevata* images of Ganesha, Vishnu and



Parvati/Manasa(?). Ganesha is the *parsvadevata* of the southern side. The four furnished image of Ganesha is cut in standing stance immediately petalled lotus platform. He holds a wrecked tusk in upper right hand, rosary in lower right hand, a pot of *ladus* in upper left hand and *parasu* (axe) in lower left hand individually. The figure of mouse isn't plainly apparent. The image Ganesha is made of chlorite stone. It is around 1 foot in stature. Vishnu is the *parsvadevata* of the western side. The four outfitted image of Lord Vishnu is cut in standing stance on the plain platform. He shows *chakra* in upper right hand, *varada mudra* in lower right hand, *shankha* in upper left hand and *gada* in lower left hand (Mohapatra, 2017, p.144). Garuda, the traditional mount of the divinity is cut on the right of the platform. Sridevi and Bhudevi figures are flanked on one or the other side of the divinity. The rear of the head of god is brightened with prolonged prabhamandala. Apsara figure holding festoon is portrayed on the right side top corner of the chunk. The image Vishnu is made of sand stone. It estimates 1 foot 4 inches in height and 10 inches in width individually. This Vishnu image shows the ancientness of the altar. By and large, in the Shiva temple, Kartikeya ought to stay as the *parsvadevata* of the posterior or western side. However, here we can discover a image of Lord Vishnu rather than Kartikeya. So it is an unconventional component of this temple. Devi Parvati/Manasa is the *parsvadevata* of the northern side. The image Parvati/Manasa is cut in padmasana pose pronto petalled lotus platform. The four arms of Devi Parvati/Manasa show *panapatra*, *khadga*, *trisula* and *shankha*. Lion, the customary mount of Devi Parvati is cut on the platform. The top of the goddess is conquered by the seven hooded snake. The presence of lion figure and trisula recognizes the image as goddess Parvati. Then again the snake hood on the head of goddess follows a image of Manasa. So the iconography of this goddess confounds the personalities of researchers. The nearby individuals love it as the image of goddess Parvati. This image might be goddess Parvati. A little level rooftop hallowed place is inherent front of Devi Parvati.



The *gandi* of the *vimana* is a curvilinear superstructure, which shows 3 *pagas* or *rathas* and it is thickly put with current concrete. The northern side *kanika paga* of the *gandi* is enriched with *pidha mudi*, which contains the figure of Asthika-Jaratkaru. Here Jaratkaru is portrayed in situated stance on the plain platform while Asthika is cut situated on the left lap of Jaratkaru. The Asthika-Jaratkaru figure is redesigned in current concrete and it is being considered by the neighborhood individuals as Savitri-Satyavana. Deula Charini figures and dopichha lions are totally missing in their individual spots over the *gandi*. The *mastaka* of the *vimana* comprises of *beki*, *amalakasila*, ringer formed *khapuri*, *kalasa* and *dhvaja*. The sanctum safeguards the *Shivalinga* inside the *Shaktipitha* as the directing divinity of the temple. The floor of the sanctum is around 8 feet underneath from the floor of *jagamohana*. Stone work steps of the plunging request are given to approach towards the sanctum. The entryway of the sanctum is without beautiful frivolity.

The *jagamohana* of the temple is a little *pidha deula* and its tallness is around 16 feet from the outer layer of the temple complex (Mohapatra, 2017, p.145). The *bada* of the *jagamohana* is totally plain. The *gandi* of the *jagamohana* is a pyramidal superstructure and it contains three level molded *pidhas*. Each *pidha* is embellished with tankus in all sides. Dopichha lions and Deula Charini figures are not found in their particular spots over the *gandi*. The *mastaka* of the *jagamohana* comprises of *beki*, *ghanta* beautified with snakes, above which there is another *beki*, *amalakasila*, *khapuri*, *ayudha* (pike) and *dhvaja*.

Internal dividers of the *jagamohana* are totally plain. There is an octagonal bull mainstay of 3½ feet high saw close to the eastern entryway of the *jagamohana*. Little bull figure is introduced on the highest point of the column. The *jagamohana* has two entryways; one on the eastern side and one more on the southern side individually. Both the entryways are dispossessed of enriching components.

The *natamandapa* of the temple is a *pidha deula* and its tallness is around 16 feet from the outer layer of the temple complex (Mohapatra, 2017, p.145). The *bada* of the *natamandapa* is totally plain. Navagrahas are housed in the eastern side *bada* divider specialty of the *natamandapa*. All the grahas are of the new work. They are portrayed with as regular ascribes in their grasp. A level rooftop shed is worked over the navagrahas. The *gandi* of the *natamandapa* is a pyramidal superstructure and it comprises of 4 level molded *pidhas*; each *pidha* is enhanced with tankus in all sides. The focal point of the *gandi* on the eastern side is enriched with *pidha mastaka* plan. The *mastaka* of the *natamandapa* comprises of *beki*, *ghanta*, *amalakasila*, *khapuri* and *dhvaja*. The *natamandapa* jam a decent example of the figure of Lord Madhava (Vishnu). The four handed image of Madhava is cut in standing stance pronto petalled lotus platform. The focal point of the base piece of the platform is enhanced with scroll work and female fan figure is portrayed in bowing stance on the two sides of the platform. Garuda, the regular mount of the god is cut in bowing stance on the right of the platform. Sridevi and Bhudevi figures are flanked on one or the other side of the divinity. Chauri conveyor figure is cut on the focal point of the two sides of the chunk. The image Madhava shows *chakra* in upper right hand, *varada mudra* in lower right hand, *gada* in lower left hand and the upper left hand is parted from the elbow segment (Mohapatra, 2017, p.146). The rear of the head of god is embellished with trefoil curve delegated by the *kirtimukha* theme. Small figures of Bramha and Shiva are cut on either side base of the trefoiled curve. Apsara figures holding laurel and instruments like drum, cymbal, conch, and so on are portrayed on both side top corners of the chunk. The image Madhava is made of chlorite stone. It estimates 4 feet in tallness and 2 feet in width individually (Mohapatra, 2017, p.146). Iconographic provisions of the Vishnu image contain the creative custom of the Ganga time of Odishan history. Noticing this image, P.K. Beam comments that the wonderful Vishnu image of the *natamandapa* was at first the directing divinity of the Vishnu temple, which existed on the bank of stream Prachi in the remote past (Ray, 1975, p.20). Some Salagrama silas are additionally being revered close to the Madhava image. There is a bumped bull seen at the focal point of the *natamandapa* corridor. The *natamandapa* has one entryway towards the east. It is likewise without beautifying embellishments.



#### **Loose Sculptures:**

There are free models of Mahisamardini Durga and Ganesha saw in outdoors before the *natamandapa*. The eight furnished image of goddess Durga is cut in standing stance on the plain platform. The right side two arms show khadga and spear and other two arms of the right side are severed. The left side arms are totally absent. Mahisasura, the evil presence is cut on the focal point of the platform. Lion, the traditional mount of goddess Durga is portrayed on the left of the platform. The image Durga is made of sand stone. It estimates 2 feet 2½ inches in stature and 1 foot 3½ inches in width (Mohapatra, 2017, pp.146-147). Here Hansanatha Sahu believes that the Durga image of *natamandapa* was potentially one of the side divinities of the first temple. A Ganesha image is likewise discovered kept in outdoors before the *natamandapa*. The lower some portion of the Ganesha image is totally absent. The image is dissolved essentially. This wrecked Ganesha image might be the first side divinity of the temple. There is a yajna mandapa raised before the *natamandapa*.

#### **Date of the Temple:**

There is no legitimate record as to the specific date of the development time of the Ramesvara temple of Sohagpur. The neighborhood individuals say that the first temple of Ramesvara is contemporaneous with the Sun temple of Konarka. Noticing the engineering example of the temple, Hansanatha Sahu of Adaspur comments that the first Ramesvara temple of Sohagpur was conceivably underlying the later piece of the Somavamsi time frame. Based on the iconographic provisions of the accessible old figures, the development time of the first temple can be likely allotted to the thirteenth century A.D. (Mohapatra, 2017, p.147).

#### **IV. CONCLUSION**



We can conclude from the above discussion that the temple of Bakresvara of Bakresvara is an old Saiva altar of that area. The current temple of Bakresvara has been based on the remnants of the previous one. The first temple of Bakresvara was totally demolished ordinarily however the neighborhood Zamindar has revamped the temple in the advanced period. Albeit the temple is fundamentally committed to Lord Bakresvara Siva yet at the same time it safeguards some Vaishnavite images for public love. Iconographical elements of the *parsvadevatas* show that these side divinities are conceivably made during the redesign work of the temple. The first Bakresvara temple of the site was potentially inherent the Post-Ganga period. The presence of Varaha image recommends that the site of the temple is an organizing spot of Saivism and Vaishnavism. Thinking about the strict importance, the temple of Bakresvara is viewed as one of the significant Hindu places of worship of the Prachi Valley in Odisha. It is additionally known from the perception that the Ramesvara temple of Sohagpur is a special Shaiva hallowed place of the beach front belt of Odisha. The first temple of Ramesvara has been reconstructed in the various periods. So the current temple is totally a remodeled place of worship of that territory. This temple is an unconventional place of worship according to the compositional perspective, in light of the fact that the *bada* part of the temple is completely covered under the earth. The first side divinities were conceivably dissolved commonly. So those images had been supplanted in the resulting time frame. The present *parsvadevatas* of the *vimana* have been housed in the focal specialties of the *gandi* in the later period. The presence of a Vishnu image in the focal specialty of the western side as the *parsvadevata* of the temple is an interesting element of the temple. One more fine Vishnu image is additionally observed to be saved in the *natamandapa* lobby of the temple. It proposes that the site of the temple was once a position of Hari-Hara love. An extraordinary celebration is seen here on the "Akshaya Trutiya" day in the period of Vaishakha. The first temple of Ramesvara was perhaps implicit the Ganga time frame. Both from the design and strict perspectives, the temple of Ramesvara is considered as one of the significant Shaiva sanctuaries in the coastal-belt of Odisha. The presence of Vaishnavite images in the Bakresvara temple of Bhangarpur and Ramesvara temple of Sohagpur remind us that Hari-Hara worship was prevalent in these two sites of the Eastern Odisha during the medieval period. On the whole, the architectural features of the above discussed two Saiva temples of the undivided Puri district represent the Kalinga style architecture of Odisha in Eastern India.

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