

PalArch's Journal of Archaeology
of Egypt / Egyptology

KALINGA STYLE ARCHITECTURE OF TWO TEMPLES OF THE PRACHI
VALLEY OF ODISHA IN EASTERN INDIA: A RECENT STUDY

Dr. Ratnakar Mohapatra¹

Assistant Professor, Department of History, KISS, Deemed to be University, Bhubaneswar,
PIN-751024, Odisha, India. Email: ratnakarmohapatra2017@gmail.com

Dr. Ratnakar Mohapatra¹: Kalinga Style Architecture of Two Temples of the Prachi Valley of Odisha in Eastern India: A Recent Study-- Palarch's Journal Of Archaeology Of Egypt/Egyptology 17(6). ISSN 1567-214x

Keywords: Kalinga. Gramesvara, Ambika, temple, architecture, Prachi valley, Odisha, India.

ABSTRACT

The Prachi Valley in the state of Odisha is distinguished for its archaeological antiquities and religious sanctuaries in the Eastern part of India. The architectural designs and pattern of the extant temples of Prachi valley are the important parts of Odishan temple art in India. A good number of temples are existed in the different parts of the Prachi Valley and they represent the *Kalinga style* of temple architecture of Odisha in Eastern India. Out of various temples of Prachi valley, only two temples have been taken here for discussion considering their architectural significance. In fact, the artistic designs and architectural features of the Gramesvara temple of Lataharana and Ambika Temple of Kenduli of Prachi valley attract scholars, art historians and archaeologists to undertake more research works on these monuments. As the rare images / sculptures are found to be worshipped in the Gramesvara temple of Lataharana and Ambika Temple of Kenduli of the Prachi Valley, so these two ancient /old sites of Prachi Valley are the motivating study area for the scholars of art history as well as archaeologists. The extant images of Prachi valley were made by the artists of Kalingan School of artists of Odisha. The rare stone images found from the Gramesvara temple of Lataharana and Ambika Temple at Kenduli of Prachi valley epitomize the iconographic features of the Odishan classical art of the medieval period. The present article focuses on architectural style alongwith the religious importance of the above two temples of the Prachi valley of Odisha in Eastern India. Both the primary and secondary sources are meticulously utilized in the writing of this article.

I. INTRODUCTION

The Prachi Valley region is well-known for its historic antiquities and religious sanctuaries in Eastern India. It is situated between the Devi river and the Kushabhadra river in the coastal-belt of the state of Odisha. In fact, a magnificent civilization was prospered around the Prachi river in the past.

Monuments of various sects are found to be erected in the different parts of Prachi valley. 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). The Prachi valley is well-known as a seat of monuments of various sects. A good number of temples are existed in the different parts of the Prachi Valley and they represent the *Kalinga style* of temple architecture of Odisha in Eastern India. Odishan temples form a class by themselves and these Hindu monuments can be conveniently labelled as "Kalinga style" (Behera, 1993, p.1). The Prachi valley region is one of the integral parts of the ancient Kalinga territory. The *Kalinga Style* of temple architecture is divided into four types such as *rekha*, *pidha* (*bhadra*), *khakhara* and *Gauriya* (Bose, 1931, p.78). The Gramesvara temple of Lataharana and Ambika temple of Kenduli of the Prachi Valley represent both the *rekha* and *pidha* types of the *Kalinga Style* architecture of Odisha. In Odishan temple architecture, each temple type / order and its individual part has been given a distinctive name (Mohapatra, 1982, p.14). Practically, Odishan temples practice the most compacted and standardised 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* raising their number to four i.e. the *Kalinga style* (Panigrahi, 1985, p.371). In fact, the Odishan temples are remarkable for the profusion of sculptures. In this connection, Stella Kramrisch aptly comments that "Architecture in Odishan temples is but sculptures on a gigantic scale" (Kramrisch, Vol.1, 1946, p.218). The extant sculptures of the Prachi Valley temples occupy a dominating place among the artistic achievements of Odishan sculptors. Most of the extant temples of the Prachi valley are not dealt by the earlier scholars in detail. The sites of Lataharana and Kenduli are famous for archaeological antiquities in the Eastern part of Odisha. Hence the present article attempts to highlight the architectural description, iconographic features and religious importance of the Gramesvara temple of Lataharana and Ambika temple of Kenduli of the Prachi valley of Odisha in Eastern India.

II. METHODOLOGY

Primary as well as secondary source materials are utilized in the writing of this article on two temples of Prachi Valley of Odisha. The primary data have been collected through 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 temples of Prachi valley is primarily based on practical observations and the earlier scholarly works. The secondary data relating to the present piece of work are Books, Journals, Periodicals, Proceedings, Manuscripts, Antiquities, Records, Reports, etc. The data collected from both the primary and secondary sources are critically analyzed and discussed in this article.

III. DISCUSSION AND RESULT ANALYSIS

3. Art and Architecture of two Temples of Prachi Valley

Actually, the Prachi Valley area is an important place of temple building activities of Odisha in Eastern India. It is known from the field study that a number of temples of various sects of Hinduism are found to be erected in the different parts of the Prachi valley of Odisha. Out of all the extant temples of Prachi valley, two temples have been taken here for our discussion. The names and sites of these two temples of Prachi Valley are such as 1. Gramesvara temple at Lataharana, and 2. Ambika temple at Kenduli. The descriptions of different aspects like art, architecture along with religious significance of the above two temples of the Prachi Valley are briefly discussed below.

3.1. Gramesvara temple of Lataharana



The temple of Gramesvara is an important Shaiva shrine of the Prachi Valley in Orissa. It is situated about 3 kilometers to the southwest of Kakatpur and the river Prachi (Ray, 1975, p.21.). The temple is noticed at the middle place of the Lataharana village in the Kakatpur Block of the Puri district. This temple represents the brick building technique in its full maturity and conveys a sense of proportion and aesthetic beauty (Mohapatra, 2017,p.110) .The present Gramesvara temple is of the renovated shrine. Now the temple is under the protection of the State Archaeology Department of Odisha. This temple is a good specimen of the ancient brick monument of the Prachi Valley in Odisha. Besides the main temple, two additional shrines are also erected inside the temple premises. This temple preserves several loose sculptures belonging to the Jaina and different sects of Hinduism ranging from the Somavamsi period to the early Ganga period (Mohapatra,2017,p.110). The shrine is a coordinating place of Shaiva, Sakta, Saura, Vaishnava and Jaina sects. The images of above sects are found worshipped in the temple complex. An image of a Jaina couple is found preserved in the additional shrine of the southern side. Artistic point of view, it is very important image of the Prachi Valley.

The Gramesvara temple of Lataharana comprises of *vimana* and *jagamohana*. The temple is mostly built in burnt bricks. But a few amounts of sand stones are also used in some parts of the temple. This temple faces to east. The *vimana* is of the *pancharatha rekha* order structure and it is around 40 feet high from the temple surface. The *bada* of the *vimana* have five vertical parts.

The three sides central niches of the *bada* (Borner and Rath Sarma, 1966, p. 142) are accommodated with the *parshvadevatas* of Ganesha, Kartikeya and Parvati. All the side deities are housed in the *pidhamundi* niches. Ganesha is the southern side *parshvadevata* of the temple. The eight armed image of Ganesha is engraved on the podium. The upper two hands of the deity possess snake, the lower right hand displays rosary, the two hands of the right side are totally broken, other two hands of the left side display broken tusk and *kuthara* (hatchet) and the rest hand of the left side is already broken from the arm portion. This variety of Ganesha image is known as 'Nrutya Ganapati' of the Prachi Valley (Das, 1958, pp.49-50). This Ganesha image attracts the attention of scholars of art history as well as devotees. The description of this type of Ganesha image is found mentioned in the *Silpasastra* (Gopinath Rao, Vol.1, Part-1, First Edition, p.59. and Das, 1958. pp. 49-50. The image Ganesha is made of sand stone. The slab of deity measures 17 x 26 inches (Mohapatra, 2017, p.111). Kartikeya is the western side *parshvadevata* of the temple. The Kartikeya image is engraved in standing pose on the plain podium. The upper right hand is wrecked from the arm, the lower right hand displays *varada mudra*, the higher left hand possesses the rooster cock and the lower left hand rests on the tail of the rooster cock. Here the head of the rooster cock is completely missing. Peacock is found engraved on the right of the podium. The half portion of the entire body of the peacock is broken by nature. Debasena is depicted lifting the legs of the rooster cock. The trefoil arch is designed in the backside of the head of Kartikeya image. *Apsara* figure is engraved on each side top angle of the slab. The Kartikeya image measures 16 x 28 inches (Mohapatra, 2017, p.111). The slab of the deity is made of granite stone. Devi Parvati is the northern side *parshvadevata* of the temple. The image Parvati is engraved in standing pose on the podium. The upper right hand of Devi Parvati is broken from the wrist portion, the lower right hand holds rosary with downward posture, the upper left hand is also wrecked from the wrist and the lower left hand is broken from the arm. In one side of the lower part of the slab is decorated with diminutive female figure who holds *nagapasa* in one hand and the opposite side female figure displays a full blown lotus with stalk. These two female figures are accommodated in the *pidha mundi* niches of the both sides of the slab. The trefoil arch is designed in the backside of the head of Devi Parvati. Flying *apsara* figure is finely engraved on each side top angle of the slab. Diminutive *vidyadhara* figure is carved on the both sides of the *kirtimukha* motif. The slab of Devi Parvati measures 16 ½ x 29 inches (Mohapatra, 2017, p.112). All these three *parshvadevatas* are found housed in the *pidha mundi* niches. The *pidha mundi* is projected out at the middle niche of the *bada* wall of the *vimana*. Here .T.E. Donaldson is of the view that the *parshvadevatas* of the temple can be assigned to the 11th-12th centuries (Donaldson, Vol.I, 1985/86, p.440). Iconographical features of the

parsvadevatas indicate that these images were possibly made in the early part of the Ganga period. Most probably, these are the original side deities of the temple.

The *gandi* (Bose, 1931, p.181) of the *vimana* is of the curvilinear superstructure and it displays the *pancharatha* plan of the *bada*. The curvilinear superstructure of the *vimana* rises to a remarkable height and it dominates the landscape with its massive grandeur. The middle portion of the central *rahapaga* of the *gandi* is decorated with rampart lion on the three sides such as north, south and west. The central *raha* of the eastern side is decorated with large *angasikhara* surmounted by the *gajakranta* design. The entire *gandi* is thickly plastered with cement mortar in the last quarter of the twentieth century. Some broken lion figures of the original temple are also found to be preserved inside the temple complex.

The head of the *vimana* contains elements like *beki*, *amalakashila* (Borner and Rath Sarma, 1966, p.141), *beki*, *amala*, *khapuri*, *kalasa* and here the *dhvaja* is not inserted in the *kalasa*. The entire *vimana* of the temple are renovated by the State Archaeology Department of Odisha.

The *Shivalinga* within the *Shaktipithais* found in the sanctum as the presiding deity. It is locally worshipped as Lord Gramesvara Shiva. Here the *Shivalinga* of the sanctum is not visible. Because, it is under the *Shaktipitha*. There is a humped bull noticed near the masonry steps of the sanctum. The doorway of the sanctum is mostly undecorated. Nandi and Bhrungi figures are engraved on the bottom part of the doorframe. The doorway lintel is bereft of the decorative elements. *Navagrahas* are engraved on the architrave and they are engraved in *yogasana* posture.

The wall portion connecting the structure of *vimana* with the *jagamohana* is built in a single architectural unity. The southern side *sandhisthala* wall of the temple contains an image of Chamunda. The image of Chamunda is engraved in *ardhaparyanka* pose on the podium, which is decorated with a prostrate body of corpse. She holds a *khadga* in the upper right hand, the lower right hand is wrecked from the arm portion, the higher left arm displays *panapatra* and the subordinate left hand possesses a cutting human head (*chhinnamasta*). She wears a garland of human skulls in her body and it hangs down to the podium. The slab of the Chamunda image measures 9 x 15 inches (Mohapatra, 2017, p.113). The image of Chamunda is represented invariably in association with Durga and in the Prachi Valley we have almost as many numbers and varieties of Chamunda as of the images of Goddess Durga (Das, 1958, p.37). The northern part connecting wall niche contains the image of Kuvera, the guardian deity of the northern direction. The sand stone image of Kuvera is engraved in *padmasana* pose on the podium. The right hand is broken and the left hand lies on the left thigh with downward posture of the palm. The image of Kuvera measures 8 x 14½ inches (Mohapatra, 2017, p.113).

The *jagamohana* is of the *pidhadeula* and it is around 25 feet high from the temple surface (Mohapatra, 2009, p.126). The *pistha* is devoid of decorative elements and it measures 11 inches in height. The *bada* of the *jagamohana* has five component parts. The *mukhasala* / *jagamohana* is of the pyramidal superstructure, which contains seven *pidhas*. The middle part of the *gandi* is projected by the *jhapasimha* in the three sides except the west. One of the detached *Deula Charini* figures is found preserved inside the temple

premises. The *mastaka* of the *jagamohana* comprises the elements of *beki*, *ghanta*, another *beki*, *amalakashila*, *khapuri kalasa* and *dhvaja*.

Inner walls of the *jagamohana* are also completely plain. A bull pillar of 3 feet high is found at the floor of the *jagamohana*. A recumbent bull is installed on the upper part of the pillar. The southern side doorway is devoid of decorative ornaments. The eastern side or the main doorway is mostly bereft of the decorative embellishments. But the elongated *pidha mundi* is carved on the both sides base of the doorframes as the only decorative element of the doorway.

Besides the above two structures, two additional shrines are found to be erected noticed in the premises of the Gramesvara temple. One flat roof structure of the modern period is erected on the northern side and another shrine built on the southern side of the temple complex respectively. The northern side additional shrine preserves good specimens of the sculptures of different deities of the Brahminical pantheon. They are two images of Varaha, two images of Lord Vishnu, one image of Trivikrama, an image of Dasabhuja Durga and the *Daru* image of Lord Jagannatha.

The Varaha image is engraved in standing pose on the plain podium and it holds disk in upper right hand, his lower right hand holds the hand of Prithvi, the upraised left arm bears the image of Goddess Prithvi and the lower left hand possesses a *shankha* respectively. The depiction of image indicates that the deity is rescuing Goddess Prithvi from the deep ocean. The upper part of the slab is decorated with flower medallion. The slab of deity measures 9 x 16 inches. The image of Varaha is made of chlorite stone. Another similar Varaha image is also preserved in that modern flat roof shed. It measures 13½ x 24 inches.

There are two Vishnu images found inside the flat roof shed of the northern side. A large sized image of Lord Vishnu is preserved in that additional shrine. Lord Vishnu image is engraved in standing pose on the podium. He holds *chakra* in the higher right hand, *varada mudra* in the lower right hand, *shankha* in the higher left hand and *gada* in the lower left hand. Figures of Sridevi and Bhudevi are carved on either side of the slab. The bottom part of the podium is decorated with a series of female devotees who are depicted in kneeling posture with folded hands. Garuda figure is engraved in kneeling pose on the right of the podium. The diminutive female figure is engraved on the both side centres of the slab. The background of the head of deity is adorned with trefoil arch crowned by the *kirtimukha* design. Brahma and Vishnu figures are engraved on either side base of the arch. *Apsaras* and *gandharvas* holding musical instruments like drum and cymbal are carved on both sides of the decorative arch. They are depicted in dancing posture with good performance. The slab of deity measures 28 x 53 inches (Mohapatra, 2017, p.115). Observing this Vishnu image Radha Charana Panda says that the image was collected from a ruined Vishnu temple of that locality. He also remarks that this Vishnu image was also made as the witness of the *Dvadasa Sambhus* of the Prachi Valley (Panda, 1969, p.84. and Mahapatra, 1997, p.124). There is another Vishnu image preserved in that flat roof shed. The image of Vishnu is engraved in standing pose on the podium. He displays *chakra* in the upper right hand, *varada mudra* with small lotus mark in the lower right hand, *sankha* in the upper left hand and *gada* in the lower left hand. Garuda figure

is depicted in kneeling pose on the podium. A series of female devotees are found depicted in kneeling posture with *anjalinudra* on the both sides of podium. Standing figures of Sridevi and Bhudevi are found engraved on either side bottom part of the slab. The backsides of the head of these figures are carved with *pidha mundies*. The middle portions of the both sides of the slab are decorated with diminutive dancing female figures. The background of the head of deity is ornamented with trefoil arch crowned by the *kirtimukha* motif. The base of the arch is carved with a female deity on one side and a *rishi* figure in opposite side. *Apsaras* and *Vidyadharas* holding musical instruments and garlands are designed on the both sides of the arch. The slab of the deity measures 29 x 52 inches (Mohapatra, 2017,p.116). The image of deity is made of chlorite stone. Here the images of Lord Vishnu are being worshipped in the name of Madhava. The available Madhava images represent characteristics features of Lord Vishnu found abundantly in the entire length and breadth of the Prachi Valley (Mohapatra, 1986, p.147).

An image of Trivikrama is found preserved in the northern side additional shrine. The image Trivikrama is engraved in standing pose on the podium. He possesses *padma*, *chakra*, *shankha* and *gada* in his four hands. The right leg of deity is put on the podium while the upraised left leg touches the image of Brahma. There is a *Balidana* scene depicted below the upraised leg of the deity on the centre of the podium. *Apsara* figure is engraved on the top right corner of the slab. The chlorite stone image of Trivikrama measures 26 x 14 inches (Mohapatra, 2017,p.116). Observing these Vishnu images P.K. Ray remarks that the accumulation of so many images of Vishnu along with Garuda gives a clear picture of the existence of a Vishnu temple in the close vicinity of Lataharana (Ray, 1975, p.21. and Donaldson, 1985/86, p.440).

An image of Dasabhuja Durga is found worshipped in that additional shrine. It is being worshipped in the name of Vana-Durga. The ten armed image of Goddess Vana-Durga is engraved in *lalitasana* pose on the podium (Mohapatra, 2017,p.116). One of her legs is on the podium and the right leg hangs downward. In the right side five hands, one is completely broken and other four arms display *varada mudra*, *nagapasa*, *khadga* and an indistinct object. The left side hands are completely broken. So the attributes in these hands are not found. The local people say that the image of Goddess Vana-Durga was damaged by Kalapahara. Female devotees are depicted in the right of the bottom part of the podium. In the opposite side of the female devotees, two human figures are carved fighting pose with each other. The trefoil arch is decorated on the backside of the head of deity. *Apsara* figure is represented at each side top curves of the slab. The image of Goddess Vana-Durga measures 23 x 13 inches (Mohapatra, 2017,p.117). There is a Daru image of Lord Jagannatha also preserved in the flat roof shed of the northern side. It is being worshipped in the name of Lord Patita Pabana by the local people.

There is another additional shrine of the modern flat roof built on the southern side of the *jagamohana*. This modern masonry *mandapa* preserves some ancient sculptures such as a Jaina couple (Ambika and Gomedha) depicted on a common podium, Dasabhuja Mahisamardini Durga, Surya Devata, Indra and two unidentified female deities. All these images have

been firmly fixed to the floor of the *mandapa* (shrine). The brief descriptions of the above deities are being mentioned below.



A very important image depicting a Jain couple has been brought to light at the southern side additional shrine. The Jain couple named Yaksha Gomedha and Yakshini Ambika has been carved seated in *ardhaparyanka* pose on a common podium. A similar small stone image of a Jain couple (Gomedha-Ambika) is found preserved in the Dr. N.K. Sahu, Museum, Sambalpur University, Jyoti Vihar. This image was unearthed by N.K. Sahu during his excavation work of the site of Prachi Valley. Here N.K. Sahu has assigned the Jain couple image to the 11th century A.D. The local people consider it as Hara-Parvati. The lower part of the lotus podium of the image is decorated by seven devotees seated in folded hands amidst heaps of offerings. The figure of Ambika displays a bunch of mangoes in right hand and holds a baby in the left hand. The image of Gomedha on the other hand holds a bunch of mangoes in the right hand and the left hand rests on the thigh. Both the figures wore simple lion clothes in the same style and bear on them same types of ornaments, the only exception being in the conical head dress of the *Yaksha* and the round hairdo of the *Yakshini* (Mohapatra, Vol.I,1986, pp.147-148 and Das, 1958. p.28). Both of them reveal the same meditative expression with half closed eyes fixed at the tips of the noses, while their faces lit with smile indicate that they are not completely indifferent to the world outside (Das, 1958, p.28). A mango tree is depicted in the background of the slab. From the trunk of the tree a baby is found swinging in between the couple. At the top (above their heads), *Tirthankara* Naminatha is found seated in *yogasana* pose on a lotus podium (Mohapatra, Vol.I, 1986, pp.147-148). On either side of the *Tirthankara*, *chauri* bearers are also found carved with artistic care. The image of the Jain couple measures 17½ x 9 inches (Behera & Donaldson, 1998, p.107). Observing the iconography of the Jain Couple, K.S. Behera and T.E. Donaldson remark that the Jain couple image belongs to the 11th century

A.D.(Behera & Donaldson, 1998, p.107 and Donaldson, 1985/86, p.440). The image of Jaina couple, on the whole, represents the best work of the Jaina sculptors who have been able to represent here the combination of beauty with plastic art (Mohapatra, 2017,p.118).

The ten armed image of Goddess Durga of the additional shrine is considered by the local people as the 'Pistha Devi' of that village (Ray,1975, p.59).The Dasabhuj Mahisamardini Durga carrying the sword, arrow, trident piercing the forehead of the demon, dagger and discuss in her five right hands and the shield, stringed bow, bell, snake, noose encircling the head of the demon in the four left hands and in the rest left hand she presses the chest of the demon *mahisasura* who emerging from the decapitated body of the buffalo (Das, 1958, p.35 and Mohapatra, Vol.I, 1986, p.147). The image of ten armed Durga measures 15 x 9½ inches (Das, 1958. p.35). The image of Surya Devata is engraved in standing pose over a chariot drawn by seven spirited horses. Full blown lotus flowers are found displayed in the both hands of Sun god. The image of Surya Devata measures 11 x 7½ inches (Mahapatra, 1997, p.124). T.E. Donaldson refers to that both the images of Dasabhuj Mahisamardini Durga and Surya Devata possibly belong to the 9th-10th centuries (Donaldson, Vol.I, 1985/86, p.440). Most probably, the images of Dasabhuj Mahisamardini Durga and Surya Devata are earlier than the *parsvadevata* images of the *vimana (deula)*. The image of Indra Devata is engraved in standing pose on the podium. Here the image of God Indra is also fixed on the floor of the sanctum of the additional shrine (Mohapatra, 2017,p.118). Both the hands of Indra Devata are completely broken by nature. Other two unidentified female deities are also fixed on the floor of that shrine. At present it is very difficult to identify these two deities.

The temple is surrounded by a boundary wall, which has two open gate ways; one on the east and another on the western side respectively. Recently, the boundary wall has been repaired by the Department of State Archaeology, Bhubaneswar, Odisha,

Date of the Temple

The local people say that the present Gramesvara temple of Lataharana was originally built before the Sun temple of Konarka. There is a debate among the archaeologists with regarding the exact date of the temple. One of the earlier eminent scholars like G.S.Das mentions that the Gramesvara temple of Lataharana may be placed to the 8th-9th centuries (Das, 1958. p.15). P.K.Ray mentions that the Gramesvara temple of Lataharana was built in the 9th century A.D.(Ray,1975,p.27). In this connection R.P.Mohapatra assigns the Gramesvara temple of Lataharana to a date in the Ganga period (Mohapatra, Vol.I.1986, p.147). On the basis of the style of the temple, T.E. Donaldson has assigned the Gramesvara temple of Lataharana to the 11th-12th centuries (Donaldson, Vol.I, 1985/86, p.444).The priest of the temple says that the temple was initially built by Lata Devi, the queen of Puri King. But the priest is completely ignorant about the name and time period of that king. The architectural style of the temple and the iconographic features of the *parsvadevatas* suggest that the Gramesvara temple was possibly built in the last part of 11th century or 1st half of the 12th century A.D. i.e. the early part of the Ganga rule in Odisha. Still it is

very difficult to determine the exact date of the original temple. The temple complex preserves some sculptures belonging to the Somavamsi period and the early Ganga period. The *parsvadevatas* of the temple possess the iconographic features of the Ganga art of medieval Odisha. Some sculptures of the additional shrine of the southern side belong to the Somavamsi period while some of the sculptures of the additional shrine of the northern side can be assigned to the early Ganga period. So the temple complex preserves the archaeological antiquities ranging from the 9th century to the 12th century A.D. (Mohapatra, 2017,p.119)

3.2. Ambika Temple of Kenduli



The temple of Ambika is an ancient *sakta* shrine of the Prachi Valley in the coastal-belt of Odisha. It is situated at the village of Kenduli-Deuli (Kenduli) under the Balipatna Police Station of the Khurda district of Odisha (Mohapatra, 2017, p.411). The village Kenduli is the birth place of saint Jayadeva, the celebrated Sanskrit poet of Odisha. The present temple is completely a renovated temple of that locality (Mohapatra, Vol. I, 1986, p. 126). The local people say that the present temple has been rebuilt within 40 years before the present. The cleaning works of the site conducted by K. N. Mahapatra, the retired Superintendent of Archaeology has brought to view two beautiful images, according to him, are known as Ambika and Jagesvari, supposed to have been worshipped inside the dilapidated brick temple (Mahapatra, 1997, p.9). Now, the temple is under the protection of the Orissa State Archaeology Department, Bhubaneswar. The modern temple has been erected on the ruined plinth of the earlier temple. The ruins of the site yielded an inscribed slab, palaeographically dated in the 12th-13th centuries A.D.(Ray, 1975, p. 8 and Mohapatra, Vol.I, p.126). The temple comprises of *vimana* and *jagamohana*. It is built in laterite stones, sand

stones and largely in burnt bricks of different sizes. This temple faces to east.

The *vimana* is of the *pancharatha rekha* type *deula* and it is approximately 35 feet high from the temple surface (Mohapatra, 2011,p.64). The present *vimana* is erected on the ruins of the original plinth of the earlier one. The original plinth or *pistha* of the *vimana* is clearly visible but most of its parts is buried under the earth. The vertical band is designed at the central facade of each *paga* in all sides. The *bandhana* consists of two horizontal mouldings. The upper *jangha* of the *bada* is also devoid of decorative elements. The *baranda* of the *bada* contains a (single) flat shaped moulding. The side deities are not found at present in the central niches of the *bada*.

The *gandi* is of the pyramidal superstructure and it contains five *pagas* or *rathas*. The centre of the *rahapaga* of the *gandi* is projected with *jhapa simha*. Temple *Charini* figures are found on each direction of the *beki*. The *mastaka* comprises of elements of *neck*, *ghanta*, *neck*, *amalakashila*, *khapuri*, and *kalasa* (Borner and Rath Sarma,1966, p.147). Here the *ayudha* and *dhvaja* are not found in the *mastaka*.

The image of Ambika is worshipped as the presiding deity in the sanctum. A few earlier scholars like R.P.Mohapatra opines that it is the image of Chandi(Mohapatra, Vol.1, pp.126-127). The image of Ambika is engraved in *padmasana* pose on the double petalled lotus podium. The slab of the presiding deity is installed on the *simhasana* of 1½ feet high. The right arm is broken from the elbow portion. A bunch of five mangoes are depicted on the side of her right hand. Perhaps, She had displayed stalks of these mangoes in her right arm. The left arm of Devi Ambika holds lotus flower, which is depicted near the left side arm of *devi* Ambika. The bottom part of the podium of the presiding deity is ornamented with female devotees with musical instruments. The middle portion of the podium is carved with scroll work and female devotees. Lion figure is also engraved on the left of the podium. The background of the head of the presiding deity is adorned with seven hooded serpent. *Apsara* figure is carved on each side top corner of the slab. The above iconographic features of Ambika are mentioned in the unpublished thesis of R.Mohapatra (Mohapatra,2017,p.412).The image Ambika measures 42 x 20 inches (Mohapatra,2017,pp.412-413). Iconographical features of Devi Ambika indicate the Odishan classical art of the Ganga rule. The image of presiding deity is made of black chlorite stone. T.E. Donaldson has remarked that the image of presiding deity was built in the late 11th century or early 12th century A.D.(Donaldson, Vol. II, 1985/1986, p .687)

The frames of the sanctum doorway are bereft of decorative embellishments. The bottom part of the doorframe is decorated with *dvarapalika* figure on each side (Mohapatra, 2017,pp.413). But these *dvarapalika* figures of both sides are mostly eroded by nature. The middle of the doorway lintel is carved with the image of Gaja-Lakshmi. Here the Gaja-Lakshmi image is carved in *lalitasana* pose. Her right leg is pendant and the left leg is on the podium. Elephant figure is depicted on both sides of the head of Gaja-Lakshmi and they are depicted pouring water by jars holding in their upraised proboscis. *Navagrahas* are engraved on the architrave of the doorway. All the *grahas* are engraved in *yogasana* posture

on the double sectional podium. They are displaying usual attribute / elements in their hands. Each planet is housed in a separate niche.

The *jagamohana* is of the *pidha* type *deula* and it is approximately 27 feet high from the temple surface (Mohapatra, 2011,p.66). The *jagamohana* is erected on the plinth of the earlier shrine. The original *pistha* or plinth of the *jagamohana* is completely buried under the earth. From the upper part of the *pistha* of *jagamohana* is made of laterite stone of the twentieth century. The *pabhaga* of the *bada* is comprised of four vertical mouldings.

The *gandi* of the *jagamohana* is of the pyramidal superstructure and it comprises of seven horizontal *pidha* mouldings. Each *pidha* is also decorated with *tankus* in all side. The *mastaka* comprises of elements of *neck*, *ghanta*, *neck*, *amalakashila*, *khapuri*, and *kalasa* (Borner and Rath Sarma,1966, p.147). Here the *ayudha* and flag are not found at present.



Inner walls of the *jagamohana* are completely plain. There is an image of female deity Jagesvari noticed in the south-west corner of the *jagamohana*. She is also considered by local people as the image of Padmavati (Mohapatra, 2017, p.414). K. N. Mahapatra has recorded that initially there is a small brick temple for Devi Jagesvari located in a few yards distance on the south-east corner of the temple but it has already destroyed (Mahapatra,1997, p.9). After the complete renovation of the *jagamohana*, this image has been preserved inside of it. The two armed image of Jagesvari is engraved in *padmasana* pose on the podium. The right hand of Jagesvari holds a fruit with stalk and leaves and the left hand is broken from the wrist portion. Possibly, She displays the stalk of a lotus flower, because the full blown lotus flower is depicted above the left arm of *devi* Jagesvari. The head of *devi* is crowned by a canopy of seven hooded serpent. *Apsaras* holding garlands in their hands are carved on both side upper corners of the stone slab. The bottom part of the podium of *devi* Jagesvari is decorated with two devotees in kneeling posture. The central part of the podium of deity is carved with devotees, scroll work and a lion

figure like the podium of the presiding deity. The image Jagesvari is made of black chlorite. The slab of *devi* Jagesvari measures 43½ x 24 inches (Mohapatra, 2017,p.414). No such images have been so far discovered in Orissa. Observing this image, one of the senior scholars of the Prachi Valley Hansanatha Sahu says that the image in the *jagamohana* of the temple can be identified with Jaina Vidyadevi Jagesvari. Here I am also accepting the view of Hansanatha Sahu of Adaspur. Most probably, the image Jagesvari was made in the same period when the image of presiding deity was made (Mohapatra,2017,p.414). Iconographical features of these two images indicate the artistic tradition of the Ganga period(Mohapatra,2017,p.414).

Additional Shrine

There is a small Shaiva shrine found to be erected on the north-east corner of the main temple. It is dedicated to Lord Muktesvara Shiva. The shrine is covered by the conical ajbest roof, which is supported by six stone pillars. Here the *Shaktipitha* is being worshipped in the sanctum. *Shivalingam* is not visible within the *Shaktipitha*. Perhaps, it is under the *Shaktipitha*. The floor of the additional shrine is about 4 feet below from the temple surface. There is a bull pillar of 2½ feet high installed in front of the additional shrine. Some parts of the ancient stone pillars were recovered from the ground of the temple complex through the archaeological excavation (Mahapatra, 1997, p.10). It indicates that there was a pillared *mandapa* inside the temple complex. The temple is surrounded by a boundary wall made of laterite stone.

Most of the scholars accept that there was an ancient temple erected before the present temple of the site. T.E. Donaldson has remarked that the original temple of Ambika belong to the 13th century A.D. (Donaldson, Vo.II. 1985/86, p. 687). There is evidence found on the doorway lintel of the original temple, which has been preserved in the Kenduli Meseum. Some undeciphered letters are carved on the doorway lintel. K.N. Mahapatra has recorded it that the words “Jaya Jaya Deba Hare” are written on that doorway lintel (Mahapatra, 1997, p.9). Besides these letters, four digits such as 1112 or 1102 are found engraved in the doorway lintel slab (Mahapatra, 1997, p.9). During the period of Ganga rule in Orissa, the *Saka* era (78 A.D.) is widely used by the people of Odisha. So the language of the lintel can be dated to the 12th century A.D. The engraving 1112 years of the *Saka era* is corresponding to 1190 A.D. It indicates that the Sanskrit work *Sri Gita-Govinda* was possibly composed before this date. We can definitely assign that the temple of Ambika was constructed after Jayadeva. The extant *pistha* and available preserved doorway lintel of the original temple suggests that the original Ambika temple of the site may be dated to the 2nd half of the 12th century A.D. (Mohapatra,2017,p.415). The original dilapidated temple of the site has been remodeled in the last quarter of the 20th century(Mohapatra,2017,p.415).

IV. CONCLUSION

We can conclude that the Gramesvara temple of Lataharana is one of the old brick monuments of the Prachi Valley of Odisha in Eastern India. The present Gramesvara temple is completely a renovated temple and it is a

protected monument under the Odisha State Archaeology Department, Bhubaneswar. This brick temple was possibly built in that period when other brick temples of the Prachi Valley were constructed. It is a fine specimen of the brick monument in the coastal belt of Odisha. This temple represents a good brick building technique in its full maturity. The northern side *sandhisthala* wall contains the image of Kuvera, one of the guardian deities (*dikpalas*) while the southern side niche houses the image of Chamunda. The iconographical features of the *parsvadevatas* of the *vimana* indicate that these (images) were built in the 12th century A.D. But the loose sculptures of the additional shrine of the southern side are earlier than the *parsvadevatas* of the main *deula*. Although the temple is enshrined mainly to the Lord Gramesvara Shiva but the temple complex preserves some loose sculptures of various deities like Varaha, Vishnu, Trivikrama, Goddess Durga, Surya Devata and an important image of a Jaina couple. Jaina couple image of Yaksha Gomedha and Yakshini Ambika of Lataharana represent the best work of the sculptors of Kalingan school of artists by executing combination of beauty with plastic art. Iconographical features of Devi Ambika of Kenduli indicate the artistic tradition of the Ganga period. The Jageshvari image of *jagamohana* of the Ambika temple is one of the rare sculptures of the Prachi valley of Odisha. Presence of different deities suggest that the site of the Gramesvara temple of Lataharana is certainly a co-ordinating place of Shaiva, Vaishnava, Sakta, Saura and Jaina sects. Deities of the above sects are being worshipped together in the temple complex. The architectural features remind us that the Gramesvara temple of Lataharana is an significant Shaiva shrine of the Prachi Valley in Odisha. It can be said from the above observation that the temple of Ambika is an old monument of the Prachi Valley. Iconographic features of both the presiding deity (Ambika) and the Jagesvari image are unique in the Prachi Valley. Most probably, the image Jageshvari was made in the same period when the image of presiding deity (Ambika) was made. The original Ambika temple was possibly erected after Jayadeva, the celebrated saint poet of Odisha. The present temple is rebuilt on the ruined plinths of the original temple. The presence of this temple suggests that Kenduli is the old historical sites of the Prachi Valley for archaeological study. The architectural pattern and the sculptural features of two rare images of the Ambika temple represent the fine craftsmanship works of the Kalingan School of architects as well as artists of Odisha. The Ambika-temple of Kenduli is considered by people as one of the important shrines in the coastal-belt of Odisha. Really, the Prachi Valley region was a cultural heritage site of Jaina tradition of Odisha. It can be said that Jainism was flourishing side by side with Shaivism at one point of time. On the whole, the architectural features of the Gramesvara temple of Lataharana and Ambika-temple of Kenduli represent the Kalinga style temple architecture of Odisha in Eastern India.

ACKNOWLEDGEMENT

I am obliged to Prof. P.K. Nayak, Prof. K.S. Behera (late), Prof. C.R. Mishra (late), Mr. Jagabandhu Padhi (late), Prof. K.K. Basa, Dr. B.K. Ratha, Prof. H.K. Satapathy, Dr. P.K. Routray, Prof. Harihar Panda, Prof.

B. K. Mallick and Prof. Byomakesh Tripathy for their encouragement and valuable suggestions in course of the initial preparation of the article.

I express my profound reverence to **Prof. Achyuta Samanta**, the Hon'ble Founder of KISS, Deemed to be University, Bhubaneswar who encouraged me for the writing of this article.

REFERENCES

- Das, G.S. , (1958). *Exploration of The PrachiValley* , Bhubaneswar.
- Borner, A. and Ratha Sarma, S., Translated and Annotated (1966).“Shilpa Prakasha” of Rama Chandra Kaulacara, Leiden.
- Mohapatra, R., (November-2017). *Temples of Prachi Valley* (An unpublished D.Litt. Thesis submitted to Utkal University of Culture), Bhubaneswar, Odisha, India.
- Ray, P.K. ed., (1975). *Archaeological Survey Report Prachi Valley*, Orissa State Archaeology, Bhubaneswar.
- Bose, N.K. , (1931). *Canons of Orissan Architecture*, Calcutta.
- Mohapatra, R.P., (1982). “Tradition in Architecture”, in *Art Tradition of Orissa* Edited by Orissa Sahitya Akademi; Bhubaneswar.
- Behera, K.S., (1993). *Temples of Orissa*, Orissa Sahitya Akademi; Bhubaneswar.
- Mohapatra, R., (2007). *Temples of Purusottama Kshetra (Puri)*, An unpublished Ph.D. Thesis submitted to Sambalpur University, Jyoti Vihar, Odisha, India.
- Fergusson, J., (1875). *History of Indian and Eastern Architecture*, London.
- Panigrahi, K.C. , (1985). *History of Orissa*, Cuttack.
- Kramrisch, S. , (1946). *The Hindu Temples*, Vol.1, Calcutta.
- Mohapatra, Ratnakar, (2009). “Gramesvara temple at Lataharana : A Study on Art and Architecture”, in A. K. Patnaik & B. K. Mallick (Eds.), *UHRJ*, Bhubaneswar.
- Mohapatra, R.P. , (1986). *Archaeology in Orissa (Sites and Monuments)*, Vol. 1, New Delhi.
- Panda, R.C., (1969). *Prachi Nadira Aitihāsika Bibhava* (Odia), Orissa Sahitya Akademi, Bhubaneswar.
- Donaldson, T.E., (1985/86). *Hindu Temple Art of Orissa*, Vol. I & II, Leiden.
- Behera, K.S. & Dhal, U.N. eds., (1992). *Prachi Mahatmyam*, Bhubaneswar.
- Mohapatra, R.P., (1986). *Archaeology in Orissa (Sites and Monuments)*, Vol. I & II, New Delhi.
- Mohapatra, Ratnakar, (2011). “Ambika temple at Kenduli : A Study on Art and Architecture”, in H. K. Mohapatra(Ed.), *The Journal of Odishan History*, Vol.XXIV, Bhubaneswar..
- Behera, K.S., & Donaldson, T.E., (1998). *Sculptures Masterpieces from Orissa; Style and Iconography*, New Delhi.
- Gopinath Rao, T.A., (1968). *Elements of Hindu Iconography*, Vol.1, Part-1, First Edition, Varanasi.
- Mahapatra, K.N.,(1997). *Sri Jayadeva O Sri Gita Govinda* (Odia), Kedarnatha Gavesana Pratisthana; Bhubaneswar.