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INDIAN KALINGA STYLE TEMPLE ARCHITECTURE OF TWO SHAIVA  
TEMPLES OF THE COASTAL BELT OF ODISHA: A RECENT STUDY

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**ABSTRACT**

The coastal belt of Odisha preserves a good number of Kalinga style of temples in Eastern India. The architectural features of the Shaiva temples of the coastal area of Odisha really draw the attention of scholars, art historians, and archaeologists to undertake research works. Among the numerous extant temples of the coastal belt of Odisha, two Shaiva temples are taken here for scholarly discussion. The names and sites of these two Shaiva temples are viz. 1. Akhandalesvara temple at Prataprudrapur, and 2. Ramesvara temple at Tola-Gopinathpur. Although the Akhandalesvara temple is primarily dedicated to Lord Shiva, still some Vaishnavite images like Lord Krishna, Lakshmi-Narasimha and a broken image of Varaha are found to be preserved in its *jagamohana*. So the site of Akhandalesvara temple is a coordinating place of both Shaivism and Vaishnavism. Similarly, the second temple is mainly devoted to Lord Ramesvara Siva, it also preserves the brass image of Lord Krishna in its sanctum. There is an additional shrine dedicated to goddess "Marichikei thakurani" noticed inside the Ramesvara temple complex of Tola-Gopinathpur. The site of the Ramesvara temple of Tola-Gopinathpur is aptly a sacred place for Shaivas, Vaishnavas and Shaktas of the Hindu pantheon. The detail history of both the temples of Akhandalesvara and Ramesvara are very interesting for more scholarly works. The aim of this article is to focus on architectural designs along with the religious significance of the above two Shaiva temples of the coastal belt of Odisha. Methodologically, both the primary and secondary sources have been used for the writing of the present article.

**I. INTRODUCTION**

The coastal-belt of Odisha is well-known for its archaeological remains as well as religious monuments in Eastern India. Prachi is an ancient river, which is considered as most sacred by the people of Odisha (Das, 1958, p.5). The Prachi Valley is an integral part of the coastal belt of Odisha considering its historical significance. Indian *Shilpashastras* recognize 3 major styles of temples such as *Nagara*, *Dravida* and *Veshara* (*Ishana Shiva Gurudeva Paddhati* and other Texts). Odishan temples architecture is

appropriately named as *Kalinga Style* after its ancient name 'Kalinga'. In this connection, 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). A good number of Shaiva temples are found to be existed in the different parts of the coastal belt of Odisha. Shaivism was the dominant religion in the coastal-belt of Odisha from the 7<sup>th</sup> century onwards and reached the peak of its glory during the Somavamsi period in the 10<sup>th</sup>-11<sup>th</sup> century A.D. (Behera & Donaldson, 1998, pp.29-31). Odisha is famous as the land of Hindu temples and the Odishan builders have developed not only a special nomenclature of their own but a distinct style of temple architecture known as the 'Kalinga style' (Das, 1958, p.9). The coastal-belt of Odisha is famous for Shaivism prior to the development of Vaishnavism on that sacred soil of the river Prachi (Ray, 1975, p.54). Most of the imposing monuments found in the Prachi Vally region are dedicated to the honour of Shiva (Das, 1958, p.42). All the extant Hindu temples of the Prachi valley represent the *Kalinga style* of temple architecture of Odisha, which is divided into four types such as *rekha*, *pidha (bhadra)*, *khakhara* and *Gauriya* (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). In Odishan temple architecture, each temple type / order and its individual part has been given a distinctive name (Mohapatra, 1982, p.14). 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. Stella Kramrisch aptly comments that "Architecture in Odishan temples is but sculptures on a gigantic scale" (Kramrisch, Vol.1, 1946, p.218). Two Saiva temples of the coastal belt of Odisha are taken here to represent both the *rekha* and *pidha* types of the Odishan temple architecture. They have been meticulously documented by the present author. It is known from the practical field study that the Akhandalesvara temple of Prataprudrapur, and Ramesvara temple of Tola-Gopinathpur of the coastal belt of Odisha have been renovated in the last quarter of the 20<sup>th</sup> century. In fact, most of the Shaiva temples of the coastal belt of Odisha have not been dealt by the earlier art historians in detail. Hence, the present article attempts to focus on the architectural designs of two Shaiva temples of the coastal-belt of Odisha in Eastern India.

## II. METHODOLOGY

Both the primary and secondary sources have been utilized in the writing of present article on two Shaiva temples of the coastal belt of Odisha. The primary data have been collected from 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 Shaiva temples like Akhandalesvara of Prataprudrapur, and Ramesvara of

Tola-Gopinathpur of the 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, Manuscripts, Antiquities, Records, Reports, etc. The data collected from both the primary and secondary sources are critically examined and discussed in this article.

### III. DISCUSSION AND RESULT ANALYSIS

#### 3. Architecture of Two Shaiva Temples of Coastal belt of Odisha

In fact, most of the coastal regions of Odisha are found to be erected with Hindu temples. Out of all the extant Shaiva temples of the coastal areas, two Shaiva temples are taken here for our discussion through the scholarly work. The names and sites of these two Shaiva temples are such as are 1. Akhandalesvara temple at Prataprudrapur, and 2. Ramesvara temple at Tola-Gopinathpur. The descriptions of different aspects like art, architecture, religious significance, etc. of the above two Shaivite temples of the coastal belt of Odisha are briefly described below.

##### 3.1. Akhandalesvara Temple of Prataprudrapur

The Akhandalesvara temple of is an important Saiva monument of the coastal belt of Odisha. It is situated at Prataprudrapur under the Baliana Police Station of the Khurda district. The Village Prataprudrapur was established by Gajapati Prataprudra Deva of Puri(Mahapatra, 1997, p.18). The site of the temple is in the close vicinity of Kendulisasana(Mohapatra, Vol.1, 1986, p.159). The temple is located about a distance of 3 km from Adaspur Bazar. This temple is a renovated temple of that locality and it is a protected monument under the Orissa State Archaeology Department, Bhubaneswar.



One of the stupendous architectural undertakings during the Suryavamsi period was the construction of the Akhandalesvara temple of Prataprudrapur ( Mohapatra, 2017, p. 195).. The temple comprises of *vimana*, *jagamohana* and *natamandapa*. It is made of sand stones and laterite. The temple faces to west. This temple is a good representative of the *Kalinga style* of architecture of the post Ganga period. Being inscriptions are engraved on both side doorway walls of the sanctum; the temple is very significant from the historical point of view.

The *vimana* is of the *pancharatha rekha* type of structure and it is approximately 45 feet high from the temple surface (Mohapatra, 2017, p.196). The *bada* of the *vimana* is trianga type. Here the element of *kani* is not made by the architect. The vertical band is aligned at the centre of each *paga* on all sides and it is decorated with erotic scene, *mithuna* figures and *nayika* figures (Mohapatra, 2009, p.110). The upper part of the *khura* is

designed with scroll work and it is also designed with bordered lines. The centre of each *paga* of the *pabhaga* is adorned with *chaitya* medallion. The *kumbha* is finely carved with lotus petalled designs. The *patta* of the *pabhaga* is engraved with scroll work and bordered line designs. The intervening recess between the *patta* and *basanta* is carved with perforations. The *basanta* of the *pabhaga* is ornamented with scroll motifs and bordered line designs. The *pabhaga* of the *bada* measures 49 inches of high. The *jangha* of the *bada* is built in single vertical wall. The *baranda* is designed with three horizontal mouldings. The lower part of the *baranda* is carved with scroll work and bordered line designs. The middle portion of the *baranda* is exquisitely carved with lotus petalled designs, *simha vidalas*, female figure with tree branches, dancing female figures, elephants, fighting scene, a king on the elephant, etc. The upper part of the moulding is decorated with female figures in different postures, mounted elephants, female figure above the male figure, mounted horses, female figure holding baby, bordered line designs, female figures with tree branches (*dalamalikas*), *nayika* figures, elephant mounted with a royal figure surmounted by an umbrella held by an attendant, a figure of king depicted on the couch flanked by female attendants, nude female figures, erotic scenes, etc. ( Mohapatra, 2017, p. 196)

The three sides middle niches of the *bada* are accomodated with the Parvati, Kartikeya and Ganesha images. Devi Parvati is the northern side *parsvadevata* of the temple. The original Parvati image was completely broken from the slab by Kalapahara as said by the local people. The slab of Devi Parvati is finely decorated but unfortunately it is not found intact. Here the head of Devi Parvati is only noticed. Iconographical features of the head of Devi Parvati indicate the artistic tradition of the Ganga period ( Mohapatra, 2017, pp.196-197). The pedestal of Devi Parvati is carved with double petalled lotus designs. The lower part of the pedestal is carved with scroll work. Lion figure is engraved on the right of the podium. Female attendant figure holding *nagapasa* and a stalk of the lotus flower is engraved at each side of the slab. The background of the head of goddess Parvati is designed with *pidha mundi*. The middle part of each side of the slab is adorned with diminutive female figure. The trefoil *makara* headed arch is found adorned in the background of the head of deity and it is crowned by the *kirtimukha* motif. Here the *kirtimukha* motif is completely broken from its place. *Vidyadhara* and *apsara* figures are engrved on each side top angle of the slab. The chlorite stone image of Devi Parvati is a good specimen of the Odishan sculptural art. Kartikeya is the eastern side *parsvadevata* of the temple.



Here the image Kartikeya is also not found intact in the niche. The detached head of Kartikeya has been preserved on the centre of the pedestal. The pedestal of deity is carved with double petalled lotus designs. The bottom part of the pedestal is decorated with scroll work. Peacock figure is engraved on the left of the pedestal. But the head portion of the peacock is completely missing. Debasena figure is engraved in standing pose on the left of the slab and she is lifting the feet of the rooster cock. *Kalasa* motif is designed on both side centres of the slab. The background of the head is adorned with *makara* headed trefoil arch with *kirtimukha* motif at the apex. *Vidyadhara* and *apsara* figures are found flanked on the decorative arch. The image Kartikeya is made of chlorite stone. Ganesha is the southern side *parsvadevata* of the temple. The four handed image of Ganesha is engraved in standing pose on the podium. The upper right hand of deity is broken from the elbow portion, the lower right hand displays rosary with small lotus mark at the centre of its palm, the upper left hand holds a pot of *ladus* and the lower left hand is wrecked from the elbow. The image Ganesha wears a *sarpayajnopivita* in his body. He also wears a necklace fixed with stringed bells in his neck. Mouse figure is engraved on the right of the podium. The background of the head is adorned with trefoil arch crowned by the *kirtimukha* motif. The *makara* head containing the lotus flower is depicted on both sides of the base of arch. *Vidyadharas* and *apsara* figures are carved at each side top angle of the slab. The chlorite stone image Ganesha measures 46 x 27 inches (Mohapatra, 2017, pp.197-198). There is a *nisha-garvaka* or shrine of *pidha* type found in front of the Ganesha image and it is approximately 12 feet high. Iconographical features of the *parsvadevatas* indicate the artistic tradition of the Ganga art.

The *tala garbhika* of the eastern (back) side is designed with *khakhara mundi*. The niche of the *khakhara mundi* is housed with a human figure in *yogasana* pose. Both sides of the niche are decorated with happy couples. The upper part of the central niche is flanked by female figures but they are mutilated by nature. The sculptural panel in the upper *garbhika* is depicted with royal scene. But the panel is completely eroded by nature. Above the upper *garbhika* of the southern side is decorated with *vajra mastaka* panel. The *tala garbhika* below the central niche of the northern side is decorated with *khakhara mundi*, which is housed with fighting scene, amorous couple flanked by female figure holding *kalasa* on the heads ( Mohapatra, 2017, p.

198). Both sides of the niche are relieved with couples. The upper *garbhika* is carved with *khakhara mundi*, which is flanked by amorous couple, *navika* figure, erotic scenes, female figure with *veena*, elephant fighting scene, couple with a baby and bordered line designs. The upper *garbhika* of the north is surmounted by the *vajra mastaka* panel, which is flanked by *jagrata* motif.

The *sikhara* is of the curvilinear superstructure, which is designed with five *pagas* or *rathas*. The base of the central (*raha*) *paga* on each side is adorned with *vajra mastaka* panel flanked by human figure. The centre of *chaitya* medallion is carved with a royal figure flanked by female *sakhi* figure. The *vajra mastaka* panel is surmounted by the *jhapasimha* motif. Here the *jhapasimha* is projected out on the *sardula* headed pedestal. The base of the three sides *raha pagas* except the west are decorated with *vajra-mastaka* designs. The base of the western side *raha* is also decorated with *vajra-mastaka* panel flanked by *rekha mundi*. Above which there is another large *vajra mastaka* panel flanked by human figure and it is surmounted by the *sardula* headed *jhapasimha*. Here the *jhapasimha* is detached from its original place. There is an image of dancing Siva carved above the *sardula* head. The bottom of the *anuratha paga* is designed with *rekha mundi* on each side while the base of the *kanika paga* is completely plain. *Deula charini* figures are found made in the 4 principal directions of the *beki*.

The *mastaka* comprises of *beki*, *amalaka sila*, *khapuri*, *kalasa*, *ayudha* (trident) and flag.

*Sivalingam* within the *Saktipitha* is found to be worshipped in the sanctum. This *Sivalinga* is dedicated to Lord Akhandalesvara Siva. Here the *Sivalinga* is not visible, because it is installed 1 foot below the *Saktipitha*. A *kanaka mandapa* is built above the presiding deity of the sanctum. Chandra Shekhara image made of brass is found to be worshipped at the back-wall of the sanctum. It is considered by devotees as the *Chalanti pratima* of the presiding deity.

Both side door frames of the sanctum doorway are carved with three vertical sections, which are carved with lotus flower designs, *gelbai* or creepers with the frolicking boys and scroll work with bordered line designs. The bottom parts of both side doorframes are carved with *simhavidalas*. *Dvarapala* figure is decorated above the *simha vidala* figure of each side doorframe. *Naga* and *nagini* figures are engraved on both side frames of the doorway. The doorway lintel is decorated with scroll work, *apsara* figures holding garlands and lotus flower designs. The centre of the doorway lintel is completely broken. Probably, the Gaja-Lakshmi image was engraved on the centre of the doorway lintel. *Navagrahas* are engraved on the architrave. They are designed with *yogasana* pose. Both side walls of the doorway of sanctum contain some lines of inscriptions of the medieval period. A *nandavarta* step is provided for entry into the sanctum.

The *jagamohana* is of the *pidha* type *deula* and it is approximately 28 feet high from the temple surface (Mohapatra, 2009, p.113-114). The *bada* of the *jagamohana* displays five *rathas* or *pagas*. The centre of each *paga* on the *pabhaga* is designed with vertical band.





The central niche of the southern side of the *bada* is fixed with a balustrated window, which contains three balusters. All the three balusters of the window are decorated with amorous couple or *mithuna* figure, erotic scene, female figure, bordered line designs, *vajramastaka* designs, scroll work, etc. (Mohapatra, 2017, p.200). The lower *gavaksha* of the south is decorated with *khakhara mundi*. The upper part of the *gavaksha* is surmounted by three horizontal *pidha* mouldings, which are superimposed one above another. The *gavaksha mandana* of the southern side is devoid of sculptural panel. The central niche of the northern side is also fixed with a balustrated window, which contains 3 balusters. The balusters of the window are decorated with erotic scene, *vajramastaka* designs, amorous couple and one baluster is partially broken (Mohapatra, 2017, p.200). The upper part of the *gavaksha* is surmounted by three horizontal mouldings, which are superimposed one above another. The *gavaksha mandana* of the northern side is also plain.

The *gandi* is of the pyramidal superstructure, which comprises of two *potalas*; the lower and the upper *potalas*. The centre of the lower *potala* on the front side is projected by *jhapasimha*. *Deula charini* figures are found in the three principal directions of the *beki*. *Dopichha simhas* are found on the upper corners such as south-west and north-west corners of the *gandi*. The rest two corners are empty now. Most probably, *dopichha* lions of these two corners are detached by nature.

The *mastaka* comprises of neck, *ghanta*, again (*beki*), *shila*, *khapuri*, *amala*, stone vase (*kalasa*), trident and flag.

Inner walls of the *jagamohana* are completely plain. There is a bull pillar noticed at the centre of the floor of *jagamohana*. Two humped bulls are installed on the top of the pillar. The northern inner wall niches are housed with the images of Varaha and Lord Siva. The four handed image of Varaha is engraved in standing pose on the podium. The bottom part of the pedestal is decorated with scroll work. Garuda figure is also engraved on the bottom part of the pedestal. The centre of the pedestal is decorated with *nagini* figure of diminutive order. The deity Varaha displays *chakra* in the *uppara* right hand, the lower right hand holds a hand of goddess Lakshmi, the left uplifted arm bears the image of goddess Prithivi and the lower left hand possesses *sankha* respectively (Mohapatra, 2017, p. 201). There is a *chauri* bearer female figure depicted on left of the slab. The background of the head of deity is adorned with *makara* headed arch crowned by the *kirtimukha* design. *Apsara* figures are engraved on the upper part of the slab. The chlorite stone image of Varaha measures 3 feet 2 inches in height and 1 foot 6 inches in width respectively (Mohapatra, 2017, p.201). Lord Siva image is engraved in standing pose on the podium. The lower part of

the pedestal is decorated with scroll work. He displays an indistinct object in the upper right hand, *varada mudra* in subordinate right hand, a pot in the higher left hand and *trisula* in lower left hand. A *chauri* bearer figure is depicted on the right of the slab. Both side top of the slab are engraved with flower medallion designs. Bull figure is engraved on the right of the slab. The sand stone image of Lord Siva measures 27 x 15 inches ( Mohapatra, 2017, p.201).



The southern inner wall niches of the *jagamohana* are accommodated with the image of Lord Krishna, Lakshmi-Narasimha and a broken image of Varaha. Lord Krishna image is engraved in dancing pose on the podium. Cows with calves are depicted on both sides of the pedestal( Mohapatra, 2017, p.201). A diminutive female devotee is found designed in kneeling pose on the right of the pedestal. Female *chauri* bearer figure is carved on both sides of the slab. Here Lord Krishna holds a flute in his two hands ( Mohapatra, 2017, p.201). The background of the head of Lord Krishna is designed with tree branches. Flower medallion is finely engraved on each side upper part of the slab. The chlorite stone image of Lord Krishna measures 23 x 11 inches ( Mohapatra, 2017, p.201). T.E. Donaldson has mentioned that the image of Lord Krishna can be dated to the 12<sup>th</sup>–13<sup>th</sup> centuries A.D. (Donaldson, Vol.II, 1985/86, p. 688). Iconographical features of the image of Lord Krishna indicate the artistic tradition of the Ganga period ( Mohapatra, 2017, p.201). The four handed Narasimha image is engraved in *ardhaparyanka* pose on the podium. Here the Garuda figure is not found carved in the pedestal of the slab. The upper two hands are wrecked from the elbow portions and the lower two hands lie on the knees of both sides. A diminutive image of goddess Lakshmi has been installed on the left lap of Narasimha. Hence the deity is said as Lakshmi-Narasimha. Diminutive figures of Brahma and Siva are carved on the side base of the podium. The background of the head of deity is adorned with elongated *prabhamandala*. Below the *prabhamandala* is carved with trefoil arch. *Apsara* figure holding garland is designed on each side upper part of the slab. The chlorite stone image Narasimha measures 18 x11 inches (Mohapatra, 2017, p.202). The four handed image of Varaha is engraved in standing pose. But here the lower part of the body (torso) of deity is



completely missing. He holds *chakra*, the lower right hand is broken, his higher left arm bears the image of goddess Prithivi and the lower left hand holds a *sankha* respectively.



The *jagamohana* doorframe is engraved with three vertical bands, which are carved with lotus flower designs, scroll work and *gelbai*. Nandi and Bhrunji figures are found housed in the *pidha mundi* niche of the doorframe.

There is a pillared *natamandapa* erected in front of the *jagamohana*. The *natamandapa* is covered with modern conical roof, which is supported by 10 octagonal stone pillars.

There is a broken stone slab containing a male figure noticed at the southern side of the temple complex. The two handed male figure is engraved in standing pose on the podium ( Mohapatra, 2017, p. 202). The local people say that this figure /image is the founder builder of the temple. T.E. Donaldson and R.P. Mohapatra have drawn the notice of scholars that there was an image of Jayadeva, the celebrated Sanskrit poet preserved in the temple complex of Akhandalesvara (Donaldson, Vol.II, 1985/86, p. 688 and Mohapatra, Vol.1, p. 159). But now this image is not found there. There is an ancient stone paved well noticed at the temple site.

A few of the earlier scholars accept that the Akhandalesvara temple of Prataparudrapur Sasan was made during the *Gajapati* period. The villagers say that the present temple of Akhandalesvara was constructed after the erection of the Sun temple of Konarka. In this connection Hansanatha Sahu, a senior scholar remarks that the present temple of Akhandalesvara was originally built by *Gajapati* Prataprudra Deva of Puri, who initially established the village of Prataparudrapur Sasana in memory of his visit to Kenduli, the birth place of Jayadeva. The architectural style and iconographical features of the side deities suggest that the temple of Akhandalesvara might have built in the first half of the 16<sup>th</sup> century A.D. The *jagamohana* of the temple was possibly made by a local king of that area ( Mohapatra, 2017, p. 203). Architectural pattern of the *jagamohana* points out that it was possibly built after the *vimana* or main temple of the site.

### 3.2. Ramesvara Temple of Tola-Gopinathpur



The temple of Ramesvara is situated at Tola-Gopinathpur in the Niali Block of the Cuttack district of Odisha. It is about 54 km far away from Bhubaneswar on the Nakhara-Madhava road (Ray,1975, p.15). The temple of Ramesvara is considered as one of the *Dvadasa sambhus* on the bank of river Prachi (Behera & Dhal , eds., 1992, pp.ix-x, and Ray,1975, pp.55-56). This temple is said to have been established by Sri Ramachandra of the *Ramayana*.( Ray, 1975, p.56). The site of the temple is known as *Agnitirtha* (Ray, 1975, pp.34-35). The temple comprises of *vimana*, *mukhashala* (*jagamohana*) and *natamandapa*. The *natamandapa* is not existed till today. This temple is made of laterite and sand stones. It is facing to the eastern direction.



The *vimana* is of the *pancharatha rekha* type *deula* and it is approximately 45 feet high from the temple surface (Mohapatra, 2010, p.153). The *pistha* has four mouldings. The lower three mouldings of the *pistha* are designed with *tankus* in each side but the upper moulding of it is plastered with modern cement. The upper *jangha* of the *bada* is decorated with dancing female figures holding musical instruments like *mridanga*, clarinet (*kahali*), *ghanta*, cymbals, female figures with baby, female figure holding *chammara*, etc. ( Mohapatra, 2017, p.152) The three sides central niches of the *bada* of *vimana* are accommodated by the Ganesha, Kartikeya and Devi Parvati images. Ganesha is the southern side deity of the temple. The Ganesha image is engraved in standing pose on the podium. The centre of the front side of the pedestal is decorated with a mouse, the conventional mount of deity. The image Ganesha displays broken tusk in higher right hand, *japamala* (rosary) in lower left hand, a pot full of sweet balls in higher left hand and *parasu*(hatchet) in lower left hand respectively( Mohapatra, 2017, p. 152). The image Ganesha is made of granite stone. The flower medallion design is found engraved on each side upper part of the slab. The deity Ganesha wears a *sarpayajnopavita* in his body. The image of Ganesha measures 20 ½ x 14 inches( Mohapatra, 2017, p. 152).

Kartikeya is the western side *parsvadevata* of the temple. The image Kartikeya is engraved in standing pose on the podium. He displays trident, *dambaru*, rooster cock in his three hands and the lower right hand is designed feeding the peacock( Mohapatra, 2017, p. 152). Peacock figure is engraved on the right of the podium. A figure of Devasena is engraved holding the legs of the cock. The lotus flower design is decorated on each side upper parts of the slab. The sand stone image of Kartikeya measures 23 x 13 inches ( Mohapatra, 2017, p. 153). Devi Parvati is the northern side deity of the temple. The image Parvati is engraved in *sthanaka* pose on the podium. Lion figure is designed on the right of the podium. Devi Parvati displays *ankusa* in the upper right hand, *nagapasa* in upper left hand and a stalk of lotus bud in lower left hand respectively. The granite stone image of devi Parvati measures 22 x 14 ½ inches ( Mohapatra, 2017, p.153). Iconographic features of the *parsvadevatas* indicate that these images are made in the later part of the Ganga period.

The *gandi* is of the curvilinear superstructure, which exhibits five *pagas* or *rathas*. The entire *sikhara* / *gandi* is thickly plastered with lime mortar. The base of the central (*raha*) *paga* is adorned with Rahu head on 3 sides except the east( Mohapatra, 2017, p. 153). Above the Rahu head in all the three sides of the *gandi* is projected by the *jhapasimha*. The central (*raha*) *paga* of the *gandi* on each side is decorated with a large *angasikhara*, which is surmounted by *gaja-kranta* motif (lion on crouching elephant). The eastern south corner bottom of the *kanika paga* is decorated with *maithuna* figures while the eastern-north corner base of the *kanika paga* is relieved with the scene depicting worship of *Sivalinga* by Lord Rama and Laxmana( Mohapatra, 2017, p. 153). The figure of Hanumana is depicted in kneeling posture near the *Sivalinga*. The figure of Lord Siva is depicted above the *Sivalinga*. This scene is very attractive to visitors as well as antiquarians. The upper part of the *raha paga* on the western side is depicted with the *Kaliyadalana* scene. Lord Krishna is finely depicted on the seven hooded Kaliya naga in the posture of killing it (Mohapatra, 2017, p.153). The upper part of the central (*raha*) *paga* of the southern side is relieved with scene of the worship of Ananta-Narayana. Here Narayana is depicted with *padmasana* posture on the serpent coils. He displays *chakra abhaya mudra*, *sankha* and *gada* in his four hands( Mohapatra, 2017, p. 153). His head is surmounted by the image of Lord Jagannatha along with seven hooded serpent as Ananta-Narayana. Here the diminutive Lakshmi image is found to be designed on the centre of both laps of Narayana( Mohapatra, 2017, p. 153).. Standing male figure with folded hands is depicted on both sides of Ananta-Narayana. All the depictions on the surface of the *gandi* are of the modern works. *Deula charinis* and *Dopichha* lions are adorned their places of the *sikhara*. These two elements are supporting to the *mastaka*. The *mastaka* comprises of *beki*, *amalaka sila*, *khapuri*, *kalasa*, *ayudha* (trident) and flag.

*Sivalinga* within the *Saktipitha* is found to be worshipped in the sanctum. Here the *Sivalinga* is not visible. Inner walls of the sanctum are covered with glazed tiles. There is a painting of Lord Siva recently depicted on the back wall of the sanctum. The brass images of Lord Siva, Parvati and Lord Gopinatha (Krishna) are being worshipped inside the sanctum( Mohapatra,

2017, p. 154). A series of *nagas* are also preserved in and around the *Saktipitha*.

The sanctum doorframe of each side is designed with three sections. The bottom part of the doorframe is carved with *khakhara mundi*. Nandi and Bhrunji figures are engraved in either side *khakhara mundi* niche. Two humped bulls are kept near the *antarala* wall. Initially, the architrave of the doorway was devoid of *navagraha* figures. But in the recent period, the figures of *navagrahas* flanked by *bharabahaka* figure (atlantid *gana*) are inserted in the architrave of the doorway ( Mohapatra, 2017, p. 154). These *grahas* are made in the twentieth century.

The *jagamohana* is of the *pidha* type *deula* and it is about 32 feet high from the temple surface ( Mohapatra, 2010, p. 155). The structure of the *jagamohana* is erected on the same platform of the *vimana*. The *pistha* of the *jagamohana* is designed with four horizontal mouldings. The *bada* has five components like the *bada* of the *vimana*. The *gandi* is of the pyramidal superstructure, which is designed in two *potalas*; the lower and upper *potalas*. The centre of the lower *pidha* of the upper *potala* is designed with *pidha mastaka* design on each side. *Jhapasimhas* are found projected on the centre of the middle *pidha* of the upper *potala* of the *gandi* on three sides except the front. The *mastaka* comprises of elements of *neck*, *ghanta*, *neck*, *amalakashila*, *khapuri*, *kalasa* (Borner and RathSarma,1966, p.147), trident (*trisula*) and flag (*dhvaja*).

Inner walls of the *jagamohana* are completely plain. There is an image of *pancha mukhi* Siva housed in a niche of the western side inner left wall of the *jagamohana*. He displays *kuthara* and *japamala* in right hands and *parasu* and counting *mala* in the left hands (Ray,1975, p.15. and Mohapatra, 1986, p. 91).

The *jagamohana* doorways are devoid of decorative elements. But recently a *makara* headed *torana* is decorated in front of the eastern doorway. Both side doorway walls are depicted with *pidha mundi* niches. The left side doorway wall niche is accommodated with the image of Astika-Jaratkaru of recent 25 years. The image Astika-Jaratkaru is made of sand stone. The local people are worshipping it as Savitri-Satyavana. The Jaratkaru image is engraved in standing pose on the podium. Here Devi Jaratkaru holds her son Astika in her two hands. The image Astika-Jaratkaru measures 23 x 13 inches ( Mohapatra, 2017, p.155). The right side doorway wall niche of the *jagamohana* contains two Mahavir-Hanumana figures; one is small and another is slightly large size. Both the Mahavir figures possess huge rock and *gada* in their hands.

There is an open *mandapa* is found to be built before the *jagamohana* hall and it is 4 ½ feet of high. Two old pillars of the earlier *natamandapa* lie in the temple premises. Local people say that these two pillars were initially used in the *natamandapa* hall( Mohapatra, 2017, p. 155). It indicates that the *mandapa* was an open pillared *mandapa* of the temple.

### **Additional Shrine**

Besides the above three structures of the temple, an additional shrine is found to be built in the northern part of the temple compound. It is dedicated to goddess “Marichikei thakurani.” Here some scholars remark that the image of Manasa seated in *padmasana* posture who is being

worshipped as Marichikei inside the additional shrine (Mohapatra, Vol.II, 1986, p. 91). The additional shrine is of the *pidha* order structure and it is approximately 25 feet high from the temple surface ( Mohapatra, 2017, p.156). Among the side deities, the image of Vaishnavi is worth mentioning (Mohapatra, Vol.II, 1986, p, 91). The shrine has also *jagamohana* of the modern flat roof structure. Lion figure is installed before the *jagamohana*. It is covered by a small pillared *mandapa*.

The temple complex is encircled with a boundary wall, which is made of laterite stones and bricks. The temple complex has two entrances; one on the northern direction and another one on the west-south corner of it respectively. The Ramesvara temple of Tola-Gopinathpur was built before the Sun temple of Konarka as per local tradition. In this connection, Hansanatha Sahu, one of the senior scholars of the Prachi valley remarks that the temple of Ramesvara was originally built in the Ganga period. Lingaraj Mishra has mentioned that the Ramesvara Mahadeva temple was established by Kalinga emperor in the 12<sup>th</sup> century A.D. ( Mishra, 2006, pp.13-132). The architectural patterns suggest that the original temple of Ramesvara might have been made in the 14<sup>th</sup> century A.D. ( Mohapatra, 2017, p. 156)

#### IV. CONCLUSION

We can conclude that the Akhandalesvara temple of Prataprudrapur is an important Saiva / Hindu monument in the coastal belt of Odisha. The temple was possibly erected by *Gajapati* Prataprudra Deva, the Suryavamsi ruler of Odisha. Due to inscriptions engraved on both side doorway walls of the sanctum, the temple is considerable of the historical importance. All the three structures of the temple have not been constructed in the same period. Two *parvadevata* images of the *vimana* such as Devi Parvati and Kartikeya are found wrecked. Ganesha is the only side deity whose image is intact. Iconographical features of the *parvadevatas* indicate that the sculptors executed these images by following the artistic tradition of the Ganga period. Though the temple is primarily dedicated to Lord Akhandalesvara Siva still some important Vaishnavite deities are also found worshipped inside the *jagamohana*. Absence of *pistha* in both the *vimana* and *jagamohana* of the temple suggests the deterioration in the sphere of Odishan temple architecture of that period. Architectural pattern of the *vimana* confirms that the main *deula* of the temple was constructed in the Post-Ganga period. Although the temple indicates the deterioration condition still it also contains the features of the Odishan classical art of the medieval period. In fact, the Akhandalesvara temple represents a good specimen of the *Kalinga style* architecture of the Suryavamsi period. The Ramesvara temple of Tola-Gopinathpur is of the renovated temple of that area. Although the temple is primarily dedicated to Lord Ramesvara Siva, it also preserves the brass image of Lord Krishna in its sanctum. The *gandi* of the *vimana* is relieved with the scene of worship of Ananta Narayana, *Kaliyadalana* scene of the Lord Krishna and worship of the *Sivalinga* by Lord Rama and Laxmana. These sculptural reliefs indicate that the temple is closely associated with Vaishnavism. Considering the architectural features, the temple was possibly built in the Ganga period. In fact, Ramesvara temple of Tola-Gopinathpur is a notable Saiva shrine in the

coastal belt of Odisha considering its religious significance. It represents the *Kalinga style* temple architecture of Odisha in Eastern India. The sculptures of all the above two discussed / Shaiva temples of the Prachi valley were executed by the Kalingan School of artists and they represent the Odishan classical art of the medieval and modern period. On the whole, the artistic designs and architectural patterns of the above two Shaiva temples of coastal belt of Odisha possess an important place in the history of Odishan temple art in Eastern India.

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