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STUDY OF INDIAN HINDU TEMPLE ARCHITECTURE AND ART OF TWO SHAIVA TEMPLES OF EASTERN ODISHA

Dr. Ratnakar Mohapatra

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

Abstract:

The building plans of the Shaiva temples of the Eastern Odisha are significant part of the Hindu temple engineering of India. The surviving temples of the Eastern piece of Odisha address the Kalinga style of temple engineering of India. Indeed, the structural highlights of the two Shaiva temples of the Eastern Odisha draw the consideration of craftsmanship antiquarians and archeologists to embrace research works. The two Shaiva temples of the Eastern Odisha, which are taken here for conversation, are like 1. Isvaranatha temple of Jiunti, 2. Gangamani temple of Gangesvaragarh. The current temple of Isvaranatha of Jiunti is totally a revamped temple of that region. In some cases, this temple is likewise said by the neighborhood individuals as Isvaradeva rather than Isvaranatha. It addresses one of the great examples of the block landmarks in the Eastern Odisha. This temple is momentous by its exquisite and smooth highlights. Albeit the temple of Gangamani of Gangesvaragarh is little in size still it is a memory of the Ganga landmark of middle age Odisha. The Gangamani temple has been totally revamped in the 20th century and it has not been managed by the previous craftsmanship students of history exhaustively. The current paper endeavors to feature the compositional highlights alongside the strict significance of these two Shaiva temples of the Eastern Odisha. Both the essential and auxiliary sources have been methodologically used for the composition of this article.

I. Introduction:

Odisha is a place where there are temples and it is additionally accepted to be the focal point of panchadevapasana of Hinduism in India. The Eastern Odisha is notable in India for its noteworthy antiquities and Hindu temples (landmarks). The Indian Shilpasatras perceive three fundamental sorts of temples known as the Nagara, the Dravida and the Vesara (Isana Siva Gurudeva Paddhati and different Texts). Every one of the accessible writings is conceded to the

point that the Nagara Style was common in the area between the Himalayas and the Vindhya.
The Dravida notion is notable and the writings appropriately limit the Dravida Style to that piece
of the nation lying between the stream Krishna and the cape of Kanyakumari. The Nagara and
the Dravida Styles would thus be able to be disclosed regarding Northern India and the Dravida
country separately. With the development and advancement of Brahminical religions in Odisha,
the primary temples developed all through the land. Despite the fact that varying in
measurements and subtleties, they have basic highlights and in this way we may concur with
Fergusson that Odishan temples "structure quite possibly the most smaller and homogeneous
compositional gatherings in India"(Fergusson, 1875, p.414). Odisha has a rich and interesting
legacy of workmanship custom start from the refined fancy temple design and model to people
craftsmanship in various structures. The investigation of structural practice in Odisha is an
entrancing subject considering the way that the landmarks related with it have made due
positively through the desolates of time. The surviving temples of the Eastern Odisha are the
living instances of the Hindu landmarks of Odisha in Eastern India. The spots of the Eastern
Odisha are studded with a decent number of Shaiva landmarks (temples). Truth be told,
Shaivism was the vital religion in the beach front belt of Odisha from the seventh century
onwards and arrived at the pinnacle of its wonder during the Somavamsi time frame in the tenth
eleventh century A.D. (Mohapatra, 2017, p.66). The surviving Shaiva temples of the Eastern
Odisha demonstrate that the district was well known as the space of Shaivism before the
development of Vaisnavism there. Roughly every one of the old flimsy Shiva landmarks
(temples) of the Eastern Odisha have been revamped in the last quarter of the twentieth century
and a couple in the primary decade of the twenty-first century. A progression of Shaiva
landmarks are found in the various pieces of the Eastern Odisha and they address the Kalinga
style of temple engineering of Eastern India. Odishan temples structure a class without anyone
else and these Hindu landmarks can be advantageously marked as "Kalinga style" after the
domain where the temples are discovered (Behera, 1993, p.1). An engraving on the capital of a
column in the Mukha mandapa of the Amrutesvara temple at Holala (Bellary area of Karnataka
State) specifies the Kalinga type (alongside the Nagara, Dravida and Vesara) as one of the four
classes of temples in India (Madras Epigraphica Report, 1914-15, p.90 and see Kramisch, Vol.1,
1946, pp. 286-295). The vast majority of the researchers have acknowledged the temples of
Odisha as a sub-class in the classification of Indo-Aryan Nagara Style of temples. As per
Manasara "the Northern or Indo-Aryan Style of temple engineering covers the entire region
involved by the Aryans generally assigned as "Hindustana", the north of Tapti and Mahanadi
streams" (Sarasvati, 1935, pp.233-235).

Eastern Odisha was a basic part of the old Kalinga region of India. The Kalinga
Style of temple design is isolated into four sorts, for example, rekha, pidha (bhadra), khakhara
and Gauriya (Bose, 1931, p.78). Every one of the temples of the Eastern Odisha have the
Kalinga style of temple engineering, which is a branch of the Nagara Style temple design of
North India (Mohapatra, 2007, p.25). The Isvaranatha temple of Jiunti and Gangamani temple of
Gangesvaragarh of the Eastern Odisha address the rekha and pidha types of the Kalinga Style
architecture engineering individually. In Odishan temple engineering, every temple type /request
and its individual part has been given a particular name (Mohapatra, 1982, p.14). For all intents
and purposes, Odishan temples practice the most compacted and normalized structural set in
India (Fergusson, 1875, p.414). Odishan temple engineering with its uniqueness and particular
classification was remembered for different kinds of temples of India, for example, Nagara,
Dravida and Veshara raising their number to four for example the Kalinga style (Panigrahi,
1985, p.371). Truth be told, the Odishan temples are wonderful for the bounty of models. In this
association, Stella Kramrisch appropriately remarks that "Engineering in Odishan temples is
nevertheless figures on a colossal scale" (Kramrisch, Vol.1, 1946, p.218). A large portion of the
surviving Shaiva temples/landmarks of the Eastern Odisha have not been undertaken by the

previous workmanship antiquarians exhaustively. Consequently the current article endeavours to highlight on architectural designs alongside the religious significance of the Isvaranatha temple of Jiunti and Gangamani temple of Gangesvaragarh in the Eastern Odisha of India.

II. Methodology:

Both the essential and auxiliary sources have been used in the composition of present article on two Shaiva temples of the Eastern Odisha. The essential information have been gathered through Gazetteers, Texts, unpublished theory, the commonsense perception, general feelings, gossip records and meeting strategies during the time of exploratory field review. The broad field review has been embraced for the assortment of point by point data (information) concerning the craftsmanship, engineering, works of art, legends, customs and conditional dates of temples. The photos of these two temples of Eastern Odisha have likewise been appropriately taken by the current creator at the hour of field (spot) study. In this manner, for the assortment of essential information identifying with the current article, the observational strategy has been utilized by the present author. The gathered information with respect to the craftsmanship, engineering, legends, customs, speculative dates and strict meaning of the Isvaranatha sanctuary and Gangamani sanctuary saw in the eastern piece of Odisha is principally founded on pragmatic perceptions made by the current researcher. The optional information identifying with the current piece of work are Books, Journals, Periodicals, Proceedings, Manuscripts, Antiquities, Records, Reports, and so on. The information gathered from both the essential and optional sources are basically examined and used in the current article.

III. Analysis and Discussion:

3. Two Shaiva temples of Eastern Odisha:

In fact, most of the places of the Eastern Odisha are studded with Shaiva monuments (temples). All the extant temples of the Eastern Odisha exhibit the Kalinga style temple architecture of Eastern India. Out of all the extant Shaiva temples of the Eastern Odisha, two temples have been taken here for scholarly discussion. The names and sites of these two Shaiva temples of the Eastern Odisha are viz. 1. Isvaranatha temple of Jiunti, and 2. Gangamani temple of Gangesvaragarh. The descriptions of different aspects like location, art, architecture, religious sanctity, etc. of the above two Shaiva temples of the Eastern Odisha are briefly discussed below.

3.1. Isvaranatha Temple of Jiunti:

The Isvaranatha temple is one of the old Saiva holy places of the Eastern Odisha. The temple is situated at the village of Jiunti , which is noticed about 6 km from the south-east of Kakatpur of the Puri district. The current temple of Isvaranatha is totally a redesigned monument. In some cases, this temple is additionally said by the neighbourhood individuals as Isvaradeva rather than Isvaranatha. It represents one of the great examples of the brick monuments of the Eastern Odisha. This temple is exceptional by its exquisite and smooth highlights which express the amassed insight of a few place (Das, 1958, p.15). Noticing the site of the temple G.S. Das alludes that the raised block mount on which presently stands the Siva temple of Isvaranatha at Jiunti is likely the vestiges of the Buddhist Chaitya or stupa in the Prachi valley (Das, 1958, p.25). In this association P.K. Ray likewise says that the temple (site) was previously a Buddhist foundation of the eighth century AD, Which was hence changed over to a Shaiva pitha (Ray, 1975, p.25.55). The surviving image of

goddess Tara in the temple complex demonstrates that at first the site may have been committed to Buddhist hallowed place. Most likely, the current temple was raised on the remnants of the prior Buddhist sanctum. Presently the temple is under the assurance of the Odisha State Archaeology Department, Bhubaneswar. The preservation work of the temple is probably going to be finished in the time of 1974-75A.D. (Beam, 1975, p.25). This temple likewise protects some withdrew free models in its premises. The previous overview of the temple complex exposes that it was a Panchayatana set up in the first stage as obvious from the establishments of the corner holy place (Mohapatra, Vol.1, 1986, p.119).

3.1.1. Architecture of the Isvaranatha temple:

The temple of Isvaranatha comprises of three structures like vimana, jagamohana and natamandapa. This load of three designs has been revamped in the second half of the 20th century. This temple is inherent consumed blocks and sand stones (uncommon). The temple countenances to east. The vimana of the temple is a pancharatha (Boner and Rathsarma, 1966, p.157) rekha deula and its stature is around 45 feet from the outside of the temple complex (Mohapatra, 2017,p.67). It has four vertical divisions, for example, pistha, bada, gandi and mastaka. The pistha is totally plain and it estimates 1 foot 1 inch in tallness. The bada of the vimana is panchanga type for example having five segment parts, for example, pabhaga, talajangha, bandhana, upper jangha and baranda. The pabhaga of the bada is without enriching components and it estimates 3 feet 1 inch in stature. The talajanha is additionally plain and it estimates 2 feet 7½ creeps in height (Mohapatra, 2017,p.67). Other three pieces of the bada are bereft of the brightening ornamentation.

The focal of the three sides of the bada are housed with the parsvadevata images of Ganesha, Kartikeya and Parvati. Ganesha is the parsvadevata of the southern side. The four gave image of Ganesha is cut standing stance as soon as possible petalled lotus platform, which is embellished with scroll work. The upper right hand holds a messed up task the lower right hand shows rosary yet the hand it previously parted from the elbow bit and this wrecked piece of it is additionally saved on the right half of the platform. The upper left hand holds a pot of ladus and the lower left hand has a parasu (Donaldson, Vol.III, 1986, p.1186). The image of Ganesha is made of rock stone. Mouse, the traditional mount of the god isn't found on the platform. It shows that the image Ganesha was made in the Somavamsi time frame. The rear of the head of god is designed with trefoil curve; makara head at the base and the kirtimukha theme at the peak. The beautifying components of the two sides top corners are not plainly noticeable. The piece of the god Ganesha estimates 2 feet 8½ creeps in tallness and 1 foot 6 crawls in width individually (Mohapatra, 2017, p.68). Kartikeya is the parsvadevata of the western side. The four equipped image of Kartikeya is cut standing stance on the plain platform. Here the divinity Kartikeya is portrayed on the rear of peacock, the customary mount of the god. The divinity Kartikeya shows bolt in the upper right hand, chicken cockerel in the upper left hand and Varada Mudra in the lower left hand individually. He wears a wreath in his body. The rear of the head of divinity is enlivened with a diadem (prabhamandala). The lsab of the image Kartikeya estimates 2 feet 4 creeps in stature and 1 foot 3 crawls in width individually (Mohapatra, 2017,p.68). The image of Kartikeya is made in the second 50% of the 20th century. The nearby individuals say that the image is housed after the remodel work of the temple. Imaginative perspective, this image isn't so critical. Devi Parvati is the parsvadevata of the northern side. The four equipped image of devi Parvati is cut standing stance at once petalled lotus platform. Lion, the customary mount of Devi Parvati is cut on the right of the platform. The

upper right hand of divinity shows ankusa, the lower right \hand shows abhaya mundra, the upper left hand holds nagapasa and the lower left hand shows varada mudra separately. The posterior of the head of Devi Parvati is brightened with all out lotus emblem. The image of Devi Parvati is made of dark chlorite stone. The chunk of Devi Parvati estimates 2 feet 10 creeps in stature and 1 foot 6½ in width. The image of Devi Parvati is made somewhat recently of the 20th century. The baranda of the bada is dispossessed of the enhancing ornamentation.

The gandi of the vimana is a curvilinear superscture and it shows five pagas or rathas (Donaldson, Vol.III, 1986, p.1186). The whole body of the gandi is totally remodelled. The focal raha (paga) of the eastern side is beautified with an enormous angasikhara. Dopichha lions and Deula charini figures are totally missing in their individual spots over the gandi. The whole design of the vimana has been remade by the state Archeology Department of Orissa in 2000. So the first improving work of the gandi isn't showed up as of now. The prior vimana had totally broken by the super twister of 1999. From there on, it has been remodeled by the Orissa State Archeology Department. The Mastaka of the vimana comprises of beki, amalakasila, khapuri, kalasa, ayudha (trident) and dhvaja.

The sanctum safeguards the Sivalinga inside the Saktipitha as the managing god of the temple. This Sivalinga is committed to Lord Isvaranatha Siva. Internal dividers of the temple is likewise totally plain. The entryway of the sanctum is without beautiful ornamentation.

There is a sandhisthala (Donaldson, Vol.III,p.1187) saw between the vimana and the jagamohana of the temple. It joins both the strctures in a solitary compositional solidarity. The bada mass of the sandhisthala is panchanga type like the bada of the Viamna. The pabhaga of the sandhisthala divider on the both northern and southern sides comprises of five ordinary moldings, for example, khura, kumbha, patta, kani and basanta. There is a little image of Tara embedded in the southern specialty of the sandhisthala divider. The iconographical highlights of the image show that it was conceivably made before the Samavamsi time frame. Some nearby enthusiasts obliviously love it as Devi Savitri. The two outfitted image of goddess Tara is cut situated stance on the platform. She grasp in locale objects. The credits in her grasp are not plainly apparent. A female fan figure is beautified in the left of the platform of god. The image of goddess Tara can be doled out to the eighth century A.D. (Mohapatra, 2017, p.69). At first, this image was put in the external mass of the vimana of the temple (Das, 1958, p.25). Most presumably, during the remodel work, the image has been embedded in the southern side specialty of the sandhisthala divider. The image of Tara estimates 12 creeps in stature and 6 crawls in width (Das, 1958, p.25). The image Tara is made of the unpleasant acquired sand stone. This Tara image is the main Buddhist goddess of the Prachi Valley. Most likely, this Tra image was being loved as the goddess of route by the Sadhavas (vendors) of that region. A Boitakuda, the resting spot of the sea boats of the Sadhavas of the archaic period, appears to have existed in the adjoining spaces of that temple (Mohapatra, 2017, p.70). So this image of Tara was maybe venerated as the goddess of route by the neighborhood individuals. The presence of Tara image demonstrates that the place of worship was at first committed to the Buddhist pantheon. Different pieces of the sandhisthala dividers of the two sides are undecorated.

The jagamohana of the temple is a saptaratha pidha(Boner and Rathsarma, 1966,p.155) deula and its tallness is around 26 feet from the outside of the temple complex(Mohapatra, 2017, p.70). The design of the jagamohana has 3 vertical divisions, for example, bada, gandi and mastaka. The foundation of the bada gauges around 20 feet on the northern and southern sides and 20 feet 6 crawls on the eastern and western sides individually.

The bada (Boner and Rathsarma, 1966,p.142) of the jagamohana is panchanga type for example having five segment parts viz; pabhaga, talajangha, bandhana, upper jangha and baranda. The pabhaga of the bada comprises of four traditional moldings of khura, kumbhara, patta and basanta. Here every one of the five moldings of the pabhaga of the Ganga time frame are not found enlivened in the pabhaga of the bada of jagamohana. So it plainly demonstrates that the design of the jagamohana was worked before the Ganga rule in Odisha. Most presumably, the jagamohana of the temple was built during the Somavamsi time frame. The jagamohana is saptaratha in arrangement. The pabhaga of the bada measures 2 feet 4 creeps in stature. The tala jangha of the bada is totally plain. The bandhana of the bada comprises of two even moldings, which are joined by vertical band at the focal point of each paga. The baranda of the bada contains 9 flat moldings, which are joined by the upward band at the focal point of each paga on all sides.

The focal specialty of the bada of jagamohana on the northern side is fixed with a balustraded window, which contains four undercoated balusters. This window is representing the ventilation of air and light into the inside of the jagamohana just as the sanctum. The northern side focal specialty is shut with blocks. The gavaksha mandanas of the two sides are without any sculptural board.

The gandi of the jagamohana is a pyramidal superstructure and it proceeds the saptarahta plan of the bada. The gandi comprises of six level molded pidhas. The whole gandi of jagamohana is without sculptural components. There is just a huge measured pidha mastaka desing discovered brightened on the focal point of the front (eastern) side of the gandi of the jagamohana. Deula Charini figures and dopichha lions are totally missing in their separate spots over the gandi. The mastaka of the jagamohana comprise of beki, ghanta (chime molded part), above which there is another beki an adjusted sila, khapur, kalasa, ayudha (harpoon) and dhavaja.

Internal dividers of the jagamohana are without ornamental components. There are some free models protected in the southern side internal divider specialty of the jagamohana. These models are of Ganesha, situated Hanumana, a standing Mahavir Hanumana, Sun god and another Mahavir Hanumana. The four gave image of Ganesha is cut standing stance at once petalled lotus platform. Mouse, the regular mount of god is cut on the left of the platform. The upper right hand of god holds broken tusk, the lower right hand shows rosary, the upper left hand holds a pot of ladus and the lower left hand has Kuthara (axe) individually(Mohapatra, 2017, p.71). The posterior of the head of god is adorned with trefoil curve; makara heads at the base and the Kirtimukha theme at the peak. The chunk of divinity estimates 2 feet 2 crawls in tallness and 1 foot 3 creeps in width separately (Mohapatra, 2017, p.71). The image of Ganesha is made of chlorite stone. There is a little image of Hanumana cut in a stone chunk. The image of Mahavir Hanumana is around one foot in tallness. The right hand of Mahavir Hanumana shows abhaya mudra while the left hand holds gada (mace). Here the image of Hanumana is portrayed in stooping stance. A greater estimated image of Mahavir Hanumana is additionally discovered saved in the specialty of the internal southern divider. The image of Hanumana is cut standing

stance on the plain platform. The right hand of divinity shows abhaya mudra and the left hand holds gada (mace) separately. The tail of the Mahavir raises upwards and it covers his head. The piece of the Mahavir image estimates 1 foot in width and 2 feet 2½ creeps in tallness separately (Mohapatra, 2017, p.71). The two outfitted image of Sun god is discovered protected in the specialty of the southern side inward mass of the jagamohana. The lower a piece of the image is totally absent. Both the hands of Sun god hold all out lotus blossoms with tail. The foundation of the head of divinity is enlivened with pabhamandala. The image of Sun god is around 1 foot in tallness. Another stone piece likewise containing the image of Hanumana is discovered safeguarded in that specialty of the internal mass of the jagamohana of Sun god is around 1 foot in stature. Another stone section additionally containing the image of Hanumana is discovered protected in that specialty of the internal mass of the jagamohana. The image of Mahavir Hanumana shows as regular credits like the other Mahavir images of Odisha.

The north-east corner of the jagamohana is involved by the Daru images of Lord Jaggannatha 'Trinity'. The daru images of Lord Jaggannatha, Balabhadra and Devi Subhadra are protected in a wooden khatuli. The jagamohana has one entryway towards the eastern side. The door jamb of each side is cut with three vertical segments. The lower a piece of the door jamb is finished with khakhara mundis. Separate little disconnected images of Nandi and Bharungi are saved on the highest point of the khakhara mundi of the two sides of the edges of the entryway. These two images are privately considered as the dvarapalas of the temple. The focal point of the entryway has of the temple. The focal point of the entryway lintel is cut with a image of Gajalakshmi in abhiseka present. Navagrahs are cut on the architrave (Acharya, 2006, p.194) over the entryway lintel. They are cut in yogasaan pose with regular ascribes in their grasp.

Nandavara step is orchestrated methodology towards the inside of the jagamohana just as the sanctum. Bull, the traditional mount of divinity is introduced on the dambaru molded platform and it is seen before the jagamohana. This bull figure is covered by a little pidha request mandapa. There is another little prostrate bull introduced on the round mainstay of 3½ feet high and it is additionally seen close to the previous bull, which introduced before the jagamohana and the natamandapa corridor.

The natamandapa of the temple is cone like rooftop construction of the advanced period. The natamandapa is implicit front of the jagamohana. The raised natamandapa of Jiunti is vital in the advancement of temple engineering in Odisha (Das, 1958, p.16). This framework prompted the advancement of natamandapa and bhogamandapa of the Orissa temples in resulting periods. The prior natamandapa was a covered house, however it is supplanted by the advanced funnel shaped rooftop name of ajbest sheets. This cone shaped top of the natamandapa is upheld by the octagonal stone, columns, which exist from the start of the natamandapa. The minister of the temple changes that these stone columns were sued in the previous covered place of the natamandapa. That covered house has effectively been fallen (Mohapatra, Vol.1, 1986, p.119). This pistha of the natamandapa is existing up to a stature of 4 feet alongside octagonal columns, which shows that it was of later expansion (Ray, 1975, p.25 and Mohapatra, Vol.I, 1986, p.119). The foundation of the natamandapa is a square of 24½ feet in size (Das, 1986, p.16). This mandapa is may be the soonest realized mandala worked before the jagamohana. The neighbourhood custom says that this figure is the author manufacturer of the temple. Since this incredible individual who at first built this temple. A few group follow it asking and others says it as a Senapati of the ruler. Whatever it very well may be, the truth of the matter is that this imperial figure is absolutely the originator manufacturer of the temple of Lord Isvaranatha Siva of that site. Here the popular assessment is that this figure is that originator of the current temple. So the imperial figure is being considered by the neighbourhood individuals as the delegate of Lord Isvaranatha. This imperial figure is cut yogasana present at once sectional platform. From the imaginative perspective, the section doesn't contain any embellishing component in it. Both

the hands of the illustrious figure is cut anjali mudra. The figure is portrayed in imploring stance. He keeps a blade in the right half of his arm. The illustrious figure additionally keeps hairy in his face. Most likely, this illustrious figure is the organizer developer of the first temple.

The temple complex of Lord Isvaranatha was uncovered by the state Archaeology Department of Orissa. At the point when the unearthing of the temple complex was cored on, around then, some old relics are discovered covered under the earth of the temple complex. Two Sivalingas named Gramesvara and Svapensvara have been saved front eh ground of the northern side of the temple complex. Another stone piece containing an out and out lotus bloom is additionally safeguarded front eh ground of the temple complex. It is being loved by the nearby commits as Surya Devata. Another Sivalinga named Lokanatha is additionally recuperated starting from the earliest stage the temple complex. Every one of the stone relics, which protected starting from the earliest stage the temple complex, are uncovered by the State Archaeology Department of Odisha.

Loose and Detached Sculptures: Besides, the temple complex additionally protects some disconnected free models. These models are of Deula Charini figures (broken), dopichha lions, female figures (broken), broken unidentified images and so forth Some free figures are additionally saved inside the jagamohana of the temple. These images are now talked about in the subject. There is an antiquated block all around saw it the northern side of the temple complex. It is extremely old and conceivably and contemporary of the first temple. Some withdrew portions of the first temple are discovered dispersed inside the temple premises. There was a limit divider around the temple complex. However, that limit divider isn't discovered existed now. The temple is being overseen by a nearby panel of the village.

3.1.2. Date of the Isvaranatha temple:

There is no legitimate chronicled record as to the specific date of the temple of Isvaranatha. G.S. Das, the prior researcher of the Prachi Valley, records that the block temples of Angesvara at Pitapara and Isvaranath at Jiunti are assignable to the eighth and ninth hundreds of years A.D. (Das,1958, p.15). P.K. Ray is the view that the temple of Isvaradeva can be doled out to the ninth century A.D.(Ray,19765, p.15) A couple of researchers say that the Isvaradeva temple of Jiunti had a place with the middle age time frame (Mohapatra, 1986, p.119). A. K. Das has referenced that the current temple of Isvaradeva of Jiunti was at first inherent the ninth century A.D.(Dash, 2007, p. 66). Based on the compositional highlights of the jagamohana of the temple and some withdrew portions of the vimana (main deula) found in the temple premises, the development time frame of the temple can be likely appointed to the second half of the ninth century A.D. Both the vimana and the jagamohana were developed in a similar period. Be that as it may, the natamandapa of the temple was underlying the late time of the main deula.

3.2. Gangamani Temple of Gangesvaragarh:

The temple of Gangamani is a little Shaiva place of worship of the Eastern Odisha. It is situated at the Gangesvaragarh in the Baranga Block of the Cuttack area. The cleric of the Dakshinesvara temple of Bagalpur at first redirected my consideration towards this temple. The temple of Gangamani is arranged around 12 km from Phulnakhara and 1 km from the waterway Prachi (Mohapatra, 2017, p.188). The temple comprises of a solitary construction of the pidha request and it has been thickly put with present day concrete. Other than the principle temple, some extra holy places are additionally discovered raised inside the temple complex. This temple is implicit sand stones and it appearances to west. Albeit the temple is little in size still it is a memory of the Ganga landmark. The spot of the temple is likewise one of the chronicled locales of the Prachi Valley. This temple has been totally redesigned in the 20th century. The temple has not been managed by the previous craftsmanship antiquarians exhaustively.

3.2.1. Architecture of the Gangamani Temple:

The temple is a solitary pancha ratha pidha deula and its tallness is around 22 feet from the outside of the temple complex (Mohapatra, 2017, p.188). The vimana (deula) has three vertical parts, for example, bada, gandi and mastaka. The foundation of the bada measures 16 feet 2 creeps in the northern and southern sides while the eastern and western sides measure 14 feet individually. The bada is panchanga type for example having five overlay divisions, for example, pabhaga, tala jangha, bandhana, upper jangha and baranda. All the segment portions of the bada are dispossessed of embellishing components.

The focal specialties of the three sides of the bada of vimana are housed with the parsvadevata images of Ganesha, Kartikeya and Devi Parvati. Ganesha is the parsvadevata of the southern side. The four equipped image of Ganesha is cut in standing stance immediately petalled lotus platform. Mouse, the ordinary mount of the god is seen on the right of the platform. He shows broken 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. He wears a sarpayajnopavita in his body. The foundation of the section of god is enlivened with trefoil curve delegated by the kirtimukha theme. Both side top corners of the section are enhanced with blossom emblem. The image Ganesha is made of chlorite stone. It estimates 1 foot 11 crawls in tallness and 1 foot 4 creeps in width individually (Mohapatra, 2017, p.189). Kartikeya is the parsvadevata of the eastern side. The four furnished image of Kartikeya is cut in standing stance on the plain platform. Peacock, the regular mount of the god is cut on the right of the platform. He holds bolt in upper right hand, chicken cockerel in upper left hand, the lower right hand is taking care of the peacock and the lower left hand lies on the rear of the chicken rooster. The posterior of the head of divinity is brightened with trefoil curve delegated by the kirtimukha theme. Bloom emblem is cut on both side top corners of the section. The image Kartikeya is made of chlorite stone. It estimates 1 foot 2 creeps in width and 1 foot 9½ crawls in stature individually. Devi Parvati is the parsvadevata of the northern side. The four furnished image of Devi Parvati is cut in standing stance on the plain platform. She shows nagapasa in upper right hand, varada mudra in lower right hand, pasankusa in upper left hand and the tail of a lotus bloom in lower left hand separately. Lion, the regular mount of Devi Parvati is cut on the right of the platform. The image Parvati is made of sand stone. It estimates 10 crawls in width and 1 foot 4 creeps in tallness separately (Mohapatra, 2017, p.189). Iconographic highlights of the side gods propose that these images were made during the late archaic period.

The gandi of the temple is a pyramidal superstructure and it proceeds the pancha ratha plan of the bada. It comprises of three level molded pidhas and each pidha is finished with tankus in all sides. The gandi is dispossessed of sculptural components. The pidha mastaka configuration is found in the western side of the gandi. Deula Charini figures and dopichha lions are totally missing in their separate spots over the gandi. Both the bada and gandi of the deula are thickly put with lime mortar. The mastaka of the vimana (temple) comprises of beki, ghanta, above which there is another beki, amalakasila, khapuri, kalasa, ayudha (trident) and dhvaja.

The sanctum saves the Shivalinga inside the Shaktipitha as the managing divinity of the temple. This Shivalinga is committed to Lord Gangesvara Shiva. The floor of the sanctum

is around 4 feet beneath from the outside of the temple complex. Internal dividers of the sanctum are totally plain. The entryway lintel in the internal side (sanctum) is cut with navagraha figures. They are portrayed in yogasana pose with regular ascribes in their grasp. It is an impossible to miss highlight of this temple. Such sort of highlight isn't found in the vast majority of the remarkable temples of Odisha.

The sanctum has one entryway towards the west. The door jambs and lintel are dispossessed of ornamental embellishments. Navagrahas are cut on the architrave over the entryway lintel. Gana figure is discovered portrayed on the two sides of the navagraha piece. All the grahas are portrayed in yogasana pose with common credits in their grasp. Bull, the ordinary mount of the managing divinity is seen before the vimana. It is introduced on the platform of 3 feet high and is covered by a little level rooftop.

3. 2,2. Additional Shrines:

Besides the main temple, there are three additional shrines erected inside the temple complex. They are being mentioned as follows:

There is an extra holy place of pidha request, which cherishes to Lord Labanyesvara Shiva. It is seen on the southern side of the primary deula. The sanctum is around 15 feet high from the outside of the temple complex. The focal specialties of the three sides of the bada of the hallowed place are housed with the parsvadevata images of Ganesha, Kartikeya and Devi Parvati. Every one of the side divinities have as regular ascribes in their grasp. The gandi and mastaka of the holy place contain the highlights of the Odishan pidha deula. The sanctum of the altar saves the Shivalingam inside Shaktipitha as the directing god of the holy place. Bull, the ordinary mount of Lord Shiva is introduced on the dambaru formed platform of 2 feet high. It is seen before the sanctum. The holy shrine faces to west.

There is another little altar committed to Lord Svapnesvara Shiva saw on the northern side of the fundamental temple. The sanctum is a pidha deula and it is around 15 feet high from the outside of the temple complex. It has three sections, for example, bada, gandi and mastaka. The focal specialties of the three sides of the bada are housed with the parsvadevata images of Ganesha, Kartikeya and Parvati. The gandi and the mastaka of the holy place have common parts of the Odishan pidha deula. The sanctum of the place of worship safeguards the Shivalinga inside the Shaktipitha as the presiding god. Bull, the ordinary mount of Lord Shiva is additionally introduced on the platform of 2 feet high. It is seen before the extra place of worship. The sanctum faces to west. Both the temples of Labanyesvara and Svapnesvara are potentially built in the later time of the fundamental temple.

Another extra sanctum is additionally inherent front of the vimana and it is cherished to goddess Kalikasuni. It is totally another holy place and its funnel shaped top is upheld by the four round columns. The sanctum safeguards the head of goddess Kalikasuni, which is being loved as the directing god of that temple. Lion figure is introduced before the altar. It is privately considered as the vahana of goddess Kalikasuni. The temple faces to east. There is a yajna mandapa seen on the south-west corner of the temple complex. The temple complex is encased by a limit divider, which covers both the western and northern sides as it were. Presently the eastern and southern sides of the temple complex are without limit divider. The limit divider is made of consumed blocks of the cutting edge time frame.

3.2.3. Date of the Gangamani Temple:

As per the neighbourhood custom, the Gangamani temple was at first raised by one of the later Ganga leaders of Odisha. The current temple is without a doubt a revamped temple of that area. The parsvadevata images of the temple contain the imaginative highlights of the Odishan

craft of the late middle age time frame. Here Hansanatha Sahu is of the view that the Gangamani temple was worked during the Ganga time frame. Based on the design includes, the development time of the Gangamani temple might be assignable to the early part of the fifteenth century A.D. (Mohapatra, 2017, p.191). Presently the temple is being overseen by a neighbourhood board of that village.

IV. Conclusion:

We can conclude from the above conversation that the temple of Isvaranatha addresses one of the prominent brick monuments of Eastern Odisha. This temple is totally a redesigned temple of that area. The presence of a little Tara image of the external sandhisthala of the temple shows that once the site of the temple was potentially cherished to the Buddhist confidence. This Tara image is the acceptable proof with respect to the ancientness of the place of worship. Iconographical highlights of the Tara image recommends that it was made before the Somavamsi time frame. The parsvadevata images of Kartikeya and Parvati are of the 20th century yet the image of Ganesha is perhaps the first (old) side divinity of the temple. The vimana of the temple is a rekha deula and it is totally modified in 2000 A.D. The jagamohana is the lone construction, which shows the first brightening work of the temple. The natamandapa of the temple was inherent the later time of the jagamohana. Moreover, the temple protects the figure of he author developer of the temple, some isolates models of the first temple, and three separate Sivalingas in its premises. Engineering highlights of the jagamohana and broken pieces of the first vimana show that the temple was implicit the second half of the ninth century A.D. All in all, from the engineering and strict focuses see, the temple of Isvaranatha is a significant Saiva temple of Eastern Odisha. It is known from the realities that the Gangamani temple is one of the Ganga monuments of Odisha. Although the temple is little in size still it is an antiquated place of worship of that region. The temple has been redesigned in the various periods. This temple represents the pidha type deula of the Odishan temple architecture. Most likely, the Gangamani temple was underlying the later piece of the Ganga time frame. The parsvadevatas of the temple were potentially made in the later time of the temple development. From the engineering perspective, the temple isn't so huge however from the strict perspective it is a significant Shaiva holy place of that region. The Gangamani temple of Gangesvaragarh is a memory of the Ganga landmark of Odisha. On the whole, the architectural features of the Isvaranatha temple of Jiunti and Gangamani temple of Gangesvaragarh are the good specimens of the Kalinga Style temple architecture of Odisha in Eastern India.

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