

PalArch's Journal of Archaeology
of Egypt / Egyptology

**RECENT STUDY ON KALINGA STYLE ARCHITECTURE OF TWO
SHAIVA TEMPLES OF EASTERN ODISHA IN INDIA**

Dr. Ratnakar Mohapatra

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

**Ratnakar Mohapatra, Recent Study on Kalinga Style Architecture of Two Shaiva
Temples of Eastern Odisha in India-- Palarch's Journal of Archaeology of
Egypt/Egyptology 17(15), 73-82. ISSN 1567-214x.**

Keywords: Indian, Kalinga style, architecture, Shaiva temple, Odisha, Eastern India.

ABSTRACT

The extant temples of the coastal belt of Odisha represent the Kalinga style temple architecture of India. In fact, the architectural features of some of the Shaiva temples of the Eastern part of Odisha have not been documented by the art historians as well as archaeologists. Here, two Shaiva temples of the Eastern part of Odisha are taken for scholarly discussion. These Shaiva temples are such as 1, Pingalesvara temple of Pokharigaon. 2. Aisanesvara temple of Baligotha respectively. The present temple of Pingalesvara of Pokharigaon is renovated in the last part of the 20th century. It represents a good specimen of the rekha type temple of the Kalinga style architecture of Odisha in Eastern India. This temple is remarkable by its elegant and graceful features. Though the Aisanesvara temple of Baligotha is a small pidha type of deula, still it is a reminiscence of the monument of Gajapati period of medieval Odisha. Both of these temples have not been dealt by other art historians in detail. The present paper attempts to highlight the architectural features along with the religious importance of these two Shaiva temples of the Eastern Odisha in India. Both the primary and secondary sources have been methodologically utilized for the writing of the present article.

I. INTRODUCTION

The region of eastern part of Odisha is popular in India for the conservation of a decent number of Hindu monuments /temples. In fact, Odisha has a rich and remarkable legacy of workmanship custom start from the complex fancy temple architecture. The investigation of structural custom of Odisha is an intriguing subject with regards to perspective on the way that the landmarks related with it have made due undeniably through the assaults of time. The surviving temples of the Eastern part of Odisha are the living instances of the Hindu monuments of Odisha in Eastern India. The spots of the Eastern Odisha are studded with a decent number of Shaiva monuments (temples). Indeed, Shaivism was the key religion in the seaside belt of Odisha from the seventh century onwards and arrived at the pinnacle of its greatness 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 popular as the space of Shaivism preceding the

development of Vaisnavism there. Roughly every one of the old incapacitated Shiva 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 temple is found in the various pieces of the Eastern Odisha and they represent the Kalinga style temple design of Odisha. Indeed, Odishan temples structure a class without help from anyone else and these Hindu landmarks can be helpfully named as "Kalinga style" after the domain where the temples are discovered (Behera, 1993, p.1). In this specific circumstance, an engraving on the capital of a column in the Mukha mandapa of the Amrutesvara temple at Holala (Bellary locale of Karnataka State) records that 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). A large portion of the researchers have acknowledged the temples of Odisha as a sub-class in the classification of Indo-Aryan Nagara Style of temples. The Indian Shilpasatras perceive three principle kinds of temples known as Nagara, Dravida and Vesara (Isana Siva Gurudeva Paddhati and different Texts). With the development and improvement of Brahminical religions in Odisha, the primary places of worship developed all through the land. However contrasting in measurements and subtleties, they have normal elements and subsequently we might concur with Fergusson that Odishan temples "structure perhaps the most minimal and homogeneous building bunches in India"(Fergusson, 1875, p.414). As per Manasara "the Northern or Indo-Aryan Style of temple architecture covers the entire region involved by the Aryans typically assigned as "Hindustana", the north of Tapti and Mahanadi waterways" (Sarasvati, 1935, pp.233-235). The district of eastern piece of Odisha was an essential piece of the old Kalinga region of India. The Kalinga Style of temple design is partitioned into four kinds, 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 design, which is a branch of the Nagara Style temple architecture of North India (Mohapatra, 2007, p.25). The Pingalesvara temple of Pokharigaon and Aisanesvara temple of Baligotha represent the rekha and pidha types of the Kalinga Style temple architecture of Odisha respectively. In Odishan temple design, every temple type/request and its individual part has been given a particular name (Mohapatra, 1982, p.14). Essentially, Odishan temples practice the most compacted and normalized design set in India (Fergusson, 1875, p.414). Odishan temple design with its uniqueness and unmistakable classification was remembered for different sorts of temples of India, for example, Nagara, Dravida and Veshara raising their number to four for example the Kalinga style (Panigrahi, 1985, p.371). Indeed, the Odishan temples are noteworthy for the abundance of models. In this association, Stella Kramrisch suitably remarks that "Design in Odishan temples is nevertheless models for an enormous scope" (Kramrisch, Vol.1, 1946, p.218). Some of the extant Shaiva temples/monuments of the Eastern Odisha have not been dealt by the earlier art historians in detail. Hence the present article attempts to focus on artistic designs and architectural features along with the religious significance of the Pingalesvara temple of Pokharigaon and Aisanesvara temple of Baligotha of the eastern part of Odisha in India.

II. METHODOLOGY

Both the primary and secondary sources have been utilized in the writing of present article. The primary data have been collected through Gazetteers, Texts, unpublished thesis, the practical observation, public opinions, hearsay accounts and interview methods during the period of experimental field survey. The extensive field survey has been undertaken for the collection of detailed information (data) with regard to the art, architecture, paintings, legends, traditions and tentative dates of temples. The photographs of these two temples of Eastern Odisha have also been properly taken by the present author at the time of field survey. Thus, the empirical method has been used by the present researcher. The collected data with regard to the art, architecture, traditions, tentative dates and religious significance of the Pingalesvara temple of Pokharigaon and Aisanesvara temple of Baligotha noticed in the eastern part of Odisha is primarily based on practical observations made by the author. 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 analysed and discussed in the present article.

III. RESULT ANALYSIS AND DISCUSSION

3. Architectural Features of Two Shaiva Temples of Odisha

In fact, most of the places of the Eastern parts of Odisha are studded with Shaiva 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. Pingalesvara temple of Pokharigaon and 2. Aisanesvara temple of Baligotha. The descriptions of different aspects like art, architecture, religious significance, etc. of the above two Shaiva temples of the Eastern part of Odisha are briefly discussed below.

3.1. Pingalesvara Temple of Pokharigaon

The temple of Pingalesvara is one of the Saiva shrines of the eastern part of the state of Odisha. It is situated at the village Pokharigaon in the Niali Block of the Cuttack district of said state. This temple is arranged around 8 KM from the Prachi river and 7 KM. from the Niali Bazar (Mohapatra, 2017, p.281). Thinking about the strict perspective, the temple of Pingalesvara is a notable Saiva holy place of that territory. The temple of Pingalesvara represents a decent example of the Odishan temple architecture of the advanced period. It comprises of five designs, for example, vimana, jagamohana, natamandapa, bhogamandapa and extra mandapa. Every one of the constructions of the temple are thickly put with present day concrete. The temple is implicit consumed blocks and sand stones (uncommon). It countenances to east. The temple was perhaps constructed in the nineteenth century A.D.

The vimana of the temple is a pancha ratha rekha deula and its tallness is around 35 feet from the outside of the temple complex (Mohapatra, 2014, p.151). It has four sections, for example, pista, bada, gandi and mastaka. The pista segment is covered under the earth. The bada is panchanga type for example having five segment parts viz; pabhaga, tala jangha, bandhana (Borner and Rathsarma,1966, p.142), upper jangha and baranda. The pabhaga comprises of three flat moldings, which are joined by vertical groups at the focuses of all pagas. The tala jangha is brightened with khakhara(Borner and Rathsarma,1966, p.148) mundis. The bandhana of the bada comprises of three flat moldings, which are joined by vertical band at the focal point of each paga. The upper jangha is adorned with pidha (Borner and Rathsarma,1966, p.155) mundis. The baranda of the bada comprises of five level moldings, which are likewise joined by vertical band at the focal point of each paga.

The central niches of the three sides of the bada are housed with the parsvadevata images of Ganesha, Kartikeya and Parvati. Every one of the side divinities are housed in the pidha mundi specialties. Ganesha is the parsvadevata of the southern side. The four handed image of Ganesha is cut in standing stance immediately petalled lotus platform. The focal point of the front side of the platform is cut with scroll work. Mouse, the customary mount of the divinity is discovered portrayed on the right of the platform. He holds 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



The central niches of the three sides of the bada are housed with the parsvadevata images of Ganesha, Kartikeya and Parvati. Every one of the side divinities are housed in the pidha mundi specialties. Ganesha is the parsvadevata of the southern side. The four handed image of Ganesha is cut in standing stance immediately petalled lotus platform. The focal point of the front side of the platform is cut with scroll work. Mouse, the customary mount of the divinity is discovered portrayed on the right of the platform. He holds 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

The central niches of the three sides of the bada are housed with the parsvadevata images of Ganesha, Kartikeya and Parvati. Every one of the side divinities are housed in the pidha mundi specialties. Ganesha is the parsvadevata of the southern side. The four handed image of Ganesha is cut in standing stance immediately petalled lotus platform. The focal point of the front side of the platform is cut with scroll work. Mouse, the customary mount of the divinity is discovered portrayed on the right of the platform. He holds 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

individually. Blossom emblem is cut on both side top corners of the section. The image Ganesha is made of delicate sand stone. The piece of god estimates 1 foot 1½ inches in width and 2 feet 3 inches in height (Mohapatra, 2017. p. 282). The image Ganesha is potentially the first side god of the temple. Kartikeya is the parsvadevata of the western side. The four armed image of Kartikeya is cut in standing stance as soon as possible sectional platform. Peacock, the ordinary mount of the god is discovered portrayed on the right of the platform. He holds the chicken cockerel in upper left hand, the upper right hand is broken, the lower right hand is taking care of the peacock and the lower left hand lies on the rear of the chicken rooster(Mohapatra, 2017. p. 282). Blossom emblem is cut on both side top corners of the piece. The image Kartikeya is made of delicate sand stone. It estimates 1 foot 1 inch in width and 2 feet 2½ inches in tallness separately (Mohapatra, 2017. p. 282). The image Kartikeya is somewhat harmed commonly. Devi Parvati is the parsvadevata of the northern side. The four outfitted image of Devi Parvati is cut in lalitasana present on the lion, the ordinary mount. She shows spear in upper right hand, dambaru in upper left hand, varada mudra in lower right hand and the lower left hand lies to her left side knee (Mohapatra, 2017. p. 282). The image Parvati is made of sand stone and it is about 1½ feet in tallness. There is a nisha garvaka or hallowed place of the pidha request raised before Devi Parvati. It is around 18 feet high from the outside of the temple complex. Every one of the side divinities of the temple have a place with the cutting edge time frame.

The gandi of the vimana is a curvilinear superstructure and it precedes the pancha ratha plan of the bada. The whole gandi of the vimana(Borner and Rathsarma,1966, p.161) is thickly put with present day concrete. The focal paga of the eastern side is beautified with a huge angasikhara flanked by smaller than normal angasikharas. The focal (huge) angasikhara of the eastern side is conquered by a jhapasimha. The focal point of the raha(Borner and Rathsarma,1966, p.156) paga on the southern side is projected out by jhapasimha while the northern side is clear. The focal point of the raha paga on the western side is projected out by an elephant head. Snake hoods are finely embedded on the highest point of kanika pagas and four cardinal headings of the beki above rahas. The mastaka of the vimana comprises of beki, amalakasila (Borner and Rathsarma,1966, p.141), khapuri, kalasa and dhvaja. Here the ayudha isn't embedded in the kalasa (Mohapatra, 2017. p. 283).



The sanctum safeguards the Shivalinga inside the Saktipitha as the managing god of the temple. This Shivalingais devoted to Lord Pingalesvara Siva. Internal back divider specialty of the sanctum houses the image of Gaja-Lakshmi, naga (snake) and head of Lord Siva (Mohapatra, 2017. p. 283). Internal dividers of the sanctum are covered with marbles. The sanctum has one entryway towards the jagamohana. The door jamb is planned in three areas, which are cut with lotus blossoms in progressive request, creepers with the skipping around young men and parchment work. The foundation of the door jamb is adorned with khakhara (Borner and Rathsarma,1966, p.148) mundi on the two sides. Figures of Nandi and Bhrungi are cut in either side khakhara mundi specialty of the door jamb. The entryway lintel is likewise cut in three segments, which are enhanced with scroll work, gaja-gamini (a line of elephants) and flying apsaras grasping wreaths. The focal point of the entryway lintel is cut with Gaja-Lakshmi image in abhisheka present. Navagrahas are cut on the architrave over the entryway lintel. They are portrayed in yogasana pose with common credits in their grasp. The extra door jambs of the entryway of the sanctum are embedded with the images of Ganesha and Kartikeya. These two images are made of current concrete.

The sandhithala (Borner and Rathsarma,1966, p.158) divider between the vimana and jagamohana of the southern side is embedded with a image of Lord Mahavir. He holds gada in right hand and tremendous stone (Gandhamardana parvata) in left hand separately (Mohapatra, 2017. p. 283).The image Mahavir is made of sand stone and it has been worked in 2005. The Mahavir Hanumana image is housed in the level rooftop shed of 8 feet high.

The jagamohana of the temple is a pidha deula and its tallness is around 23 feet from the outside of the temple complex. It has three sections, for example, bada, gandi and mastaka. The northern side external bada divider specialty houses the image of Lord Siva. The four armed image of Lord Siva is cut in padmasana present as soon as possible petalled lotus platform. Bull, the traditional mount of the god is cut on the right of the platform. He holds dambaru in upper right hand, the lower right hand is broken, the upper left hand has an undefined item and the lower left hand is broken. The image of Lord Siva is made of delicate sand stone and it is dissolved essentially. The chunk of divinity (Lord Siva) measures 1 foot 1 inch in width and 1 foot 11 inches in stature individually.

The gandi of the jagamohana is a pyramidal superstructure and it comprises of five level formed pidhas. Each pidha is designed with tankus in all sides. Deula Charini(Bose, 1931, p.180) figures and dopichha lions are totally missing in their individual spots over the gandi. The mastaka of the jagamohana comprises of beki, ghanta above which there is another beki, amala, khapuri, kalasa and dhvaja. Here the ayudha is likewise not found in the kalasa like vimana. There is a little bull column saw at the focal point of the jagamohana. The jagamohana has three entryways; one on each side of the south, north and east separately. The first bull figure is introduced at the focal point of the entryway of the eastern side.

The natamandapa, bhogamandapa and the extra mandapa have been underlying the twentieth century. The bada dividers of these three designs are together worked by the artisans. The gandis of these three designs are pyramidal superstructures. Current windows are fixed on both side bada dividers of these three designs. The natamandapa, bhogamandapa and extra mandapa are around 20 feet, 19 feet and 19 feet in stature individually(Mohapatra, 2017. p. 284). All the gandis of these three constructions are without sculptural components. The mastakas of these three designs contain the standard parts of the Odishan pidha deula.

The entryway of the extra mandapa is dispossessed of improving components. The left side entryway divider specialty of the extra mandapa houses the image of Lord Siva in padmasana present like the Siva image on the northern side bada divider specialty of the jagamohana. The image of Lord Siva is made of delicate sand stone and it is disintegrated essentially. The god shows dambaru in upper right hand, abhaya mudra(Donaldson, Vol.3, 1986, p.1182) in lower right hand, harpoon in upper left hand and varada mudra in lower left hand separately. Bull, the regular mount of the god is discovered cut on the right of the platform. The image Siva estimates 1 foot 1 inch in width and 1 foot 9 inches in stature respectively (Mohapatra, 2017, p.284). A comparative disintegrated Siva image is discovered



housed in the specialty of the right side mass of the entryway of the extra mandapa. The image Siva is seriously dissolved naturally. So the qualities in hands are not plainly noticeable. The four hands of Lord Siva are totally broken. Here the divinity is cut in padmasana present as soon as possible sectional platform. This image is made of delicate sand stone. The section of divinity estimates 1 foot 1 inch in width and 1 foot 10 inches in stature separately (Mohapatra, 2017. p. 285).

There is a different huge estimated bull housed in the little level rooftop shed, which saw before the extra mandapa. It is being considered by the nearby individuals as the customary mount of Lord Pingalesvara Siva. There is a Tulasi Chaunra noticed in the south-east corner of the extra mandapa(Donaldson, Vol.3, 1986, p.1185).

Additional Shrine

Other than the five structures, there is an extra temple, which protects the images of Radha and Krishna for public love. The holy place is seen at a couple of yards distance from the extra mandapa on the eastern side. It is an advanced tapered rooftop formed construction and is around 25 feet high. Metal images of Radha and Krishna are being loved inside the extra holy

place(Mohapatra, 2017. p. 285). Garuda, the regular mount of Lord Vishnu is discovered introduced on the roundabout mainstay of 2½ feet high and it is seen before the extra place of worship.

Date of the Temple

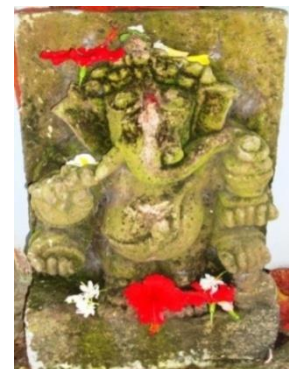
There is no real record with respect to the specific date of the temple of Pingalesvara. The nearby individuals say that the Pingalesvara temple of Pokharigaon isn't more seasoned than 250 years before the present. Based on the structural example of the vimana and iconographic provisions of the parsvadevata images of Ganesha and Kartikeya, the date of the Pingalesvara temple can be likely assigned to the nineteenth century A.D. (Mohapatra, 2017. p. 285).The temple has been redesigned by Gopa Bastia of that locale as said by the temple minister. The jagamohana of the temple is implicit the later time of the fundamental deula (vimana). Presently, the temple is being overseen by a nearby Board under the Endowment Commissioner of the Government of Odisha.

3.2. Aisanesvara Temple at Baligotha

The Aisanesvara temple of Baligotha is one of the significant of Saiva holy places in the Eastern Odisha. This temple is situated a good ways off of about 5kms. from the Sun temple of Konarka and 10 kms. far away from the Prachi river in the Kakatpur Block of the Puri district (Mohapatra, 2018, pp.36-42). The cleric of the temple says that this temple was remodeled in 1960's. Along these lines, the Aisanesvara temple is totally a remodeled holy place in that area. The specific date of the development time of the Aisanesvara temple of Baligotha isn't obviously known from any chronicled confirmations/records. Most likely, this temple was worked during the middle age period. The temple is made of sand stones and blocks. According to the sculptural perspective, the Aisanesvara temple of Baligotha is vital however the structural pattern of this temple isn't so importance. This temple is thickly put with present day concrete, for which the first carvings of the temple are covered with current mortar. The temple of Aisanesvara comprises of two designs, for example, vimana and jagamohana. This temple faces to east. Truly, the Aisanesvara temple of Baligotha isn't reviewed by the previous workmanship students of history. Thus, it is totally another temple for the insightful works. The vimana of the temple is a saptaratha pidha deula and its stature is around 22 feet from the outside of the temple complex(Mohapatra,2018, pp.36-42). It has fourfold vertical divisions, for example, pistha, bada, gandi and mastaka. The pistha of the vimana is plain and it estimates 1 foot 6 inches in tallness. The foundation of the bada measures 18 feet 6 inches in the northern and southern sides and 16 feet 6 inches in the eastern and western sides individually. The bada has four vertical parts, which are totally without sculptural components.



The central inches of three sides of the bada of vimana are housed with the parsvadevata images of Ganesha, Kartikeya and devi Parvati. Every one of the side gods are housed in the shortened pidha mundis. The image Ganesha is the parsvadevata of the southern side. The four armed image of Ganesha is cut in standing stance on the platform. The divinity holds broken tusk in the upper right hand, rosary in the lower right hand, a pot of ladus in the upper left hand and parasu (axe) in the lower left hand separately. The divinity Ganesha wears a sarpayanjopavita (Donaldson, Vol.3, 1986, p.1187) in his body. The image Ganesha is made of sand stone and it estimates 1 foot 5 inches in width and 2 feet 4 inches in tallness separately(Mohapatra, 2018, pp.36-42). Mouse, the regular mount of divinity isn't discovered portrayed on the platform of



piece. Kartikeya is the parsvadevata of the western side. The four outfitted image of Kartikeya is cut in standing stance as soon as possible petalled lotus platform. Peacock, the mount of Kartikeya is cut on the left of the platform. The whole chunk of divinity is totally disintegrated ordinarily. The image Kartikeya is made of delicate sand stone. All the hands and traits of the divinity are totally absent. Bloom emblem is part of the way apparent on each side top comers of the chunk. The image Kartikeya estimates 1 foot 6 inches in width and 2 feet 7 inches in stature individually (Mohapatra, 2018, pp.36-42). Devi Parvati is the parsvadevata of the northern side. The four outfitted image of Devi Parvati is cut in standing stance on the pedestal. The detail iconographical provisions of devi Parvati couldn't be recorded by the current creator at the hour of study because of covering by garments and blossoms. The inches of the northern side is enriched with curve delegated by the pidha mastaka configuration flanked by modified parrots. There is a nishagarvaksas or holy place of pidha mohana for example having no mastaka component on its highest point is discovered raised toward the front of devi Parvati. A jhapasimha is introduced on the platform of 2 feet high and it is being considered by neighborhood individuals as the regular mount of devi Parvati. The gandi of the vimana is a pyramidal superstructure and it comprises of 5 level formed pidhas (Borner and Rathsarma, 1966, p.155). Each pidha is improved with tankus in all sides and it is without sculptural figures aside from the jhapasimha on the top eastern rahapaga. Deula Charini figures and dopichha lions are totally missing in their individual spots over the gandi.

The sanctum safeguards the Shivalingam inside the shaktipitha as the directing divinity of the temple. Here, the Shivalinga isn't apparent. As per Pramod Panda, the temple cleric the Shivalinga is around 4 feet beneath the Saktipitha and it is devoted to Lord Aisanesvara Siva. Internal back divider inches of the sanctum are housed with the metal khatuli containing the image of Radha and Krishna, which are made of asthadhatu. The inward dividers of the sanctum are totally plain. The sanctum has one entryway towards the jagamohana. The foundation of the entryway notoriety is enhanced with khakhara mundis on the two sides of the entryway. Every one of the pieces of the entryway are deprived of sculptural components. Deula Charini figures are introduced on the two sides of the entryway. Most likely, at the hour of redesign these two figures have been briefly introduced on the sides of the entryway.

The jagamohana of the temple is a pidha deula and its tallness is about 20 feet from the outside of the temple complex. The bada of the jagamohana is dispossessed of enriching components. The gandi of the jagamohana is a pyramidal superstructure and it comprises of three level molded pidhas. Each pidha is adorned with tankus in all sides. Deula Charini figures and dopichha simhas (Donaldson, Vol.3, 1986, p.1183) are totally missing in their individual spots over the gandi. The mastaka of the jagamohana comprises of beki, ghanta above which there is another beki, amalakasila, khapuri (Borner and Rathsarma, 1966, p.149), kalasa, ayudha (trident) and dhvaja. Inward dividers of the jagamohana are additionally totally plain. The southern side bada mass of the jagamohana is fixed with windows of the cutting edge time frame. The octagonal mainstay of 1 foot high is introduced at the focal point of the jagamohana and it is overcome by the bumped bull. Bull, the ordinary mount of Lord Shiva is made of dark chlorite stone and it is the first bull of the temple. The jagamohana has two entryways; one on the eastern side (primary) and another on the northern side individually. Both the entryways of the jagamohana are totally plain and without enlivening decorations. As of late, the figures of Nandi and Bhrunji are fixed on either side base of the entryway of the jagamohana. They are going about as the dvarapalas of the temple. Navagraha figures are additionally embedded in the lintel of the entryway. The cleric of the temple says that the Navagraha figures have been embedded at the hour of redesign of the temple in 1960's.

Loose Sculptures

There are some disengaged figures of the first temple observed to be safeguarded before the jagamohana. They are three broken jhapasimhas, two Deula Charini figures, a dhyani male god (conceivably Lord Siva), Uma-Mahesvara image, and so forth

Dhyani male figure: The image of two equipped male god is cut in padmasana pose on the platform. The right hand lies on the right lap with varada mudra and a little lotus at the focal point of the palm. The left hand of divinity is totally broken and missing. He wears a sarpayajnopavita in his body. He likewise puts on a festoon of dots, which lies on his the two laps. The posterior of the head of divinity is beautified with prabha mandala(Donaldson, Vol.3, 1986, p.1187). The image of male god is made of sand stone. This male divinity might be related to the image of Lord Siva considering it's iconographical highlights. The piece of divinity estimates 1 foot 10 inches in stature (Mohapatra, 2018, pp.36-42). Now, this male divinity is observed to be embedded in the northern side bada of the jagamohana.

Uma-Mahesvara :- There is a stone chunk containing the images of Lord Siva and Parvati(Uma-Mahesvara) cut in alingana posture and it is observed to be saved on the northern side bada mass of the jagamohana. The four outfitted image of Lord Mahesvara(Siva)is cut in lalitasana present on the platform. Here, Devi Uma (Parvati) is cut in situated stance on the left lap of Lord Siva. The upper right hand of Lord Mahesvara holds pike, the upper left hand accepts devi Parvati around her shoulder, the lower right hand and the lower left hand of Lord Siva have a veena, which is halfway broken. Then again, the right arm of devi Parvati accepts Lord Siva around his shoulder while the left arm holds a lotus separately (Mohapatra, 2018, pp.36-42). Both the figures of bull and lion are cut on the platform of the piece. These two creatures are being considered as the customary mounts of Lord Siva and dev Parvati individually. This is a yugala or alingana (Donaldson, Vol.3, 1986, p.1182) murti of Lord Siva and devi Parvati. The image Uma-Mahesvara is made of sand stone. It estimates 1 foot 3 inches in width and 2feet 2 inches in tallness separately (Mohapatra, Vol. XXII, 2016-17, p.149). Based on iconographic highlights, this yugala image might be assignable to the fifteenth sixteenth century A.D. Artistic point of view, this Uma-Mahesvara image is a good specimen of the Odishan art of the medieval period.



Additional Shrine:There is a little extra temple raised before the jagamohana on the eastern side and it protects the image of Ganesha as the managing divinity. The four outfitted image of Ganesha is cut in standing stance as soon as possible petalled lotus platform. Mouse, the regular mount of god is cut on the right of the platform. The divinity shows a pot of ladus in the advantage, parasu (axe) in the lower left hand, rosary in the lower right hand and the upper right hand is broken and missing. The posterior of the head of god is adorned with trefoil curve delegated by the kirtimukha(Donaldson, Vol.3 , 1986, p.1185) theme. The all out blossom emblem is portrayed/cut on both side top corners of the piece. The image Ganesha estimates 1 foot 5 inches in width and 2 feet 7 inches in tallness respectively (Mohapatra, 2018, pp.36-42). It is made of sand stone. The section of god is housed in the curve molded pidha deula, which is around 9 feet high from the outside of the temple complex. The iconographic features of the Ganesha image possess the artistic features of the Odishan classical art of the Post Ganga period.



Boundary Wall: The Aisanesvara temple complex is enclosed by a boundary wall of 7 feet in height. It is made of brunt bricks. It has three gateway; two on the eastern side and one on the northern side respectively. Two lion figures are installed on both sides of the northern gateway. They are acting as the gatekeepers of the temple. The two gateways on the eastern side are bereft of decorative elements.

Date of the Temple: There is no valid proof with respect to the specific date of the Aisanesvara temple of Baligotha. The nearby individuals say that the Aisanesvara temple was developed after the Sun temple of Konarka. In this connection, Hansanatha Sahu is of the view that the present Aisanesvara temple of Baligotha was initially worked during the later piece of the Ganga time frame. Based on the design example of the temple and iconographical provisions of the accessible figures of that site, the development time of the Aisanesvara temple might be likely allocated to the fifteenth or sixteenth century A.D. (Mohapatra, 2018, pp.36-42). Now, the temple is being managed by a local committee of that village.

IV. CONCLUSION

Thus, it is known from the above discussion that the vimana of Pingalesvara temple of Pokharigaon represents the rekha type structure and other four structures of the temple exhibit the pidha type of the Kalinga Style temple architecture of Odisha. The architectural features of the vimana indicate that the Pingalesvara temple was possibly built in the 19th century A.D. Some old sculptures of the Hindu pantheon are also found to be preserved in this temple for worship. Inner back wall niche of the sanctum preserves the image of Gaja-Lakshmi, naga (serpent) and head of Lord Siva. The presence of Gaja-Lakshmi image suggests the Vaishnavite affinity of the shrine. In this respect another aspect is that the sandhithala wall between the vimana and jagamohana of the southern side is inserted with a recent stone image of Lord Mahavir made in 2005. Similarly, brass images of Radha and Krishna are being worshipped inside the additional shrine, which corroborate the above fact. The central niches of the three sides of the bada of vimana are housed with the parsvadevata images of Ganesha, Kartikeya and Parvati. The image Kartikeya is made of soft sand stone, which is partially damaged by nature. All the side deities are housed in the pidha mundi niches. The jagamohana of the Pingalesvara temple is certainly made in the later period of the construction of the vimana. The natamandapa, bhogamandapa and the additional mandapa of the Pingalesvara temple have been built in the 20th century. The bada walls of these three structures are jointly built by the masons. Considering the religious significance, the Pingalesvara temple of Pokharigaon is one of the popular Shaiva shrines of that locality. This temple has been remodeled by Gopa Bastia of that region in the 20th century. Aisanesvara temple of Baligotha is completely a renovated Saiva shrine of that locality. This temple is of the pidha type of temple of Odishan temple architecture. The first imaginative provisions of the temple are totally covered with current concrete mortar. The iconographic provisions of the accessible figures of the site recommend the imaginative practice of the Odishan old style craft of the archaic period. Although the structural elements of the temple are not so significant, yet the surviving models of the site are vital according to the iconographical perspective. Truly, the temple of Lord Aisanesvara safeguards some great figures having a place with the middle age time frame. The Uma-Mahesvara image of the site is a decent example of the work of art model of the archaic Odisha. The extra holy place of the temple complex preserve the image of Ganesha, which demonstrates the Ganapatya religion, was pervasive in the Konarka region. In the medieval period, the Ganapatya cult was popular in the coastal belt of Odisha, which can be proved from this temple site. From the religious point of view, the temple of Aisanesvara of Baligotha is an important Shaiva shrine, which attracts devotees as well as people of that area. On the whole, the architectural features of the Pingalesvara temple of Pokharigaon and Aisanesvara temple of Baligotha represent the good specimens of the Kalinga Style architecture of Odisha in East India.

ACKNOWLEDGEMENT

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

1. "Apparajita Priccha" of Bhubanadeva, (1980). Edited by Gaekwad Oriental Series, Baroda.
2. "Bhubana Pradipa", (1929). Edited by N.K. Bose, Calcutta.
3. "Silpa Ratna Kosa", (1922). Edited by T.S.S.; Trivendrum.
4. "The Inscription of the Amritesvara temple at Holala of Karnataka", (1914-15). in Madras Epigraphica Report.
5. Acharya , P.K. ed., (Reprint-2006). Architecture of Manasara (Manasara Series No. IV), Low Price Publications; Delhi.
6. Acharya, P., (1966). "Types of Temple Architecture According to Manasara with Special Reference To Orissan Temples", in OHRJ, Vol. XIV, No.2, Orissa State Museum; Bhubaneswar.
7. Acharya, P.K. ed. (1932). "Manasara", in Hindu Architecture in India, London.
8. Acharya, P.K., (1946, Reprint-2001). An Encyclopaedia of Hindu Architecture, Manasara Series No. VII, Reprinted at Low Price Publications; Delhi.
9. Acharya, P.K., (1979). A Dictionary of Hindu Architecture, Vol. I, Bharatiya Publishing House; New Delhi.
10. Behera, K.S., (1973). "Temple Architecture of Orissa", in Basudeva Sahu (ed.), Art and Artisans of Orissa, Bhubaneswar.
11. Behera, K.S., (1993). Temples of Orissa, Orissa Sahitya Akademi; Bhubaneswar.
12. Boner, Alice and Rathsarma, Sadasiva, Translated and Annotated (1966). SILPA PRAKASA-MEDIEVAL ORISSAN SANSKRIT TEXT ON TEMPLE ARCHITECTURE of Ramachandra Kaulachara, Leiden.
13. Bose, N.K. , (1931). Canons of Orissan Architecture, Calcutta.
14. Donaldson, T.E., (1985/86). Hindu Temple Art of Orissa, Vol. II, III, Leiden.
15. Fergusson, James,(1875). History of Indian and Eastern Architecture, London.
16. Ghosh, Deva Prasada, (1939). "Kalinga Style of Architecture", in Indian Historical Quarterly, Vol. XV; No.3, Calcutta.
17. Isana Siva Gurudeva Padhati, (1920-24). Edited by T.S.S., Trivendrum.
18. Kramrisch, S. , (1946). The Hindu Temples, Vol.1, Calcutta.
19. Mohapatra, R., (2007). Temples of Purusottama Kshetra (Puri), An unpublished Ph.D. Thesis submitted to Sambalpur University, Jyoti Vihar, Odisha, India.
20. Mohapatra, R., (2018). "Aisanesvara Temple at Baligotha: A Study on Art and Architecture" in Proceedings of Orissa History Congress, 39th Annual Session, Bhubaneswar.
21. Mohapatra, R., (November-2017). Temples of Prachi Valley (An unpublished D.Litt. Thesis submitted to Utkal University of Culture), Bhubaneswar, Odisha, India.
22. Mohapatra, R.,(2014) "Pingalesvara Temple at Pokharigaon:A Study on Art and Architecture", in Proceedings of Orissa History Congress , Vol. XXXV, Annual Session, Bhubaneswar.
23. Mohapatra, R.P., (1982). "Tradition in Architecture", in Art Tradition of Orissa , Edited by Orissa Sahitya Akademi; Bhubaneswar.
24. Mohapatra, R.P., (1986). Archaeology in Orissa (Sites and Monuments), Vol.1, New Delhi.
25. Mohapatra,R.,(2016-17) "Uma-Mahesvara Images From the Saiva Temples of Prache Valley in Odisha: A Recent Study", in S. S. Biswas (ed.), KALA, Vol.XXII, Assam.
26. Panigrahi, K.C. , (1985). History of Orissa, Cuttack.
27. Sarasvati, S.K., (1935). "Temples of Orissa", in OHRJ, Vol.1; No.4, Bhubaneswar.
28. Senapati, N. & Kuanr, D.C. eds.,(1977). Orissa District Gazetteer, Puri, Orissa Government Press; Cuttack.