

KALINGA STYLE ARCHITECTURE OF FIVE SHAIVITE TEMPLES OF PRACHI VALLEY OF ODISHA IN EASTERN INDIA

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Abstract

The earlier art historians had not dealt with the art and architecture of all the medium size temples existed in the Prachi valley, which are the purview of our present discussion. The Prachi valley preserves a good number of Kalinga style temples of Odisha. The artistic designs features of the Shaiva temples of Prachi valley really draw the attention of scholars, art historians, and archaeologists to commence research works. Among the extant Shaiva temples of Prachi valley, some of the newly surveyed Shaivite temples are taken here for scholarly discussion. The names and sites of these Shaivite temples are

1. Durgeshvara temple at Durgeshvaragarh,
2. Kashi-Vishvanatha Temple at Govindarampatna,
3. Trilochaneshvara temple at Sohana,
4. Padmeshvara temple at Pahanga,
5. Ganesha temple at Naiguan.

The aim of this article is to focus on artistic features, architectural patterns along with the religious significance of the above Shiva temples of the Prachi valley of Odisha. Methodologically, both the primary and secondary sources have been used for the writing of the present article.

Keywords: art, architecture, Shaiva, temples, Prachi valley, Odisha, Eastern India

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INTRODUCTION

The Prachi Valley region of Odisha is well-known in Eastern India for its historic monuments of different sects of Hinduism. The exact territory, which lies between the Devi river and the Kushabhadra river in the coastal-belt of Odisha, is generally accepted by scholars as the region of the Prachi Valley. Prachi is an ancient river, which is considered as most sacred by the people of Odisha (Das, 1958, p.5). A glorious civilization was flourished around the Prachi river in the past. A good number of Shaiva temples are found to be existed in the different parts of the Prachi Valley. Shaivism was the dominant religion in the coastal-belt of Odisha from the 7th century onwards and reached the peak of its glory during the Somavamsi period in the 10th-11th century A.D. (Behera & Donaldson, 1998, pp.29-31). Odisha is famous as the land of temples and the Odishan builders have developed not only a special nomenclature of their own but a distinct style of building art known as the 'Kalinga style' (Das, 1958, p.9). The Prachi Valley is famous as a place of Shaivism prior to the development of Vaishnavism on that sacred soil of the Prachi (Ray, 1975, p.54). Most of the imposing monuments found in the Prachi Valley region are dedicated to the honour of Shiva (Das, 1958, p.42). The entire Prachi Valley was studded with Shaiva temples from Phulnakhara to Astaranga (one end to other). The extant Shaiva temples of the Prachi Valley suggest that the Valley was popular as a place of Shaivism prior to the development of Vaishnavism on that soil. Shaivism also continued to flourish in the Prachi Valley up to the end of the Gajapati rule in Odisha. Some of the Shiva temples have also been erected in the modern period. The extant Hindu temples of the Prachi valley represent the temple style architecture of Odisha. The Odishan temple style architecture is divided into four types such as rekha, pidha (bhadrā), 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). The Kalinga style temple architecture of Odisha is an offshoot of the Nagara Style

temple architecture of India (Mohapatra, 2007, p.25). In Odishan temple architecture, each temple type / order and its individual part has been given a distinctive name (Mohapatra, 1982, p.14). Odishan temples run through the most compacted and standardized architectural set in India (Fergusson, 1875, p.414). Odishan temple architecture with its uniqueness and distinct nomenclature was included in the other types of temples of India such as Nagara, Dravida and Veshara rising their number to four i.e. the Kalinga style (Panigrahi, 1985, p.371). In fact, the Odishan temples are remarkable for the profusion of sculptures. In this respect, Stella Kramrisch aptly comments that "Architecture in Odishan temples is but sculptures on a gigantic scale" (Kramrisch, Vol.1, 1946, p.218). All the extant Saiva temples of the Prachi Valley represent both the rekha and pidha types of the Odishan temple architecture. They have been meticulously documented by the present author as far as practicable. It is known from the practical field study that most of the earlier dilapidated Shiva temples of the Prachi Valley have been renovated in the last quarter of the 20th century. In fact, most of the Saiva temples of the Prachi valley have not been dealt by the earlier art historians. Here, the present article has to focus on the artistic and architectural features of the five Shaivite temples of Prachi valley of Odisha in Eastern India.

METHODOLOGY

Both the primary and secondary sources have been utilized in the writing of present article on five Shaivite temples of Prachi Valley. The primary data have been collected through Gazetteers, Texts, unpublished thesis, the practical observation, public opinions, hearsay accounts and interview methods during the period of experimental field survey. The collected data with regard to the art, architecture and religious significance of the five Shaivite temples of Prachi valley is primarily based on practical observations and the earlier scholarly works. The secondary data relating to the present piece of work are Books,

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

DISCUSSION AND RESULT ANALYSIS

Five Shaivite Temples of Prachi Valley

In fact, most of the places of Prachi Valley region of Odisha are covered with Shaiva temples. The entire Prachi valley area was flooded with rapid flow of Shaivism from one end (Phulnakhara) to the other (Ray, 1975, p.54). Out of all the extant Shaiva temples of Prachi valley, five temples are taken here for the subject of our discussion through the scholarly work. These five Shaivite temples are noticed in the different sites of the Prachi Valley. The names and sites of these temples are such as 1. Durgeshvara temple at Durgeshvaragarh, 2. Kashi-Vishvanatha Temple at Govindarampatna, 3. Trilochaneshvara temple at Sohana, 4. Padmeshvara temple at Pahanga, and 5. Ganesha temple at Naiguan. The descriptions of different aspects like art, architecture alongwith religious significance of the above five Shaivite temples of the Prachi Valley are briefly discussed below.

Durgeshvara temple of Durgeshvaragarh

The Durgeshvara temple is located at Durgeshvaragarh in the Gop Block of the Puri district. It is situated about 6 kms from the river Prachi (Mohapatra, 2017, p.207). It is completely a renovated temple in that locality. The temple comprises of vimana and jagamohana. It is built in stones and bricks. This temple faces to east. The vimana is of the triratha pidha deula and it is approximately 23 feet high from the temple surface (Mohapatra, 2017, p.208). The components of bada (Borner and Rath Sarma, 1966, p. 142) of the vimana are bereft of decorative elements except the tala jangha. The tala jangha of the bada on



The pyramidal superstructure of the vimana contains three pidhas. Mastaka of it comprises of neck, ghanta, again (beki), shila, khapuri, amala, stone vase (kalasa), trident and flag.

Shivalingam within the Shaktipitha is worshipped as the presiding deity. Here the Shivalinga is not visible. According to the temple priest, the Shivalinga is about 2 feet below the Shaktipitha. Inner backwall niche contains a brass khatuli, which preserves the brass image of Chandrashekhara. This image is being considered as the Chalanti pratima of the presiding deity. The doorway lintel as well as door frames are depicted with creepers and lotus petalled designs. Figures of Nandi and Bhrunji are recently inserted in either side base of the doorframe. Navagrahas are also recently inserted on the architrave portion. They are depicted in yogasana pose. The left side doorway wall niche of the sanctum is accommodated with the Daru image of Patita Pavana, two pairs of Radha-Krushna images made of brass, Anthua-Gopala image in the brass khatuli and an image of Madana Mohana. The right side doorway wall niche of the sanctum recently houses the image of Mahavir Hanumana.

The jagamohana is of the modern flat roof structure. The roof of the jagamohana is supported by 12 octagonal pillars. Inner walls of the jagamohana are depicted with the Dasavatara figures of Lord Vishnu such as Matsya, Kachhapa, Varaha, Narasimha, Vamana, Parshurama, Rama, Balarama, Buddha and Kalki. The eastern side inner wall is painted with the scene of Ananta Sayee Vishnu, Mahavir Hanumana and Garuda figure, geese and flowers.

the southern side is inserted with a war-tour scene. The stone slab is divided into two sections; the panel of upper section is depicted with the elephants procession scene while the lower part is carved with fighting scene and mounted horse. Most probably, the slab contains the war tour scene of Puri King. The slab of war tour scene measures 12 x 12 inches. The three sides central niches of the bada are accommodated with the images of Ganesha, Kartikeya and Parvati. Ganesha is the southern side parshvadevata of the temple. The image Ganesha is engraved in sthanaka (Behera, 1982, p.48) pose on the plain podium. He possesses a pot of sweet balls in upper left hand, the right side two hands possess indistinct objects and the lower left hand is broken from the elbow portion. The image Ganesha is made of sand stone. It measures 8 x 6 inches (Mohapatra, 2017, p.208). The image Kartikeya is found as western side parshvadevata of the temple. The four armed image of Kartikeya is engraved in standing pose on the plain podium. He displays an indistinct object in the upper two hands, varada mudra with a lotus mark in lower right hand and staff or danda in lower left hand respectively. Two small pillars are carved on both sides of the slab. The image Kartikeya measures 6 x 14 inches (Mohapatra, 2017, p.208). Devi Parvati is the original parshvadevata of the northern side. The image Devi Parvati is engraved in standing pose (Behera, 1982, p.49) on the pedestal. Here Devi Parvati displays as usual attributes in her hands. The face of Devi Parvati is thickly covered with vermilion. The image Parvati is eroded by nature and it is made of sand stone. The slab of Devi Parvati measures 1 foot 1 inch in height (Mohapatra, 2017, p.208). Two small bull figures are installed in front of Devi Parvati and these are wrongly considered by the local people as the mounts of Devi Parvati. There is a flat roof supported by four pillars built in front of Devi Parvati.

The western side inner wall is depicted with the painting of a Shivalingam flanked by Shiva and Parvati. Nandi and Bhrunji figures are recently painted on the southern and northern inner walls of the jagamohana. The ceiling of the jagamohana is depicted with the paintings of scroll work, creepers with the flowers, lotus flower designs, etc. These paintings of the jagamohana are excellently executed by the artists of Kakatpur. Bull, the conventional mount of Lord Shiva is noticed nearby the doorway of the sanctum. The jagamohana has three doorways. All the doorways are completely plain. Two large sized humped bulls are also set up on both sides of the main doorway. Two old jhapasimhas are installed on both sides of the northern doorway.

There is another new bull pillar of 4 feet high installed in front of the jagamohana. A Tulasi Chaunra is found near the bull pillar. Four pillars of the earlier thatched house of the jagamohana are found scattered near the jagamohana.

The local people say that the Durgeshvara temple was built in the Ganga period. But the architectural pattern of the temple is not found so earlier as said by the local tradition. The architectural pattern and iconographic features of parshvadevata images trace that the present Durgeshvara temple might have built in the 16th century A.D. (Mohapatra, 2017, p.210).

Kashi-Vishvanatha Temple of Govindarampatna

The temple of Kashi-Vishvanatha is situated on the eastern bank of the river Prachi at a distance of 5 k.m. from Adaspur (Ray, 1975, p.9). This temple is located at Govindarampatna in the

Govindpur Police Station of the Cuttack district. The present-day temple was erected on the ruins of the original temple of the site (Ray,1975,p.9). It is completely a renovated temple. The temple comprises of vimana, jagamohana and natamandapa. It faces to east.

The vimana is of the pidha deula and it is around 25 feet high from the temple surface (Mohapatra, 2017, p.255). The makara headed gargoyle is fixed at the northern side central portion of the pishta. The three sides central niches of the bada are accommodated with the parshvadevata images of Ganesha, Kartikeya and Devi Parvati. The image Ganesha is the southern side parshvadevata of temple. The four handed stone image of Ganesha is engraved in erect pose on the twofold petalled lotus podium. The four hands of Ganesha are entirely broken. Mouse, the conventional mount of deity is carved on the right of the pedestal. The behind the head of Ganesha is adorned with makara headed arch. The image Ganesha measures 20½ x 13½ inches (Mohapatra, 2017, p.255). The image Ganesha is eroded by nature. Kartikeya is of the western side parshvadevata of the temple. The four armed image of Kartikeya is engraved in sthanaka (Behera, 1982, p.49) pose on the podium. He displays trident in upper right hand, varada gesture (mudra) in lower right hand, 'dambaru' in upper left hand and rooster cock in lower left hand respectively. Debashena figure is depicted on the left of the slab. The stone image of Kartikeya measures 20 x 14 inches. Devi Parvati is the northern side parshvadevata of the temple. The image Parvati is engraved in standing pose on the podium. Lion, the vahana (Gopinath Rao, Vol.1 Part-II, 1914, p.360 and Das, Vol. 1, 1997,p.219) of devi Parvati is carved on the right of the pedestal. She displays pasha, varada mudra (Das, 1997,Vol.I, p.219), dambaru and abhaya mudra in her four hands (Mohapatra, 2017, p.255). A female attendant figure is carved in standing posture in the left. The stone image of Parvati measures 20 x 13½ inches. All the side deities are housed in the pidha mundi (Donaldson, 1985 &1986, Vol.III, p.1186) niches. The gandi of the vimana is a pyramidal superstructure. Now, it requires complete reparation. The gandi contains of six pidhas, which are ornamented with tankus in all sides. Dopichha lions, Deula Charini figures and elements of mastaka of the vimana are intact.

Shivalinga within the Shaktipitha is found to be worshipped as the presiding deity of the shrine. The sanctum also preserves the images of Chandra Shekhara and Parvati for worship. They are considered as the Chalanti pratimas of the temple. There is a wooden kanaka mandapa built above the presiding deity. Both side bases of the door frame are ornamented with pidha mundis. Figures of Nandi and Bhrunji are housed in either side pidha mundi niche of the door frame. The middle of the doorway lintel is decorated with Gaja-Lakshmi image, which is depicted in abhisheka pose. The figures of Nine planets of the doorway lintel are depicted in yogasana pose with habitual elements in their hands.

The jagamohana is of the pidha deula and it is around 25 feet from the temple surface (Mohapatra, 2017, p.256). The pishta of the jagamohana is completely plain. The bada is panchanga type. The balustraded windows are fixed on both the northern and southern side central niches of the bada. The pyramidal superstructure of the spire comprises of 3 pidhas. Small wild trees are noticed on the gandis of both the vimana and jagamohana. The upper pidha of the gandi is surmounted by three mastakas. All the three mastakas contain as usual components of the Odishan pidha deula.

The jagamohana of the temple preserves the images of Radha-Krushna and Anthua-Gopala for public worship. A circular bull pillar is noticed at the centre of the jagamohana. The natamandapa is of the pidha type deula and it is around 18 feet high from the temple surface (Mohapatra, 2017, p.257). It has

also fourfold vertical divisions. The gandi of the natamandapa is a pyramidal superstructure. The mastaka of the natamandapa contains the usual components of the Odishan pidha deula. The structure of natamandapa is designed with three openings; one on each side of north, south and east of it respectively. Both the northern and southern side doorways are completely plain. The eastern side doorway is decorated with makara headed arch and it is depicted with flower medallions.

The local people say that the Kashi-Vishvanatha temple was originally made 300 years before the present. The present temple has been built on the ruins of the original temple (Ray, 1975, p.9). The earlier temple may be assignable to the 18th century A.D. (Mohapatra, 2017, p.257).

Trilochaneshvara temple of Sohana

The temple of Trilochaneshvara is located at Sohana in the Gop Block of the Puri district. The shrine is situated about 6 kms from the Prachi river and 5 kms from Nuahat (Mohapatra, 2017, p.267). The temple comprises of vimana and jagamohana. The Trilochaneshvara temple is facing to the eastern direction.

The vimana is of the pancha ratha pidha deula and it is around 28 feet high from the temple surface (Mohapatra, 2017, p.268). The pishta is plain and it measures 1 foot 11 inches in height. The northern side baranda wall is decorated with the Rahu head and parrot while the southern side baranda is projected out by simha vidala figure. The bharavahaka figures, naravidala and simha vidala figures are depicted on the eastern side baranda wall of the bada. The three sides central niches of the bada of vimana are accommodated with the parshvadevata images of Ganesha, Kartikeya and Siva-Parvati (Uma-Maheshvara). All the side deities are housed in the pidha mundi niches. Ganesha is the southern side parshvadevata of the temple. The image Ganesha is engraved in standing pose on the plain podium. He holds broken tusk, rosary, a patra of sweets balls and parashu (hatchet) in his four hands (Mohapatra, 2017, p.268). A flower medallion is engraved on the left side top corner of the slab. The stone image of Ganesha measures 6½ x 10 inches. Kartikeya is of the western side parshvadevata of the temple. The four armed image of Kartikeya is engraved in standing pose on the podium. Peacock, the vahana of Kartikeya is engraved on the base. The four handed deity Kartikeya possesses trident, arrow, bow and an indistinct object. The image Kartikeya measures 18 x 11 inches (Mohapatra, 2017, p.268). Uma-Maheshvara (Shiva-Parvati) is the parshvadevata of the northern side. A stone slab containing the images of Uma-Maheshvara. In the Narayanopanisada Uma is the wife of Rudra-Siva (Bhattacharya, 1980, p. 295 and Das, 1997, p.215). Lord Shiva is carved seated posture on the pedestal. Here Devi Parvati is depicted seated on the left lap of Lord Shiva. Both the deities are carved in yugala posture. The spire of the vimana is a pyramidal superstructure comprises of five flat shaped pidhas. It continues the pancha ratha plan of the bada. The raha paga of the eastern side is adorned with pidha mastaka design. The figures of dopichha simhas are intact in the upper part of kanika paga of the north-east corner only. The Deula Charini figures are put in the three side chief directions of the beki above rahas except the western side. The elements of mastaka of vimana contain of beki, ghanta, beki, amalakashila, khapuri, kalasa (Bose, 1931, p.182), trident and flag.

Shivalinga within the Shaktipitha is found worshipped as the presiding deity. The Shaktipitha has three holes. The temple priest says that the Shivalinga is about 2 feet below the Shaktipitha and it has three faces. The sanctum also preserves the brass image of Candrashekhara, which is considered as the Chalantipratima of the temple. The sanctum doorway lintel is decorated with flower medallions. The additional doorframe is decorated with Nandi and Bhrunji figures. They are considered as the dvarapalas of the temple. In the early period, there was no navagraha above the doorway lintel. According to the temple

priest, the present navagraha slab is inserted on the doorway lintel within 15 years before the present. Bull, the conventional mount of Lord Shiva is found installed near the doorway of the sanctum.

The jagamohana is of the flat roof structure, which was built in 1980's by the efforts of villagers. The northern side interior wall niche is accommodated with the Mahavir Hanumana figure, which is recently housed. He holds gada and huge rock in his two hands. The image Hanumana is engraved in standing pose on the podium. There is a dambaru shaped pillar containing the bull figure noticed at the floor of the jagamohana. This bull is considered as the vahana of the presiding deity. The jagamohana has three doorways; one on each side of the north, south and east respectively. All the doorways are bereft of decorative embellishments.

Additional shrines

Besides the two structures of the temple, an additional shrine dedicated to Lord Jagannatha is noticed on the southern side. The shrine is a flat roof structure and it is about 12 feet in height. It preserves the daru images of Lord Jagannatha, Balabhadra and Subhadra as the presiding deities of that shrine. There is a snanamandapa erected on the southern side of the main deula. A brick well is found existed in front of the snanamandapa.

The temple is surrounded by a boundary wall, which is about 5 feet in height. The temple complex has two gates; one on the western side and another on the eastern side. The eastern side gateway is occupied by a porch of the pidha order. The construction work of the porch was being carried on at the time of survey made by the principal author.

The local people say that the Trilochaneshvara temple was possibly constructed during the Zamindari system of this area. The iconographic features of the parshvadevatas suggest us that the Trilochaneshvara temple might have erected in the 19th century A.D. (Mohapatra, 2017, p.270). It was possibly built by the local Zamindar of that area. The jagamohana of the temple has been built in 1980's.

Padmeshvara temple of Pahanga

The Padmeshvara temple is located at Pahanga in the Niali Block of the Cuttack district. It is situated around 10 km from the Niali Bazar and 8 km from the Prachi river (Mohapatra, 2017, p.285). The temple was possibly built in the modern period. It comprises of vimana, jagamohana, and natamandapa. The temple is facing to the eastern direction.

The vimana is of the pidha deula and it is around 25 feet high from the temple surface (Mohapatra, 2017, p.286). The pista is plain and it measures 1 foot 10½ inches in height. The three sides central niches of the bada are accommodated with the parshvadevatas of Ganesha, Kartikeya and Parvati. All the side deities are housed in the pidha mundi niches. Ganesha is the southern side parshvadevata of the temple. The Ganesha image is engraved in sthanaka pose on the podium. He holds broken tusk in upper right hand, rosary in lower right hand, a patra of sweet balls in upper left hand and parashu in lower left hand. The behind of the head of deity is adorned with prabhamandala. The stone image of Ganesha measures 9 x 14½ inches (Mohapatra, 2017, p.286). The present Ganesha image is not the original side deity of the temple. Kartikeya is the parshvadevata of the western side. The four armed image of Kartikeya is engraved in standing pose on the podium. He displays arrow, abhaya mudra (Behera & Donaldson, 1998, p.153), bow and the rooster cock in his four hands (Mohapatra, 2017, p.286). The stone image of Kartikeya measures 13 inches in height. The present Kartikeya image is not the original side deity of the temple. Devi Parvati is of the northern side parshvadevata of the temple. The image of Parvati is engraved in standing pose on the double petalled lotus podium.

Lion, the vahana of Devi Parvati is engraved on the right of the podium. She holds nagapasa in upper right hand, rosary in lower right hand, ankusha in upper left hand and the stalk of the lotus flower in lower left hand respectively. The Parvati image measures 8 x 11 inches (Mohapatra, 2017, p.286). The sikhara of the vimana is a pyramidal elevation, which comprises of three pidhas. The gandi is devoid of sculptural elements. Deula Charini figures are placed in the four chief directions, Dopichha simhas are noticed in the upper part of the kanika pagas of gandi. The elements of mastaka comprise of neck, amalakashila, beki, sila, khapuri, kalasa, ayudha (trident) and dhvaja (Donaldson, 1985 & 1986, Vol. III. p.1183). Shivalinga within the Shaktipitha is worshipped in the sanctum as the presiding deity. The Shivalinga is dedicated to Lord Padmeshvara Shiva. Figures of Nandi and Bhrunji are inserted on either side pidha mundi niche of the doorway. Rahu head is carved at the centre of the doorway lintel. Flower medallions are also found depicted on the doorway lintel.

The jagamohana is of the pidha deula and it is around 20 feet high from the temple surface. (Mohapatra, 2017, p.287). It has four fold vertical parts like the vimana. The gandi and mastaka contain the usual components of the Odishan pidha deula. The outer bada walls of the jagamohana are decorated with flower medallions, warrior figures and makara headed arch. Bull, the conventional mount of Lord Shiva is found installed in the jagamohana hall. The jagamohana has three doorways, which are decorated with arch. Inverted parrots are flanked the top of the arch on the eastern side.

The natamandapa of the temple is a modern flat roof. The structure of the natamandapa is recently built by the efforts of villagers. A boundary wall is recently built and it is about 6 feet in height.

The architectural features indicate that the present Padmeshvara temple of Pahanga might have been built in the second half of the 19th century A.D. (Mohapatra, 2017, p.287).

Ganesha temple of Naiguan

The temple of Ganesha is situated about 4 km from Astaranga and 5 kms from the river Prachi (Mohapatra, 2017, p.292). The original brick temple enshrining the image of Ganesha has been collapsed and on its ruins stands a renovated temple built by the villagers (Ray, 1975, p.25 and . Mohapatra, Vol.I, 1986, p.151). The temple is very famous for its presiding deity. Although the temple was initially dedicated to deity Ganesha but in later period the sanctum preserves an image of elephant instead of Ganesha image. According to tradition this elephant image is conceived by the local people as the image of Ganesha (Mohapatra, 2017, p.292). The temple comprises of vimana, jagamohana and natamandapa. This temple faces to north.

The vimana is of the pidha type deula and it is about 26 feet high from the temple surface (Mohapatra, 2017, p.292). The pishta and bada of the vimana are mostly plain. The bada of the vimana is decorated with peacocks, creepers with flowers and flower buds. The three sides central niches of the bada are completely remained blank. The gandi of the vimana is a pyramidal elevation. It consists of seven flat shaped pidhas. The mastaka of it contains as customary components of Odishan pidha deula. The sanctum preserves a small stone image of elephant as the presiding deity (Panda,1969, p.90).This elephant image is locally worshipped as Ganesha, the god of success (Mohapatra, 2017, pp.292-293). The lower part of the slab of deity is plastered with modern cement. The presiding deity (elephant) is considered by the local people as deity Ganesha (Pl. No.63). So the presiding deity is a peculiar from the religious point of view (Mohapatra, 2017, p.293). An image of goddess Tara is also found worshipped in the sanctum. The image Tara is engraved in lalitasana pose on the double petalled lotus podium. She displays varada mudra and abhaya mudra in her two hands (Mohapatra, 2017, p.293). The bottom

part of the pedestal is decorated with scroll work flanked by female devotees. A female figure is found depicted on the left of the slab. Flower medallion is engraved on top corner portion of the stone slab. The image Tara is about 1 foot in height. The presence of Tara image suggests that it was possibly collected from the Buddhist shrine located nearby the Ganesha temple (Mohapatra, 2017, p.293). Now the Buddhist shrine has not existed. A brass image of Dola Govinda is also found worshipped in the sanctum. The doorway of the sanctum is decorated with creepers with flower medallions.

The jagamohana is of the pidha deula and it is around 22 feet high from the temple surface (Mohapatra, 2017, p.293). The central niche of the western side bada is recently housed with the brass images of Lord Shiva and Parvati. The gandi contains five pidhas. The mastaka comprises of elements like beki, ghanta, khapuri, kalasa, ayudha (chakra) and dhvaja. Inner walls of the jagamohana are mostly plain. The southern side inner wall niches are accommodated with the figures of large sized mouse. Two mice are housed in both sides of the doorway wall of the sanctum. These figures are depicted with a ladu in hands. According to the temple priest, these two mouse figures are recently made by the local artists. They are made of Khadi pathara (lime stone).

The frames of the jagamohana doorway are decorated with creepers with flowers and flower medallions. The centre of the architrave is decorated with flower medallion flanked by

peacocks holding snakes in their beaks (thantas). It is of the recent cement work. Dasavataras of Lord Vishnu are also found depicted above the architrave of the doorway. These Dasavatara figures are also of the modern cement work.

The natamandapa is of the modern flat roof structure. There is a pillar containing the figure of recumbent elephant noticed at the centre of the natamandapa hall. The southern side inner wall of the natamandapa is finely relieved with Lakshmi and Sarashvati figures (Mohapatra, 2017, p.294). The four armed goddess Lakshmi is depicted on the double petalled lotus pedestal. Here goddess shows padma, abhaya mudra, padma and varada mudra in her four hands. Two elephants holding jars in their upturned proboscis are depicted pouring water on both sides of the head of Gaja-Lakshmi (Mohapatra, 2017, p.294). The behind of the head of goddess Lakshmi is adorned with prabhamandala. The figure of Sarashvati is depicted in sthanaka pose. Goose, the vahana of goddess Sarashvati is engraved on the pedestal. The front side two major hands hold a veena. The back side right arm displays rosary while the left side back arm possesses a pustaka respectively (Mohapatra, 2017, p.294). The behind the head of goddess Sarashvati is ornamented with prabhamandala. The above two sculptural reliefs of the natamandapa are of the recent work.

The natamandapa has three open doorways. All are devoid of decorative elements.



Additional Shrine

Besides these three structures of the temple, there is an additional Shaiva shrine noticed at the south west corner of the temple complex (Mohapatra, 2017, p.294). It is a flat roof shrine of 28 years. The three sides central niches of the bada are accommodated with the recent parshvadevata images of Ganesha, Kartikeya and Devi Parvati. These images possess as traditional attributes in their hands. The additional shrine faces to east. Shivalinga within the Shaktipitha is worshipped as the presiding deity of the additional shrine. This Shivalinga is dedicated to Lord Dakshineshvara Shiva. There is a bull figure installed in front of the shrine in a flat roof structure. Another large sized bāshava figure of the modern period is also noticed in front of the shrine. It is made of modern cement. These two bull figures are considered as vahanas of Dakshineshvara Shiva.

The temple is circumscribed by the boundary wall. The boundary wall of the temple complex has been built within 20 years. The temple complex has four entrances; one on each cardinal direction.

Some senior scholars of Prachi valley culture record that there was an old brick temple existed for deity Ganesha at Naigan (Panda, 1969, p.90 and Ray, 1975, p.27). The priest of the temple says that the present temple is erected on the ruins of the earlier one. It is very difficult to determine the exact date of the original (ruined) temple of that site. On the basis of iconographic features of the presiding deity, the original Ganesha temple might have built in the 15th and 16th century A.D.

CONCLUSION

We come to know that the above five Shaiva temples of Prachi Valley have been renovated in the last quarter of the twentieth century. In the facts of our subject, some of the peculiarities are noticed by scholars. The sanctum of the Durgeshvara temple preserves the Shivalingam, which is not visible from outside. The southern side tala jangha of the bada of vimana of Durgeshvara temple is inserted with a war-tour scene. Most probably, the slab depicts the war tour scene of Puri King of Odisha. The iconographic features of the parshvadevatas of the Durgeshvara temple indicate the features of the Odishan classical art of the sixteenth century. The jagamohana of the Kashi-Vishvanatha temple of Govindarampatna preserves the images of Radha-Krushna and Anthua-Gopala for public worship. The site suggests that Krishna cult was also prevalent in the Prachi valley. The architectural pattern and iconographies of the parshvadevata images suggest us that the Trilochaneshvara temple of Sohana was possibly built in the Nineteenth century A.D. Similarly, the architectural pattern indicates that the present Padmeshvara temple of Pahnga was certainly constructed in the second half of the 19th century A.D. The sanctum of the Ganesha temple of Naigan preserves a small stone image of elephant as the presiding deity. This elephant image is locally worshipped as Ganesha, the god of success, which is completely a peculiar in the whole of Prachi valley. The presence of the image of goddess Tara in the sanctum of Ganesha temple indicates that in the past this image was being worshipped by local people as the goddess of navigation. So, the site of Ganesha temple is a unique shrine of the Prachi Valley in Odisha. The above Shaivite temples of the Prachi valley aptly represent the Kalinga style temple architecture of Odisha. The sculptures of all the above five discussed / Shaiva temples of the Prachi valley were executed by the Kalingan School of artists and they represent the Odishan classical art of the late medieval and

modern period. On the whole, the artistic designs and architectural patterns of the above five Shaiva temples of Prachi valley possess an important place in the history of Odishan temple art of Eastern India.

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