

# KALINGA STYLE ART AND ARCHITECTURE OF SOME VAISHNAVITE TEMPLES OF PRACHI VALLEY OF ODISHA IN EASTERN INDIA

<sup>1</sup>Dr. Ratnakar Mohapatra, <sup>2</sup>Baikuntha Majhi

## Abstract

The art and architecture of the Vishnavite temples of Prachi valley are the important parts of the temple building activities and techniques of the whole of Odisha in Eastern India. Most of the earlier art historians and senior scholars had traced the artistic activities and techniques of notable temples of Prachi valley like Madhavananda temple, Lakshmi-Narayana temple, Lakshmi-Narasimha temple, etc., but they have not covered the minor Vaishnavite temples of the said valley. All the extant temples of Prachi valley including the present Vishnavite temples belong to the Kalinga style temple architecture of Odisha. In fact, the minor Vaishnavite temples of the Prachi valley are the sacred shrines of the coastal belt of Odisha considering their religious significance. The artistic features and religious aspect of the extant minor Vaishnavite temples of Prachi valley attract scholars, art historians and archaeologists to do undertake research works. Some of the Vaishnavite temples of the Prachi valley have to be discussed here are 1. Madhavananda Temple at Adaspur, 2. Narasimhanatha temple at Paribasudeipur, 3. Gopinatha temple at Varahipur, 4. Madhavananda temple at Pahanga, 5. Lakshmi-Kanta temple at Nuagaon, and 6. Madhavananda temple at Balara. Methodologically, both the primary and secondary sources have been used in this article to trace the artistic designs, architectural features along with the religious significance of the above Vaishnavite temples of Prachi valley of Odisha in Eastern India.

**Keywords:** Vaishnavite, temples, art, architecture, Prachi valley, Odisha, India.

## I. INTRODUCTION

The study of art and architecture of the extant Vaishnavite temples of the Prachi Valley are the fascinating aspects of the Hindu temple art of Odisha in Eastern India. The Prachi Valley is well-known in Odisha for its historic antiquities and religious sanctuaries. It is located between the Devi river and the Kushabhadra river in the coastal-belt of Odisha in Eastern India. 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

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<sup>1</sup> Assistant Professor, Department of History, KISS, Deemed to be University, Bhubaneswar, PIN-751024, Odisha, India

<sup>2</sup> NFST M.Phil. Scholar, Department of Tribal Culture, Philosophy and Eco-Spiritualism, KISS, Deemed to be University, Bhubaneswar, PIN-751024, Odisha, India

style'(Das,1958, p.9). Almost all the old dilapidated Vaishnavite temples of the Prachi Valley have been renovated in the last quarter of the 20<sup>th</sup> century and a few in the first decade of the present century. The Vaishnavite temples are found erected in the different parts of the Prachi Valley and they represent the *Kalinga style* of temple architecture of Odisha in Eastern India. Odishan temples form a class by themselves and these Hindu monuments can be conveniently labelled as "Kalinga style" (Behera, 1993, p.1). The *Kalinga Style* of temple architecture is divided into four types such as *rekha*, *pidha (bhadra)*, *khakhara* and *Gauriya* (Bose, 1931, p.78). All the extant Vaishnavite temples of the Prachi Valley denote both the *rekha* and *pidha* types of the *Kalinga Style* temple architecture of Odisha. In Odishan temple architecture, each temple type / order and its individual part has been given a distinctive name (Mohapatra, 1982, p.14). All the temples of Prachi Valley of Odisha possess the *Kalinga style* of temple architecture, which is an offshoot of the *Nagara Style* temple architecture of India (Mohapatra, 2007, p.25). Practically, Odishan temples practice 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* raising their number to four i.e. the *Kalinga style* (Panigrahi, 1985, p.371). In fact, the Odishan temples are remarkable for the profusion of sculptures. In this connection, Stella Kramrisch aptly comments that "Architecture in Odishan temples is but sculptures on a gigantic scale" (Kramrisch, Vol.1, 1946, p.218). The sculptures of the extant Vaishnavite temples of the Prachi Valley are the dominating part of the artistic achievements of the Odishan sculptors.

Really, Vaishnavism might have existed in Odisha from the early medieval period (Mohapatra, November-2017,p.306). After the visit of various Vaishnava preachers to Odisha and establishment of different *mathas*, worship of Lord Vishnu in the form of Madhava (Madhavananda), Rama, Narasimha, Krishna, Narayana, Varaha, etc. in the Prachi Valley has been widespread (Mohapatra, November-2017, p.306). Vaishnavism had deeply influenced the religious aspect of the people of the Prachi Valley. Although the Madhava cult was prevalent in the Shailodbhava period but it became a popular religion of the Prachi Valley during the Ganga rule in Odisha. The Prachi Valley is rich in findings of four handed images of Vishnu in the different forms of Iconographical features ( Ray,1975, p.64). Images of Lord Vishnu are popularly known as Madhava or Madhavananda in the Prachi Valley (Mohapatra, November-2017, p.306). Such images are so common that it appears that the Madhava cult had a predominant influence in the religious life of the people of the Prachi valley(Ray,1975,p.64). The Madhava Cult is an offshoot of Vaishnavism and it became more popular in Odisha during 13<sup>th</sup> and 14<sup>th</sup> century A.D. The Prachi Valley is generally considered as the most important centre of Madhava worship in Odisha during the Ganga rule (Mohapatra, November-2017, p.306). This Valley also preserves the traditions of Dvadasha Madhava worship, for which the region is famous in Odisha. The *Prachi Mahatmyam* describes the Dvadasha Madhava, which signifies the importance and popularity of Madhava worship in the Prachi valley of Odisha (Behera & Dhal , eds. , 1992 , pp. xii –xiii). The Ganga rulers of Odisha had patronized the temple building activities for the spread of Vaishnavism in the coastal-belt of Odisha. As a result of which, some Vaishnavite temples have been erected by the native rulers and rich devotees to popularize Vaishnavism in the whole of Prachi Valley (Mohapatra, November-2017, p.306). Most of the extant minor Vaishnavite temples of the Prachi valley 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 six Vaishnavite temples of the Pachi valley of Odisha in Eastern India.

## II. METHODOLOGY

Both the primary and secondary sources have been used in the writing of the present piece of work. 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 some Vaishnavite temples of the Prachi valley is mainly based on practical observations and a few sources of the earlier scholars. The secondary data relating to the present article are Books, Journals, Periodicals, Proceedings, Manuscripts, Antiquities, Records, Reports, etc. The data collected from both the primary and secondary sources are examined and used in the present article.

## III. DISCUSSION AND RESULT ANALYSIS

### 3.1 Some Vaishnavite Temples of Prachi Valley

In fact, the temple of Madhavananda of Madhava village is considered as the most important Vaishnava shrine of the Prachi valley of Odisha in Eastern India. Besides, some minor Vaishnavite temples are also found to be erected in the Prachi valley. The names and sites of the surveyed Vaishnavite temples of the Prachi valley to be discussed here are 1. Madhavananda Temple of Adaspur , 2. Narasimhanatha temple of Paribasudeipur, 3. Gopinatha temple of Varahipur, 4. Madhavananda temple of Pahanga, 5. Lakshmi-Kanta temple of Nuagaon, and 6. Madhavananda temple of Balara, etc. The descriptions of different aspects like art, architecture, religious significance, etc. of the above Vaishnavite temples of the Prachi valley are briefly discussed below.

#### 3.1.1 Madhavananda Temple of Adaspur

The Madhavananda temple of Adaspur is situated around 37 kms from Bhubaneswar near the river Prachi (Ray, ed., 1975, p.7). It is found at Adaspur Bazar in the Kantapara Block of the Cuttack district. It is completely a renovated temple. The local tradition says that the temple had relation with Jayadeva, the eminent Sanskrit poet of Kenduli. The temple comprises of 3 structures such as *vimana*, *jagamohana* and *natamandapa*. It is made in sand stones and bricks. This temple is facing to the western direction. The 'vimana' is of the *pidha* type 'deula' and it is around 15 feet high from the temple surface (Mohapatra, November-2017, p.336).



The *bada* ( Borner and Rath Sarma,1966, p. 142) of the *vimana* is *panchanga* type. In the northern side central niche is housed with two unidentified female deities. Now, these two images are thickly covered with lime wash. It is very difficult to identify these small images properly. These two images may be identified with goddess Lakshmi and goddess Sarashvati. The spire of the *vimana* contains three diminishing *pidhas*. *Deula Charini* figures are inserted in both the eastern and western side cardinal directions of the *beki* above *rahas*. Other two cardinal directions such as northern and southern sides are completely blank. Most probably, the original *Deula Charini* figures of these two directions are detached from its places. The *mastaka* of the *vimana* comprises of *neck*, bell shaped element (*ghanta*), 'beki', *amalakashila*, *khapuri*, stone jar (*kalasa*), wheel and flag.

The image of Lord Vishnu is found to be worshipped by local people as Lord Madhavananda, one of the Dvadasa Madhavas of the Prachi Valley ( Mohapatra, 2015-16, p.102). Most of the Vishnu images of the Prachi Valley are being worshipped in the name of Lord Madhava. It can be rightly said that the Madhava Cult was very popular in the whole Prachi Valley during the medieval period. The four handed image of Lord Vishnu is engraved in *stanaka* pose on the podium. The image of presiding deity is made of black chlorite stone. He displays *shankha*, a stalk of full blown lotus flower, *Chakra* and *gada* in his four hands ( Mohapatra, 2015-16, p.102). Garuda figure is engraved in the right of the podium. Green cocoanut on *kalasa*, a popular motif of the Odishan art, is carved on both sides base of the door frame. The doorway lintel is depicted with the device of Omm.

The *jagamohana* is of the modern flat roof structure. The local people say that the structure of the *jagamohana* was built within 30 years before the present. The *jagamohana* has two open doorways. The western side doorway wall is decorated with Jaya and Vijaya figures. Nine planets are engraved on the architrave of the western side doorway. The *natamandapa* is a rectangular flat roof of the twentieth century. Interior walls of the *natamandapa* are depicted with the *Dasavataras* of Lord Vishnu of the modern period (Mohapatra, November-2017, p.337). The western side inner wall is depicted with the bas-relief of Ananta Sayee Vishnu. It has been executed by the local masons within 18 years before the present. A statue of Jayadeva made of modern cement is noticed near the western side doorway of the *natamandapa*. This statue is found depicted in *padmasana* pose on the pedestal of 1½ feet high.

Besides these three structures, there is a small additional shrine of flat roof noticed on the western side of the temple complex. It is enshrined to Mahavir Hanumana. Near the shrine of Hanumana, there is another small shrine, which preserves the burial tombs of seven *risis*. There is a *Shivalinga* named Akhandalamani enshrined under the twin peepul and bael trees noticed in the northern side. The temple is bounded by a brick wall, which has two entrances; one on the western side and another on the northern side respectively.

The iconographical designs of the presiding deity suggests that the original temple of Madhavananda might have built in the 14<sup>th</sup> century A.D. (Mohapatra, November-2017, p.338). But the structures of *jagamohana*, *natamandapa* and additional shrines are built in the twentieth century.

### **3.2. Narasimhanatha temple at Paribasudeipur**

The Narasimhanatha temple is located at Paribasudeipur in the Baliantha Block of the Khurda district. It is situated around 12 kms from the Hansapala chhak of the National Highway No. 5 and 1 km from the Prachi river (Mohapatra, November-2017, p.358). The temple is a renovated shrine of that locality.



It comprises of *vimana* and *jagamohana*. This temple is made in laterite blocks and sand stones (rare). The temple is facing to the eastern direction. The temple is a protected monument under the Odisha State Archaeology Department, Bhubaneswar. The local tradition says that the temple was broken by Kalapahada at the time of Mukunda Deva (1560-68 A.D.). The *vimana* is of the *rekha* type *deula* and it is approximately 35 feet high from the temple surface (Mohapatra, November-2017, p.359). The *bada* of it is a square of 15 feet. The *vimana* is *pancha ratha* in plan. All the *pagas* have multi-facets. Vertical band is joined at the centre of each *pada* on the *pabhaga*. The intervening recesses of *tala jangha* are relieved with *simha vidalas*. But most of the *vidala* figures are missing. The *nayika* figures in different postures are found to be inserted in the recesses of the *pagas* of upper *jangha*. The *baranda* of the *bada* contains seven horizontal mouldings. The lower *garbhika* of the *bada* on each side is adorned with truncated *rekha mundi*. The upper part of the central niche is decorated with two *pidha* mouldings, which are superimposed one above another. The upper *garbhikas* of all sides are carved with truncated *rekha mundi*. The *gandi* (Bose, 1931, p.181) is of the curvilinear superstructure, which shows five *rathas*. The entire *gandi* is without plastering and also bereft of decorative elements. The *mastaka* comprises of neck (*beki*), *amalakashila*, *khapuri* and stone jar (*kalasa*).

The image of Narasimha (Narasimhanatha) is worshipped in the sanctum as the presiding deity. It is engraved in standing pose on the podium. The lower part of the pedestal is decorated with scroll work. He holds *Chakra* and *shankha* in upper two hands while the lower two hands of the deity are engaged to take out the intestines of Hiranya Kashyapa (Mohapatra, November-2017, p.360). He wears a *vanamala* in his body. Figures of Shridevi and Bhudevi are found on either side of the deity. The behind of the head of deity is adorned with trefoil arch crowned by the flower medallion. Flying *apsara* figure holding garland is portrayed on the top corners of the slab. The chlorite image of Narasimha measures 36 x 18 inches (Mohapatra, November-2017, p.360). Besides, an image of Varaha is found worshipped on the right side of the image Narasimha. So both the images of Narasimha and Varaha are found worshipped in that sanctum. The image of Varaha is engraved in *stanaka* pose on the podium. Garuda figure is seen on the left of the podium. The deity Varaha holds *Chakra*, *shankha*, the upraised left arm bears the figure of goddess Prithvi and the lower right hand holds the hand of Lakshmi (Mohapatra, November-2017, p.360). The deity wears a *vanamala* in his body. The behind of the head of deity is adorned with trefoil arch. *Apsara* figure holding garland is carved on both side top corners of the slab. The chlorite image of Varaha measures 34 x 15 inches (Mohapatra, November-2017, p.360). Both the Narasimha and Varaha images contain the artistic features of the Post-Ganga period. A diminutive Brahma figure is also found worshipped nearby

the presiding deity. The doorframe of each side is designed with *khakhara mundi*. Figures of Nandi and Bhrunji are carved in either side *khakhara mundi* niche of the doorframe. The upper part of the doorframe is carved with lotus flowers in successive order, creepers with the frolicking boys and scroll work. The doorway lintel is also carved with the same designs like the doorframe. The centre of the doorway lintel is carved with an image of Lakshmi and it is depicted in *lalitasana* pose on the pedestal. She displays *varada mudra* in right hand and the stalk of lotus flower in left hand respectively.

The *jagamohana* is of the *pidha deula* and it is around 25 feet high from the temple surface (Mohapatra, November-2017, p.361). All the *pagas* of the *bada* have multi-facets. The *pabhaga* and upper *jangha* are devoid of decorative elements. The *pagas* of *tala jangha* are filled with a few *simha vidalas*. Most probably, these recesses were initially filled with *nayika* figures. Now, they are detached by nature. The *baranda* of the *bada* is made with six horizontal mouldings.

The central niches of both the northern and southern sides are fixed with the balustraded windows, which contain three balusters. The lower *gavaksa* of each side is decorated with truncated *rekha mundi* while the upper *gavaksa* of both sides are decorated with three horizontal *pidha* mouldings, which are found superimposed one above another. The *gandi* comprises of two *potalas*. The *gandi* continues the *pancha ratha* plan of the *bada*. The *mastaka* contains the elements of Odishan *pidha deula*. Garuda figure is found installed on the pedestal of 1½ feet high. It is noticed within the *jagamohana*. The figure of Garuda is made of sand stone. An image of Trivikrama is preserved inside the *jagamohana* for worship. It is kept on the east-south corner of the *jagamohana* hall. The Trivikrama image is engraved in standing pose on the podium. Figures of Shridevi and Bhudevi are flanked on either side of the deity. The left leg of deity is firmly installed on the pedestal while the right leg uplifts towards heaven and it touches the Brahma image. He holds *gada*, *padma*, *Chakra* and *shankha* in his four hands. (Mohapatra, November-2017, pp.361-362). There is a *Balidana* scene depicted beneath the uplifted leg of deity. King Bali is swearing to give an auspicious gift for Lord Vamana. Here Shukracarya has raised up his hands with dismay. The behind of the head of deity is engraved with trefoil arch. Flying *apsara* figure is portrayed on the right side top corners of the slab. The chlorite image of Trivikrama measures 18 x 24 inches (Mohapatra, November-2017, p.362). This image is possibly the original *parshvadevata* of the temple. According to Padma Charana Panda, the temple priest, this image was unearthed from the ground of that site. He says that the half of the *bada* portion of the *jagamohana* was buried under the earth. The Trivikrama image and Garuda figure were also buried under the earth of the temple complex. When the Staffs of the State Archaeology Department excavated the temple complex then these two sculptures were unearthed by them as said by the temple priest. There is a detached sculpture of *simha-vidala* found preserved nearby the Trivikrama image of the *jagamohana*. It was possibly inserted in the intervening recess of the *bada* of the temple. The base of each side doorframe of *jagamohana* doorway is decorated with *pidha mundi*.

There is an additional shrine of Veer Hanumana recently erected on the south-west corner of the main *deula*. The image Mahavir is housed in the flat roof shed. Now, the temple is being managed by the Padma Charana Panda family of that village.

The priest of the Narasimhanatha temple is of the view that the temple was possibly built after the Ganga period. The architectural pattern of the temple and iconographic features of Narasimha, the temple might have been erected in the first half of the 16<sup>th</sup> century A.D. (Mohapatra, November-2017, p.363). Due to use of laterite blocks,

the decorative programmes are not found on the surface of the temple. Now, the *parshvadevata* niches are completely remained blank without side deities. The Varaha image in the sanctum and the Trivikrama image of the *jagamohana* are possibly the original *parshvadevatas* of the temple. Architectural features of the temple indicate that it was possibly built in the Gajapati period.

### 3.3. Gopinatha temple at Varahipur

The temple of Gopinath is located at Varahipur in the Kantapara Block of the Cuttack district. It is situated around 20 miles from Bhubaneswar and 2 miles from Kantapara (Mohapatra, Vol. II, 1986, p. 97). The temple is exactly found erected inside a *matha* of that village. The temple consists of single structure without *jagamohana*. The *vimana* is of the *pidha deula* and it is around 22 feet high from the temple surface (Mohapatra, November-2017, p.367). The structure of the *vimana* has been renovated in the twentieth century. The *pista* measures 1 foot 8 inches and it is devoid of decorative elements. The centre of the *pista* is fixed with *makara* headed gargoyle for ventilation of the washing water of the sanctum. A figure of Hanumana is housed in the southern side *bada* niche of the *vimana*. The two armed figure of Hanumana is carved standing pose on the podium. He displays *gada* and huge rock (Gandha Mardana Parvata) in his two hands. A diminutive female figure is carved on the right of the slab. The image Mahavir measures 21 x 19 inches (Mohapatra, November-2017, p.367). It is made of sand stone. The three side central niches of the 'bada' are accommodated with the images of Trivikrama, Narasimha and Varaha. Trivikrama is the *parshvadevata* of the northern side. The image of Trivikrama is engraved in standing pose on the podium. He displays *Chakra*, *padma*, *shankha* and *gada* in his four hands. The left leg of deity is firmly installed on the podium while the right leg uplifts towards heaven and it touches the figure of Brahma. There is a *Balidana* scene portrayed under the lifted leg of deity. The stone image of Trivikrama measures 16½ x 13 inches (Mohapatra, November-2017, pp.367-368). Narasimha is the western side *parshvadevata* of the temple. The image Narasimha is engraved in standing pose on the podium. Diminutive figure of Garuda is carved on the right of the pedestal. Shridevi and Bhudevi figures are flanked on either side of the slab. The deity Narasimha holds *Chakra*, *shankha* in upper two hands and the inferior two hands of deity are engaged for taking out the intestines of Hiranya Kashyapa (Mohapatra, November-2017, p.368). The stone image of Narasimha measures 17 x 16 inches. Varaha is the southern side *parshvadevata* of the temple. The Varaha image is engraved in standing pose on the podium. He is carved with showing *shankha*, *padma*, the lower right hand holds the hand of goddess Lakshmi and the upraised left arm bears the figure of goddess Prithvi (Mohapatra, November-2017, p.368). The image Varaha measures 17 x 15 inches. All the side deities are possibly made in the late medieval period. The *gandi* is of the pyramidal superstructure, which contains 3 *pidhas*. The *raha paga* of the *gandi* on the eastern side is decorated with *pidha mastaka* design. *Jhapa simha* is projected out at the centre of upper *pidha* of the eastern side. *Dopichha* lions and *Deula Charini* figures are inserted in their respective places. The *mastaka* contains the elements of Odishan *pidha deula*.

Lord Gopinatha is found to be worshipped in the sanctum-sanctorum as the presiding deity. It is engraved in dancing pose on the podium (Mohapatra, November-2017, pp.368-369). His two hands hold flute. The black chlorite image of Gopinatha is approximately 1½ feet in height. Besides the presiding deity, the sanctum also preserves the *Daru* image of Lord Jagannatha (Patita Pavana), brass image of Radha devi, chlorite image of goddess Lakshmi, brass images of Rama-Lakshmana and Sita, brass image of Narasimha, brass image of Radha-Krishna, chlorite image of Anthua-Gopala and *shalagrama shilas* (Mohapatra, November-2017, p.369). The image

of goddess Lakshmi is engraved in *padmasana* pose on the podium. She displays *padma*, *padma* (lotus), *varada mudra* and *abhaya mudra* (Mohapatra, November-2017, p.369). Here the image Lakshmi is depicted in *abhiseka* pose. Elephants are depicted pouring water through jars holding in their upraised proboscis carved on both sides of the head of goddess Lakshmi. The backside wall of the *simhasana* is decorated with *makara* headed arch crowned by the *kalasa*, which is flanked by inverted parrots. The doorway of the sanctum is devoid of decorative embellishments. Jaya and Vijaya figures are finely inserted in either side doorway wall niche of the sanctum.

Garuda figure is found mounted on the circular pedestal of 2 feet high. Here Garuda image is carved in kneeling posture with folded hands. It is noticed in front of the doorway.

### **Date of the Temple**

R.P. Mohapatra remarks that the temple located inside a *matha* of Varahipur was built in the medieval period (Mohapatra, Vol. II, 1986, p. 97). Iconographic features of the *parshvadevatas* indicate that the Gopinatha temple might have been built in the 17<sup>th</sup> century A.D. (Mohapatra, November-2017, p.369). The local people say that the temple of Gopinath inside the *matha* is not older than 400 years before the present.

### **3.4. Madhavananda temple at Pahanga**

The temple of Madhavananda is located at Pahanga in the Niali Block of the Cuttack district. It is situated approximately 10 kms from Niali (Mohapatra, November-2017, p.376). The temple is a modern shrine in that locality. It comprises of 3 structures viz. *vimana*, *jagamohana* and *natamandapa*. The temple is made of laterite stones and it is facing to the eastern direction. The *vimana* of the temple is a *pancharatha* (Donaldson, Vol.III, 1985 & 1986, p.1186) *pidha deula* and it is around 26 feet high from the temple surface (Mohapatra, November-2017, p.376).



The *pabhaga* is bereft of decorative elements and it measures 2 feet 5 inches of high. The *baranda* (Behera, 1993, p.4) is decorated with lotus petalled designs and *tankus* in the three sides except the front. The three sides central niches of the *bada* are accommodated with the *parshvadevata* images of Narasimha, Vamana and Varaha. All the side deities are housed in the *pidha mundi* niches. Narasimha is the southern side *parshvadevata* of the temple. The image of Narasimha is engraved in standing pose on the double sectional



podium. He holds *Chakra*, *shankha* in upper two hands while the lower two hands of the deity are involved to take out the intestines of Hiranya Kashyapa (Mohapatra, November-2017, p.376). The image Narasimha is made of *Baulamala* stone. The slab of deity measures 8 inches in width and 1 foot ½ inch in height respectively. Vamana is the western side *parshvadevata* of the temple. The two armed image of Vamana is carved in standing posture on the pedestal. The right hand holds a *kamandalu* while the left hand of deity possesses a decorated parasol. The image Vamana is made of *Baulamala pathara*. It measures 7 x 13 inches. Varaha is the northern side *parshvadevata* of the temple. The image of Varaha is engraved in standing pose on the podium. The deity Varaha possesses *Chakra*, *gada*, *padma* in his three hands and the left upraised arm bears the image of goddess Prithvi (Mohapatra, November-2017, p.377). The stone image Varaha measures 8 x 13½ inches. All the side deities of the *vimana* are built in recent time. The old *parshvadevata* images were broken and eroded by nature. So the original side deities have been replaced by the present images. The earlier side deities are also found preserved in the intervening place between the *vimana* and the *jagamohana* on the southern side (Mohapatra, November-2017, p.377). They hold as usual attributes in their hands. The *gandi* comprises of six *pidhas* and it continues the *pancha ratha* plan of the *bada*. The *raha paga* of the southern side is projected out by *gaja-kranta* motif at the centre of it. Male human figures are finely put in the top of *rahas*. *Dopichha simhas* are fixed on the upper parts of *kanika pagas*. The head of the *vimana* contains of *beki*, *amalakashila* (Borner and Rath Sarma, 1966, p.141), *beki*, *amala*, *khapuri*, *kalasa* and *ayudha (Chakra)*. Here the *dhvaja* is not inserted in the *kalasa*.

The image of Madhavananda (Vishnu) is worshipped in the sanctum of the temple. The deity Madhavananda is engraved in *stanaka* pose on the podium. He shows *Chakra*, *varada mudra*, *shankha* and *gada* in his four hands. The bottom part of the pedestal is engraved with a series of female devotees in folded hands with offerings. Garuda, figure is engraved on the right of the podium. Shridevi and Bhudevi are depicted flanked the deity. They are carved in the *pidha mundi* (Donaldson, 1985 & 1986, Vol. III, p.1186) niches. Diminutive *Chauri* bearer figure is engraved on both side centres of the slab. The behind of the head of deity is adorned with trefoil arch crowned by the *kirtimukha* motif. Brahma and Shiva figures are engraved on either side base of the trefoiled arch. *Apsara* (Behera & Donaldson, 1998, p.149) figures holding garlands and musical instruments in their hands are found depicted in top corners. The chlorite image of Madhavananda measures 20 x 39 inches (Mohapatra, November-2017, p.378). The sanctum also preserves the brass images of Radha-Krishna, Anthua-Gopala and other deities for public worship. The *simhasana* is covered by the glazed tiles. The backwall of the *simhasana* is decorated with *makara* headed arch crowned by the *kalasa* with a flag. The base of the door frame is decorated with elongated *pidha mundis*. Recently, new images of Jaya and Vijaya are inserted in either side *pidha mundi* niche of the door frame.

The *jagamohana* is of the *pidha deula* and it is around 21 feet high from the temple surface (Mohapatra, November-2017, p.378). The *pista* and *bada* of the *jagamohana* are the similar designs like of the *vimana*. The *gavaksas* of the northern and southern sides of the *bada* are fixed with latticed windows. The *gavaksa mandana* and the lower *gavaksa* of both sides are devoid of decorative elements. The *gandi* contains of three *pidhas*. The upper *pidha* of the *gandi* is surmounted by the three *mastakas*. The central *mastaka* is slightly larger than the side *mastakas*. All these three *mastakas* contain the elements of Odishan *pidha deula*. The *kalasa* of the central *mastaka* is surmounted by a full blown lotus flower design. Garuda figure is found installed on the square sized pedestal of three feet high at the middle of the floor of *jagamohana*. The *jagamohana* has two doorways. *Navagrahas* of the architrave are portrayed in *yogasana* pose with traditional elements in hands.

The *natamandapa* is of the *pidha deula* and it is around 21 feet high from the temple surface. The *bada* has seven parts. The upper part of the *bada* wall are relieved with erotic figures, male human figures with *veena*, flower medallions, lotus petalled designs, etc. The *gandi* contains four *pidhas*. *Mastaka* of the *natamandapa* contains of *beki*, *ghanta*, *beki*, *shila*, *khapuri* and *kalasa*. The *natamandapa* has three arch shaped openings, which are devoid of decorative embellishments.

There are broken images of Narasimha, Varaha and slightly damaged image of a goddess found on the northern side of the *vimana*. Both the images of Narasimha and Varaha are completely broken. These two images are possibly the original side deities of the temple (Mohapatra, November-2017, p.379). The eight armed image of three headed female deity is engraved in *padmasana* pose on the podium. The centre of the lower part of the pedestal is decorated with lotus bud flanked by lion figures on both sides. Out of the eight hands, seven are completely broken and the left side one hand rests on the pedestal. The behind of the head of devi is adorned with circular *prabhamandala*. The stone image of female deity measures 8 x 13½ inches. This female deity appears as Brahma but the presence of lion on the pedestal confuses us to determine the exact iconographic features of it (Mohapatra, November-2017, pp.379-380). This unidentified female deity is found preserved near the *parshvadevata* of the northern side. There is a *Tulasi Caunra* noticed in front of the *natamandapa*.

The local people say that the temple is not older than 200 years before the present. The architectural features indicate that the Madhavananda temple might have built in the 19<sup>th</sup> century A.D. (Mohapatra, November-2017, p.380).

### 3.5. Lakshmi-kanta Temple at Nuagaun

The temple of Lakshmi-kanta is a small Vaishnava shrine of the Prachi Valley in Odisha. It is situated about 50 kms from Bhubaneswar (Mohapatra, November-2017, p.380). The temple is located at the Bangalisahi of Nuagaon near Niali of the Cuttack district. This temple comprises of *vimana* and *jagamohana*, which are thickly plastered with lime mortar. It is made of sand stones, laterite blocks and bricks. The temple is facing to the southern direction. The *vimana* is of the *pidha deula* and it is around 25 feet high from the temple surface (Mohapatra, November-2017, p.380). The *bada* of the *vimana* measures 28 feet in the northern and southern sides and 15 feet 2 inches in the eastern and western sides respectively.



The side deities are not found in the central niches of the *bada*. The *gandi* is of the pyramidal superstructure, which comprises of six *pidhas*. *Mastaka* comprises of the elements of Odishan *pidha deula* like

neck, *ghanta*, neck, *amalakashila*, *khapuri*, stone jar, *Chakra* and *dhvaja* (Donaldson, 1985 & 1986, Vol.III. p.1183).

The sanctum preserves the images of Lord Patita Pavana, Krishna, Radha, Lakshmi, Anthua-Gopala, *Daru* images of Lord Jagannatha, Balabhadra and Subhadra, *shalagrama shilas*, etc. (Mohapatra, November-2017, p.381). *Daru* image of Lord Patitapavana is installed on the upper part of the *simhasana*. Small brass images of Lakshmi, Ganesha, Anthua-Gopala are found on side of Lord Patitapavana. The Lord Krishna is carved in dancing posture and blowing the flute in his two hands (Mohapatra, November-2017, p.381). It is made of chlorite stone. The image of Radha Devi made of brass is installed on the left side of Lord Krishna. The images of "Jagannatha Trinity" are also installed on the lower part of the *simhasana* (Mohapatra, November-2017, p.381). The base of the doorframe is decorated with elongated *pidha mundi*. The doorway lintel is devoid of Gaja-Lakshmi image. Inverted parrots are only depicted on the architrave above the doorway lintel.

The *jagamohana* is of the *pidha deula* and it is around 21 feet high from the temple surface (Mohapatra, November-2017, p.361). The *pista* of the *jagamohana* is about 1 foot high and it is devoid of decorative elements. The *bada* of *jagamohana* is *panchanga* type like the *bada* of the *vimana*. The *bada* measures a square of 16 feet 6 inches. Some feminine figures are inserted in all sides of the *baranda* of the *bada*. Most of the female figures on the *baranda* are not intact. The *gandi* is of the pyramidal superstructure, which comprises of six *pidhas*. Two *jhapasimhas* are projected in successive order on the eastern side *raha paga*. The *mastaka* contains the elements of Odishan *pidha deula*. Inner walls of the *jagamohana* are completely plain. The *jagamohana* has three doorways; one on each side of the south, west and east respectively. All the doorways are bereft of decorative embellishment. Three flower medallions are depicted above the doorway lintel of the western side. There is a raised platform erected in front of the *jagamohana*. An octagonal Garuda pillar is installed in front of the *jagamohana* in the southern side. The temple has a boundary wall, which measures approximately 4½ feet high.

The local people say that this temple was initially built by the Bengali community of that village. According to the local people, the temple is not older than two hundred years before the present. The architectural features suggest that the Lakshmi-kanta temple was possibly made in the 19<sup>th</sup> century A.D. (Mohapatra, November-2017, p.382).

### **3.6. Madhavananda temple at Balara**

The temple of Madhavananda is located at Balara in the Kakatpur Block of the Puri district (Mohapatra, November-2017, p.389). The present temple has been built on the ruins of an ancient (original) temple (Panda, 1969, p.82). Although the temple is small in size still it preserves a unique large size image of Lord Vishnu (Madhavananda). The temple comprises of 3 structures such as *vimana*, *jagamohana* and *natamandapa*. It is made of sand stones. The temple faces to east. The *vimana* is of the *pidha* type *deula* and it is around 18 feet high from the temple surface (Mohapatra, November-2017, p.389).



The *pista* portion is buried under the earth. The base of the *bada* measures 15 feet 10 inches in the eastern and western sides while the northern and southern sides measure 16 feet 7 inches respectively. The three sides central niches of the 'bada' are accommodated with the images of Trivikrama, Narasimha and Varaha. Varaha is the southern side *parshvadevata* of the temple. The image of Varaha is engraved in standing pose on the podium. The upper right hand displays *Chakra*, the lower right hand holds the hand of Lakshmi, the left side upraised arm bears goddess Prithvi and the lower left hand possesses *shankha* respectively (Mohapatra, November-2017, pp.389-390). The upper part of the slab of deity is decorated with lotus bud having stalk. The image Varaha measures 18½ x 9½ inches. Narasimha is the western side *parshvadevata* of the temple. The image Narasimha is engraved in standing pose on the podium. Garuda is noticed on the right of the pedestal. He holds *Chakra* and *shankha* in upper two hands while the lower two hands of the deity are involved in taking out the intestines of Hiranya Kashyapa (Mohapatra, November-2017, p.390). The image Narasimha measures 15 x 8½ inches. Trivikrama is the northern side *parshvadevata* of the temple. The image Trivikrama is engraved in standing pose on the podium. He exhibits *padma*, *Chakra*, *shankha* and *gada* in his four hands (Mohapatra, November-2017, p.390). The right leg of deity is firmly put on the pedestal while the left leg uplifts towards heaven and it touches the image of Brahma. There is a *Balidana* scene depicted below the lifted leg of the deity. The stone image of Trivikrama measures 8½ x 15½ inches (Mohapatra, November-2017, p.390). All the side deities are made in the first decade of the 20<sup>th</sup> century.

The *gandi* is of the pyramidal superstructure, which comprises of three *pidhas*. The middle *pidhas* of three sides are projected out by *jhapasimha* except the east while the eastern side is decorated with *pidha mastaka* design. *Deula Charini* figures are found in the top of *rahas*. *Dopichha* lions are finely made in the top of *kanika pagas*. These two elements are supporting to the *ghanta* of the *mastaka*. The *mastaka* contains the elements of the Odishan *pidha deula*.

The sanctum reserves a good specimen of the image of Madhavananda (Vishnu) for the purpose of common worship. The image of Madhavananda is engraved in standing pose on the podium. He holds *Chakra*, lotus, conch and *gada* in his four hands (Mohapatra, November-2017, pp.391-392). Garuda figure is engraved on the right of the podium. The bottom part of the pedestal is decorated with scroll work flanked by female devotees in kneeling posture with folded hands. Shridevi and Bhudevi are engraved on either side of the deity. *Chauri* bearer figures are depicted at the centre of both sides of the slab. The behind of the head of deity is adorned with trefoil arch capped by the *kirtimukha* motif. Diminutive figures of Brahma and Shiva are depicted on either side base of the trefoil arch. *Apsara* figures holding garlands and musical instruments are found to be depicted in the top corners

of the slab. The chlorite image of Madhavananda measures 6 feet 6 inches in height and 3 feet in width (Mohapatra, November-2017, p.391). The iconography of Madhavananda contains the artistic features of the Ganga period. This image is one of the best specimens of the Odishan classical art. Radha-Krishna images made of brass are also found worshipped in the sanctum (Mohapatra, November-2017, p.391). The figure of Gaja-Lakshmi is noticed above the architrave. It is depicted in *abhiseka* pose.

The *jagamohana* is of the *pidha* type *deula* and it is around 15 feet high from the temple surface (Mohapatra, November-2017, p.391). The *pista* and *bada* of the *jagamohana* are completely plain. The northern side central niche of the *bada* contains an image of Narasimha, which is engraved in standing pose on the podium. The right side upper hand holds *Chakra* and the upper left hand is broken. The lower 2 hands of deity are depicted in engaging to take out the intestines of Hiranya Kashyapa. The chlorite image of Narasimha measures 9½ x 19 inches. An erotic scene (figure) is found depicted in the southern side *bada* wall niche. The *gandi* comprises of three *pidhas*. The *mastaka* contains the elements of neck, *ghanta*, neck, *amalakashila*, *khapuri* and stone jar. It has two doorways; one on the east and another on the south.

The *natamandapa* is of the open flat roof structure, which is supported by four pillars. It is recently built by the villagers. A stone slab containing a *rishi* figure is noticed at the floor of the *natamandapa*. According to the local people, this *rishi* was worshipping Lord Madhavananda here, for which it is preserved in this shrine/place.

It is very difficult to determine the date of the original temple of Madhavananda without any ancient sculpture except the presiding deity. Artistic features indicate that the Madhavananda image of the sanctum possesses the iconographic features of the Ganga art of Odisha. The present temple has been built on the ruins of the earlier temple. Radha Charan Panda mentions that an old ruined brick temple of Lord Madhava was existed in the site (Panda, 1969,p. 82). The local people say that the present temple was constructed by Baidhar Dash in 1915-1920 A.D. (Mohapatra, November-2017, p.392).

#### IV. CONCLUSION

We can conclude from the above fact that the extant Vaishnavite temples of the Prachi valley have been renovated in the twentieth century A.D. Some of the basic features and peculiarities are found in the said / discussed Vaishnavite temples of Prachi Valley as stated in the fact. It is known from the field study and observation of the fact that the Prachi Valley is really amusing in findings of four handed images of Lord Vishnu in the different forms of Iconographical features. In some temples of the Prachi Valley, images of Lord Vishnu are commonly worshipped as Madhava or Madhavananda. The northern side central niche of the Madhavananda temple of Adaspur is housed with two unidentified female deities. These two images are thickly covered with lime wash. It is very difficult to identify these small images properly. These two images may be identified with goddess Lakshmi and goddess Sarashvati. The presiding deity of the Madhavananda temple of Adaspur is considered by local people as one of the Dvadasa Madhavas of Prachi valley. The architectural pattern of the *vimana* and the iconographical features of the presiding deity suggest that the original temple of Madhavananda of Adaspur was possibly built in the 14<sup>th</sup> century A.D. Although Narasimhanatha is the main deity of the temple of Paribasudeipur, but an image of Varaha is found to be worshipped on the right side of the presiding deity. It seems that Varaha image was possibly the side deity of the temple, and in subsequent period it has been kept in the sanctum for the purpose of worship. Also the Trivikrama

image of the *jagamohana* is probably the original *parshvadevatas* of the temple. Architectural features indicate that Narasimhanatha temple of Paribasudeipur was possibly erected in the Gajapati period. Besides the image of Lord Gopinatha, the *Daru* image of Lord Jagannatha (Patita Pavana), brass image of Radha devi, chlorite image of goddess Lakshmi, brass images of Rama-Lakshmana and Sita, brass image of Narasimha, brass image of Radha-Krishna, chlorite image of Anthua-Gopala and *shalagrama shilas* are found to be worshipped in the sanctum-sanctorum of Varahipur. The iconographic features of the *parshvadevatas* indicate that the Gopinatha temple of Varahipur was possibly built in the seventeenth century A.D. The broken images of Narasimha and Varaha noticed near the northern side of the *vimana* of Madhavananda temple of Pahanga are possibly the original side deities of the temple. The sanctum of the Lakshmi-kanta temple preserves the images of many deities like Lord Patita Pavana, Krishna, Radha, Lakshmi, Ganesha, Anthua-Gopala, *Daru* images of Lord Jagannatha, Balabhadra and Subhadra, *shalagrama shilas*, etc. So, it is a unique shrine of the Prachi valley. The Madhavananda image of Balara contains the iconographic features of the Odishan Vaishnava art of the late Ganga era. This image is one of the masterpiece sculptures of the Odisha. The above discussed Vaishnavite temples of the Prachi valley exhibit the *Kalinga style* temple architecture of Odisha. Also the sculptures of the said temples are found to be made by the Kalingan school of artists. Iconographic features of the images of the said Vaishnavite temples of the Prachi Valley represent the fine specimens of the Odishan classical art of the medieval and modern periods. On the whole, the artistic designs of discussed sculptures and architectural patterns of the above Vaishnavite temples of the Prachi valley possess an important place in the history of Odishan Vaishnava art of Eastern India.

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