

KALINGA STYLE ART AND ARCHITECTURE OF FOUR HINDU TEMPLES OF THE COASTAL BELT OF ODISHA IN EASTERN INDIA

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Abstract: *Odisha is a land of temples and it is also believed to be the centre of panchadevapasana of Hinduism. All through the ages, the coastal belt of Odisha has retained a cultural uniqueness much more prominent than her geographical situations. The extant Hindu temples of the coastal belt of Odisha represent the Kalinga style temple architecture of Odisha. The art and architectures of the Hindu temples of the coastal belt of Odisha draw the attention of present scholars to start the research work. The four Hindu temples of the coastal belt of Odisha are such as 1. Narayana Temple at Vishnupur, 2. Dakshina-Chandi temple at Mangalapur, 3. Chitresvari temple at Chitreswari and 4. Dakshinesvara temple at Begunia. All the above four temples of the coastal belt of Odisha are not seriously undertaken by any art historians for scholarly works. The present article attempts to highlight the detailed art and architecture along with the sacredness of the four Hindu temples of the coastal belt of Odisha in Eastern India. The earlier art historians had left these Hindu temples for the scholarly works, for which the present scholars have undertaken research work in this respect. Here, both the primary and secondary sources are meticulously utilized for the systematic writing of this article.*

Keywords: *Indian, art, architecture, temples, Puri, coastal belt, Odisha, Eastern India.*

I. INTRODUCTION

The district of Puri is well-known for its historic antiquities and Hindu monuments in the coastal belt of Odisha in eastern India. It is situated (Latitude 19° 47' 55" North and Longitude 85° 49' 5" East) on the shore of the Bay of Bengal in the state of Odisha (Senapati & Kuanr, eds., 1977, p. p.771). The coastal belt of Odisha is the chief centre of temple building activities in Eastern India. The temples taken here for discussion are located in the different sites of the Puri district of Odisha. The state of 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). All the ancient dilapidated temples of Eastern Odisha have been repaired in the last quarter of the 20th century and a few in the first decade of the twenty-first century. A large

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number of temples are found in different parts of the coastal-belt of Odisha and they represent the *Kalinga style* temple architecture of Odisha. The temples of Odisha form a class by themselves and these Hindu monuments can be conveniently labelled as “Kalinga style” (Behera, 1993, p.1). In fact, Odisha is famous for its large numbers of temples for the purpose of worship of various deities of different sects of Hinduism. Indian *Shilpashastras* recognize 3 major styles of temples such as *Nagara*, *Dravida* and *Veshara* (*Ishana Shiva Gurudeva Paddhati* and other Texts). Odishan temples architecture is appropriately named as *Kalinga Style* after its ancient name ‘Kalinga’. In fact, the Amruteshvara temple inscription of Holala of Karnataka records that the *Kalinga style* of temples is existed with other three major styles viz. *Nagara*, *Dravida* and *Veshara* as fourth category temple style of India (*M. E. Report*, 1914-15, p.90 and Kramisch, 1946, pp.286-295). The *Kalinga Style* of temple architecture is divided into four types such as *rekha*, *pidha* (*bhadra*), *khakhara* and *Gauriya* (Bose, 1931, p.78). In Odishan temple architecture, each temple type / order and its individual part has been given a distinctive name (Mohapatra, 1982, p.14). All the extant temples of Odisha possess the *Kalinga style* of temple architecture. In fact, Odishan temples practice the most compacted and standardised architectural set in India (Fergusson, 1875, p.414). The 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). The *Kalinga style* temples of Odisha are certainly noteworthy 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 Odishan temples occupy a dominating place among the artistic achievements of Odishan sculptors. Some of the extant temples of the coastal belt of Odisha have not been dealt by the earlier art historians. Hence the present article attempts to highlight the detailed art and architecture along with the sacredness of the four Hindu temples of the coastal belt of Odisha in Eastern India.

II. METHODOLOGY

In fact, the primary and secondary sources are meticulously utilized for the systematic writing of this article on four Hindu temples of coastal belt of Odisha. 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 three temples of coastal belt of Odisha is primarily based on practical observations made by the principal author of the article. The secondary data relating to the present piece of work are Books, Journals, Periodicals, Proceedings, Antiquities, Records, Reports, etc. The data collected from both the primary and secondary sources are critically analyzed and used in the present article.

III. DISCUSSION AND RESULT ANALYSIS

Four Hindu temples of the coastal belt of Odisha

There are a large number of Hindu temples are noticed in the different parts of the coastal belt of Odisha in Eastern India. Out of all the extant temples of the coastal belt of Odisha, four temples have been taken here for

the subject of our discussion through the scholarly work. These four temples are noticed in the different sites of the Puri district of Odisha. The names and sites of these four temples are viz. 1. Narayana temple at Vishnupur, 2. Dakshina-Chandi temple at Mangalapur, 3. Chitresvari temple at Chitreswari, and 4. Dakshinesvara temple at Begunia. The descriptions of different aspects like location, art, architecture, religious sanctity, etc. of the above four temples of the coastal belt of Odisha are briefly described below.

3.1. Narayana Temple of Vishnupur

The Narayana temple is situated at Vishnupur in the vicinity of Nimapara town of the Puri district of Odisha (Mohapatra, 2011, p.252). The present temple is of the structure of much later built (Mohapatra, 1986, Vol. No.1, p.203). It comprises of two structures such as *vimana* and *jagamohana*. It is facing to the eastern direction. The local people say that the temple is rebuilt on the ruins of the original dilapidated temple (Mohapatra, 2011,p.253). The *vimana* is of the *pancharatha pidha deula* and it is round 26 feet high from the temple surface (Mohapatra, 2011, p.253). The *pishta* is plain and it measures 1 foot and 8 inches in height. The *bada* is *panchanga* type. The three sides central niches of the *bada* of *vimana* are accommodated with the *parshvadevata* images of Trivikrama, Narasimha (new) and Varaha (Mohapatra, 1986, Vol. No.1, p.203). Trivikrama is the northern side *parshvadevata* of the temple. The Trivikrama image is engraved in *sthanaka* pose on the podium. He holds *padma*, *chakra*, *shankha* and *gada* in his four hands. The deity Trivikrama wears a garland of wooden flowers in his body. The right leg of deity is firmly set up on the pedestal while the left leg uplifts to heaven and it touches the image of Lord Brahma. The image Trivikrama is made of soft sand stone and it possibly belongs to the original temple. The slab of deity measures 15 x 21 inches (Mohapatra, 2011, p.253). There is a *Balidana* scene depicted beneath the uplifted leg of deity. King Bali is swearing to give an auspicious gift to Lord Vamana. Narasimha is the *parshvadevata* of the western side. The image of Narasimha is engraved in *sthanaka* pose on the podium. Shridevi and Bhudevi figures are flanked on either side of the deity. He holds *chakra* in upper right hand and *shankha* in upper left hand while the lower two hands are involved in taking out the intestines of Hiranya Kashyapa (Mohapatra, 2011,p.252). Flying *apsara* figure is engraved on top corners. The stone image of Narasimha is of the twentieth century. The image Narasimha measures 26 x 25 inches (Mohapatra, 2011, p.253). Varaha is the *parshvadevata* of the southern side. The four armed image of Varaha is engraved in *sthanaka* pose on the podium. He displays *chakra* in upper right hand, *shankha* in lower left hand, the upraised left arm bears the image of goddess Pruthivi and the lower right hand holds the hand of a female figure possibly Lakshmi. The deity Varaha wears a garland of wooden flowers in his body. The image Varaha is made of sand stone. The slab of deity measures 14 x 20½ inches (Mohapatra, 2011, p.254).



The eastern side outer *bada* wall niches are housed with the image of Mahavir Hanumana and a stone slab depicting a royal person carried in a palanquin. The image Mahavir Hanumana is engraved in *sthanaka* pose on the podium. He holds *gada* in right hand and huge rock in left hand respectively (Mohapatra, 2011, p.254). A diminutive human figure is portrayed on the right of the podium. The image Mahavir is made of sand stone. The slab of deity measures 2 feet in height. A small Mahavir image is also found preserved near the Mahavir image of the left side wall niche.

The right side niche of the eastern (front) side *bada* wall contains a stone slab, which is carved with royal figure carrying away in a palanquin by two female figures. A series of female figures holding musical instruments, *chamaras* are depicted below the royal figure (Mohapatra, 2011, p.254). Parasol is depicted on the head of the female figures who are carrying the palanquin. The royal scene is made of granite stone. It measures a square of 1 foot 2 inches (Mohapatra, 2011, p.254). This scene is locally considered as marriage scene of Lord Shiva. A *Shivalinga* within the *Shaktipitha* is found in that niche. There is a bull pillar noticed in front of the *Shivalinga* of that niche.

The *sikhara* is of the pyramidal superstructure and it continues the *pancharatha* plan of the *bada*. The *gandi* consists of six *pidhas*. The *jhapasimhas* are projected on the centre of the *raha paga* on all the four sides. Garuda figures are noticed in 4 principal directions of the *beki*. *Dopichha simhas* are fixed on the upper part of *kanika pagas*. The *mastaka* comprises of neck, *ghanta*, *beki* (neck), *amalakashila*, *khapuri*, *kalasa* (Borner and Rath Sarma, 1966, p.147), *ayudha* (*chakra*).

The image of Narayana (Vishnu) is worshipped in the sanctum as the presiding deity. The image of Narayana is engraved in *sthanaka* pose on the podium. Garuda figure is engraved on the right of the bottom part of the podium. A devotee figure is depicted on the left of the bottom part of the podium. He holds *padma*, *shankha*, *gada* and *chakra* in his four hands (Mohapatra, 2011, p.255). Figures of Shridevi and Bhudevi are flanked on either side of the deity. The back side of the head of deity is adorned with trefoil *makara* headed arch crowned by the *kirtimukha* motif. *Apsara* figure holding garland is engraved in each side top corner of the slab. The image Narayana is made of chlorite stone. It measures 15½ x 30 inches (Mohapatra, 2011, p.255). Artistic features of the Narayana image point out the Odishan classical art of the Ganga period. Besides, the brass images of Radha and Krushna are being worshipped in the sanctum. Some diminutive images of deities are found worshipped in the sanctum. All the deities are installed on the *simhasana* of 2 feet high.



There is a separate stone slab containing an image of Narasimha found preserved in the northeast corner of the sanctum. Most probably, the image Narasimha is the original side deity of the temple (Mohapatra, 2011, p.255). The image of Narasimha is engraved in *sthanaka* pose on the podium. Shridevi and Bhudevi figures are flanked on either side of the deity. He holds *gada* in upper left hand and the upper right hand is missing, while the lower two hands of deity are involved in taking out the intestines of Hiranya Kashyapa (Mohapatra, 2011, p.255). The behind of the head of deity is ornamented with *makara* headed trefoil arch crowned by the *kirtimukha* motif. *Apsara* figure is portrayed on the top corners. The sand stone image of Narasimha measures 14 x 27 ½ inches (Mohapatra, 2011, p.255).

Inner back wall niche of the sanctum is accommodated with the two small images of Varaha. They are engraved in same design and about 1 foot high. Recently, the back wall of the sanctum is depicted with the painting of Ananta Sayee Vishnu. The centre of the doorway lintel is inserted with the Gaja-Lakshmi image in *abhisheka* pose. The lower part of the doorframe is carved with the figures of Jaya and Vijaya on either side of the doorway. They are acting as the *dvarapalas* of the temple.

The *jagamohana* is of the modern flat roof structure, which is supported by six square sized pillars. Garuda figure is installed on the circular pillar of 2½ feet high. It is noticed on the floor of the *jagamohana*. A *yajnakunda* is found at the centre of the floor of the *jagamohana*.

The original temple of Narayana was possibly built in the Ganga period and it is contemporary of the Somanatha temple of that village (Mohapatra, 2011,p.256). The present temple is built on the ruins of the original dilapidated temple in the 20th century. The *jagamohana* of the temple is built in 2000 A.D.

3.2. Dakshina-Chandi temple of Mangalapur

The temple of Dakshina Chandi is situated at Mangalapur , which is around 1 km from Kakatpur of Puri district (Mohapatra, 2017, p.463). It is completely a renovated temple. The present temple has been erected on the ruins of the earlier temple. This temple faces to east. The temple consists of a single structure of the *pidha* order and it is around 28 feet high from the temple surface (Mohapatra, 2017, p.463). The *pishta* of the *vimana* (*deula*) is about 4 feet in height. The *bada* has five component parts. The three sides central niches of the *bada* are completely remained blank. According to villagers, the side deities are not found from the beginning of the present temple. All the central niches of the *bada* are decorated with *pidha mundis*.

The *gandi* is of the pyramidal superstructure, which comprises of five 'pidhas'. The eastern side *raha paga* of the *gandi* is decorated with *pidha mastaka* design. The *mastaka* comprises of *neck*, *amalakashila*, *khapuri*, stone jar and *dhvaja* (Donaldson, 1985 & 1986, Vol.III. p.1183).

The image of Goddess Dakshina-Chandi is worshipped in the sanctum as the presiding deity. The image of Dakshina-Chandi is engraved in *sthanaka* pose on the podium. The image of Dakshina-Chandi is made of sand stone, which is locally called *Baulamala pathara*. She holds trident, *shankha*, *gada* and *khadga* in right side hands. The left side four hands of goddess displays trident, snake, arrow and the lower left hand lies downward (Mohapatra, 2017, p.464). Lion, the conventional mount of goddess Dakshina-Chandi is engraved on the left of the podium. Here a demon in the form of animal body. Goddess Dakshina Chandi is piercing the heart of demon by trident. The behind of the head of deity is adorned with circular *prabhamandala*. The image Dakshina-Chandi has been made in 1990 by the local artist. It measures 35 x 18 inches (Mohapatra, 2017, p.464). Besides the presiding deity, there is also a stone slab containing an image of two armed Goddess Chandi. She holds trident in right hand and *panapatra* in left hand respectively (Mohapatra, 2017, p.464). The image of Goddess Chandi is engraved in dancing pose on the podium. This image is made of sand stone. The slab of deity is eroded by nature. The image may be the original Dakshina Chandi of that temple (Mohapatra, 2017, p.464). The floor of the sanctum is about 4 feet high from the road level. There is a raised platform erected in front of the temple. The ascending steps made of bricks are provided for entry into the sanctum. A kitchen room has been built on the right side of the temple.

The local people say that the original temple is not older than 150 years before the present. They also remark that the Dakshina Chandi temple was initially built by Lakshmana Babaji of the Deuli matha, which located nearby the temple site. Most probably, the temple was constructed in the second half of the 19th century A.D. (Mohapatra, 2017, p.464). The temple has been renovated after the Super cyclone in 2001.

3.3. Chitresvari temple of Chitreswari

The temple of Chitresvari is situated at Chitreswari in the Kakatpur Block of the Puri district. It is located around 20 km from Kakatpur and 5 km from Balidokana chhak of the main road, which lies between Konarka and Kakatpur (Mohapatra, 2017, p.470). The temple is exactly situated on the right bank of the river Kadua. It is completely a renovated temple. The present temple is erected on the ruins of the earlier thatched temple. This temple is built in burnt bricks of the twentieth century. It comprises of *vimana* and *jagamohana*. The temple faces to east. The *sikhara* is of the *pidha deula* and it is around 25 feet high from the temple surface (Mohapatra, 2017, p.470). The central niches of the *bada* are haphazardly housed with the *Deula Charini* figures on both the western and northern sides. The southern side central niche of the *bada* is completely remained blank. All the central niches of the *bada* are decorated with *pidha mundis*. The *gandi* of the *vimana* is of the pyramidal superstructure, which comprises of five *pidhas*. The *mastaka* of the *vimana* consists of *beki*, *ghanta*, *beki*, *amalakashila*, *khapuri* and *kalasa*. The image of Goddess Chitresvari is found worshipped in the sanctum as the presiding deity. The image of Chitresvari is engraved in *padmasana* pose on the podium. She exhibits *ankusha*, *nagapasha*, *varada mudra* and *abhaya mudra* in her four hands (Mohapatra, 2017, pp.470-471). The head of goddess Chitresvari is surmounted by the eight hooded serpent. The image of goddess Chitresvari is made of black chlorite stone. It measures 34 x 18 inches (Mohapatra, 2017, p.471). Observing the image of presiding deity, H.C. Das opines that the image Chitresvari may be assignable to the Somavamsi period (Das, 1997, Vol. No.1, p.119). Goddess Chitresvari has earned name and fame as an important Shakta deity like Goddess Mangala of Kakatpur (Mohapatra, 2017, p.471). In medieval period, she was being considered as the goddess of navigation. Iconographic features of the Chitresvari image represent the Odishan classical art of the Somavamsi period. The presiding deity (Chitresvari) is a fine specimen of the masterpiece sculpture of Odisha. Besides the presiding deity, there is an image of Siddheshvari also worshipped in the sanctum. The image of goddess Siddheshvari is engraved in *lalitasana* pose on the podium. The image Siddheshvari is severely eroded by nature and it is made of sand stone. The attributes in hands are not clearly visible. The head of goddess Siddheshvari is surmounted by seven hooded serpent. The hands of Siddheshvari are completely eroded by nature. The bottom part of the pedestal is decorated with scroll work. The image Siddheshvari measures 2 feet 7 inches in height and 1 foot 7 inches in width respectively (Mohapatra, 2017, p.471). The *jagamohana* of the temple is a modern flat roof structure. The construction work of it is being carried on. Some detached stones of the original temple are found in the floor of the *jagamohana* and also outside the *jagamohana*. The floor of the *jagamohana* is about 2½ feet high from the road level. A *sthanaka* lion figure is found installed in front of the *jagamohana*. This lion figure is generally considered as the conventional mount of goddess Chitresvari.



Additional Shrine: Besides the main temple, there is an old additional shrine noticed on the backside of the *vimana* of the temple. This additional shrine is dedicated to Lord Svapneshvara Shiva (Mohapatra, 2017, p.471). According to public opinion, from the very beginning the additional shrine is in incomplete condition. Most probably, the shrine was initially started by a noble man but due to some reasons it could not be completed by him. So the additional shrine is in unfinished condition. The local people say that the additional shrine is the contemporary of the original temple of Chitresvari. Now the half of the *bada* portion is extant and it is

surmounted by the thatched roof. The *bada* wall is made of sand stones. The *Shivalingam* within the *Shaktipitha* is worshipped as the presiding deity. The *Shivalingam* is not visible to the outside and it is dedicated to Lord Svapneshvara Shiva. The sanctum also preserves the images of Ganesha and Kartikeya (Mohapatra, 2017, p.472). They display as usual attributes in their hands. The *jagamohana* of the additional shrine is also in incomplete condition. The half finished *bada* wall indicates that it was built three or four centuries (300-400 years) before the present. The *bada* wall of the *jagamohana* is made of large size burnt bricks of the late medieval period (Mohapatra, 2017, p.472). Now the *jagamohana* is in open air without any superstructure. The incomplete *bada* wall is about 5 feet in width. Bull, the conventional mount of Lord Svapneshvara Shiva is found installed within the open *jagamohana*.

The local people say that the presiding deity of the temple was initially worshipped in the thatched temple. Recently, the present temple has been built on the ruins of the earlier thatched temple. Most probably, the temple was initially set up in the medieval period when the maritime activity was active in the Prachi Valley (Mohapatra, 2017, p.472). At that time, Goddess Chitresvari was conceived as the goddess of navigation on the bank of river Kadua (Mohapatra, 2017, p.472). The exact date of the temple can not be determined without any authentic historical evidence.

3.4. Dakshinesvara temple of Begunia

The temple of Dakshinesvara is a Shaiva shrine of the coastal belt of Odisha in Eastern India. It is situated at Begunia, which is located at a distance of 4 kms from the Gop Bus stand of the Puri district of Odisha. This temple comprises of *vimana* and *jagamohana*. The temple has been renovated in 1990-92 A.D. The temple is made of burnt bricks and stone (rare). The *vimana* is of the *pancha ratha* (Bose, 1931, p.185) *rekha deula* and it is around 40 feet high from the temple surface. The three side central niches of the *bada* (Borner and Rath Sarma, 1966, p. 142) are accommodated with the *parshvadevatas* like Ganesha, Kartikeya and Parvati. Ganesha is the southern side *parshvadevata* of the temple. The image of Ganesha is engraved on the podium. He displays broken tusk, a *patra* of sweets balls and *parashu* in his three hands and the lower right hand is missing from the elbow portion. The backside of the head of the deity is adorned with trefoil arch crowned by the *kirtimukha* motif. *Apsara* figures holding garlands are portrayed in each side top corner. The sand stone image of Ganesha measures 21 x 35 inches. Now the Ganesha image is covered with different colours. Kartikeya is the western side *parshvadevata* of the temple. The Kartikeya image is engraved in *sthanaka* pose on the plain podium. The bottom part of the pedestal is finely engraved with scroll works. The upper right hand of deity holds *shakti*, the lower right hand is feeding the peacock, the upper left hand possesses the rooster cock and the lower left hand lies on the back of rooster cock. The behind of the head of Kartikeya image is adorned with trefoil arch crowned by the *kirtimukha* motif. *Apsara* figures holding garlands are portrayed on each side top corner. Peacock figure is found engraved on the right of the pedestal. A diminutive male figure holding a *musala* engraved on the right of the pedestal. Now the sand stone image of Kartikeya is eroded by the salt wind-blown from the side of the Bay of Bengal. The stone image of Kartikeya measures 37 x 18 inches. Another broken image of Kartikeya holding as usual attribute in hands is found contained in the western side central niche of the *bada*. It measures 1 foot and 8 inches in height. Devi Parvati is the northern side *parshvadevata* of the temple. Devi Parvati is engraved in *sthanaka* pose on the plain



podium. She possesses *trisula*, stalk of a full blown lotus, an indistinct object in her three hands and the lower right hand exhibits *abhaya mudra*. Female attendant figure is found depicted on both sides of Devi Parvati. *Chauri* bearer figure is carved on the centre of each side of the slab. The sand stone image of goddess Parvati measures 34 x 20 inches. There is a *nisha* shrine of modern flat roof erected in front of devi Parvati. The *gandi* (Bose, 1931, p.181) is of the curvilinear superstructure and it continues the *pancha ratha* plan of the *bada*. The *gandi* is covered with modern plaster, so the original decorative works of the earlier are not found at present. The base of the central *raha paga* of the *gandi* is projected by *jhapasimha* on three sides except the front side. The base of the *raha paga* on the eastern side is decorated with *pidha mastaka* design. *Dopichha* lions and *Deula Charini* (Bose, 1931, p180) figures are excellently put in in their respective places of the *gandi*. The *mastaka* (Bose, 1931, p183) comprises of elements of *neck*, *amalakashila*, *khapuri*, *kalasa* (Borner and Rath Sarma, 1966, p.147), trident (*trisula*) and flag (*dhvaja*).

Shivalinga within the *Shaktipitha* is found worshipped in the sanctum as presiding deity. Here the *Shivalinga* is about one foot below the *Shaktipitha*. Brass images of Chandrashekhar and Parvati are being worshipped near the back wall of the sanctum. The sanctum also preserves the old images of Ganesha and Hari-Hara for worship. The doorjambs of the sanctum are carved with *rekha mundis* (Bose, 1931, pp.183-186), which contain the figures of Nandi and Bhrunji along with their female counterparts. Four bulls are noticed near the sanctum doorway.

The *sandhisthala* wall niche of the northern side is accommodated with an image of dancing Ganesha. The Ganesha image is displaying snake in upper two hands, broken tusk in lower right hand, *parasu* in lower left hand, a *patra* of sweets balls in left middle hand, and an indistinct object in middle right hand respectively. The figures of devotees holding offerings are engraved on the base of podium. The sand stone image of Ganesha measures 15 x 9 inches. The image of Ganesha is inserted in the *pidha mudi* niche. The *sandhisthala* wall niche of the southern side is accommodated with an image of Mahavir Hanumana, which possesses huge rock and mace in his two hands. The image of Mahavir Hanuman is also inserted in the *pidha mudi* (Donaldson, 1985 & 1986, Vol. III, p.1186) niche.

The *jagamohana* is of the modern flat roof, which preserves the *Daru* (wooden) image of Lord Jagannatha noticed at the south east corner of it. Here Lord Jagannatha is being worshipped as Lord Patitapabana. The outer wall of the *jagamohana* is inserted with the images/sculptures of Biranchi Narayana (Surya Narayna), a royal figure on horse, Mahavir Hanumana, and a Garuda figure. The image of Biranchi Narayana is engraved in *sthanaka* pose on the podium. The bottom part of the pedestal is engraved with seven horses and above of it is decorated with charioteer. He holds full blown lotus in two hands, trident, *ankusa*, and the rest two hands are broken. Aruna figure is engraved in the left of the pedestal. Female attendant figure is found engraved on each side of the Biranchi Narayana. The behind of the head of the deity is adorned with trefoil arch crowned by the *kirtimukha* motif. *Apsara* figures holding garlands are portrayed on each side top corner. The sand stone image of Biranchi Narayana measures 31 x 18 inches. The iconographic features of the Biranchi Narayana indicate the Odishan classical art of the medieval period. A stone slab containing a royal figure depicted on the back of a horse. The mounted horse is engraved in running pose on the podium. The royal figure holds a sword in right hand and the attribute in the left hand is not clearly visible. The sand stone image of mounted horse measures 31 x 20 inches. This image is locally worshipped as Goddess Mangala. The image of Mahavir Hanumana holds

huge rock and mace. The two armed image of Garuda is engraved in kneeling pose on the podium. Both the hands of Garuda are depicted in *anjali mudra*. The sand stone image of Garuda measures 16 x 30 inches. The presence of images of Biranchi Narayana, Hari-Hara and Garuda in the Dakshinesvara Saiva temple indicates that the site is a coordinating place of Lord Shiva, Vishnu and Surya for public worship. The temple of Dakshinesvara is locally well known for the preservation of beautiful image of Biranchi Narayana and Garuda figure. There is a raised platform of 2 feet high noticed in front of the *jagamohana*. The native villagers say that the earlier Dakshinesvara temple of the site was constructed before the Sun temple of Konarka. On the basis of the available old sculptures, the original Dakshinesvara temple of Begunia might have built in the Gajapati period of Odishan history.

IV. CONCLUSION

We come to conclude that the above four Hindu temples of coastal belt of Odisha have been renovated in the twentieth century A.D. Some of the basic features and peculiarities are found in the said temples as discussed in the subject. Iconographic features of the Narayana image of Vishnupur possess the artistic features of the Ganga art of Odisha. The present temple of Narayana is erected on the ruins of the earlier one of that site. The temple of Dakshina Chandi of Mangalapur is completely a renovated temple of twentieth century and it has been rebuilt on the ruins of the earlier temple of that site. Besides the modern presiding deity, there is also an old eroded image of two armed Goddess Chandi noticed in the sanctum. This old Chandi image is possibly the original Dakshina Chandi of that temple. The iconography of the Chitresvari image suggests the Odishan classical art of the Somavamsi period. In fact, the presiding deity (Chitresvari) is a fine specimen of the Kalingan school of art of Odisha. The temple of Dakshinesvara of Begunia has been remodelled in 1990-92 A.D. The sand stone Kartikeya image of Dakshinesvara temple is eroded by the salt wind-blown from the side of the Bay of Bengal. The sanctum of the temple preserves the old image of Ganesha, which is possibly the original side deity of the old temple of that site. The northern part *sandhisthala* wall niche accommodates the image of six armed dancing Ganesha, which is very important for its artistic techniques. The iconographic features of the Biranchi Narayana image of *jagamohana* of the Dakshinesvara temple represent the fine specimen of the Kalingan school of art of the medieval Odisha. The presence of images of Biranchi Narayana, Hari-Hara and Garuda in the Dakshinesvara Saiva temple suggests us that the temple site is a coordinating place of Shivism, Vaishnavism and Saura cult of Hinduism. The original Dakshinesvara temple of Begunia might have built in the 16th century considering the iconographic features of the available sculptures of the site. The architectural patterns of the above temples represent the *pidha* and *rekha* type of temples of the *Kalinga style* architecture of Odisha. The artistic techniques of sculptures of all the said temples of coastal belt of Odisha including the four Hindu temples discussed here were executed by the Kalingan School of artists. On the whole, the artistic designs and architectural features of the above four temples possess an important place in the history of the Odishan temple art of Eastern India.

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