

INDIAN TEMPLE ARCHITECTURE OF EIGHT TEMPLES OF PRACHI VALLEY OF ODISHA IN EASTERN INDIA

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Abstract: All the extant temples of the Prachi Valley possess the features of the Kalinga Style temple architecture of Odisha, which is an offshoot of the Nagara Style temple architecture of Central and North India. The earlier art historians / scholars had not dealt with the art and architecture of all the extant minor temples of the Prachi valley of Odisha in Eastern India. The Prachi valley preserves a good number of Kalinga style temples in the state of Odisha. The artistic features of some minor temples of Prachi valley really attract scholars, art historians, and archaeologists to start research works. Among the extant minor temples of Prachi valley of Odisha, some of the newly surveyed temples of different sects are taken here for our discussion. The names and sites of these minor temples of the Prachi Valley are 1. Purneshvara temple at Niali, 2. Balunkeshvara temple at Anlo, 3. Jogeshvara temple at Jogesvarpur, 4. Kakatei Temple at Kakatpur, 5. Chandaghanta Chamunda Temple at Nuagaon, 6. Charchika temple at Narasinghpurhat, 7. Brahma temple at Niali, and 8. Veer Hanumana temple at Badajharilo. The aim of this article is to focus on artistic features, architectural patterns along with the religious significance of above eight minor temples of the Prachi valley of Odisha in Eastern India. Methodologically, both the primary and secondary sources have been used for the writing of the present article.

Keywords: Indian, temple, art, architecture, eight, Prachi Valley, Odisha, Eastern India.

I. INTRODUCTION

Prachi Valley is well-known in Odisha for its historic monuments of different sects of the Hinduism. The exact territory, which lies between the Devi river and the Kushabhadra river in Odisha of Eastern India, 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). The Prachi river is located between Devi and Kushabhadra river of Odisha (Panda, 1969, p.1). A glorious civilization was flourished around the Prachi river in the past. A good number of temples of various sects are found to be erected in different sites of the Prachi Valley of Odisha in Eastern India. 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). In fact, Odisha is famous for its large numbers of temples for the purpose of worship of

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various deities of different sects / pantheons. 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 suitably named as *Kalinga Style* after its ancient name 'Kalinga'. In this connection, 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). All the existed temples of the Prachi Valley are built in the regional style, which is recognized by archaeologists as the *Kalinga Style* of Architecture of Odisha. *Bhubana Pradipa*, an architectural text records that the temples of Odisha have been classified into three types viz; *rekha*, *pidha* and *khakhara*. (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*. 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). Almost all the old dilapidated temples of the Prachi Valley have been renovated in the last quarter of the 20th century and a few in the first decade of the present century. The Hindu temples dedicated to various gods and goddesses are found erected in the different places 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). 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). Also the Vaishnavite temples are found to be erected in the different parts of the Prachi Valley. In fact, Shaktism had a dominant influence over the religious life of the people of the Prachi Valley. It is clearly known from the field survey that a good number of Shakta temples noticed in some sites of the Prachi Valley. The Hindu temples dedicated to various gods and goddesses are found erected in the different places of the Prachi Valley. The people of the Prachi Valley are the worshippers of the *Panchadevatas* of Hinduism such as Shiva, Vishnu, Shakta, Surya and Ganesha. Therefore, temples of various gods and goddesses of the Hinduism are found constructed in the different parts of the Prachi Valley. The extant temples of the Prachi Valley attract historians, archaeologists, architects, tourists, artists, travellers and pilgrims of India as well as abroad. The Prachi Valley also witnesses the blending of various religious ideologies, rites and practices and contributes its share to the synthetic development of Hinduism. The cultural heritage of the Prachi Valley displays such diffusion and assimilation in its perfect sense which is really incredible in the world (Panda, 2007, p. 133). All the surveyed temples of the Prachi Valley in the present article represent the *pidha* type of the *Kalingan style* temple architecture of Odisha. 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 minor temples of the Prachi valley have not been dealt by

the earlier art historians. Hence, the present article attempts to focus on the artistic and architectural features along with religious significance of the eight newly surveyed temples of the Prachi valley of Odisha in Eastern India.

II. METHODOLOGY

Both the primary and secondary sources have been used in the writing of current article on eight temples of the Prachi Valley 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 eight surveyed minor temples of Prachi valley is primarily based on practical observations. The secondary data relating to the present article are Books, Journals, Periodicals, Manuscripts, Antiquities, Records, Reports, etc. The data collected from both the primary and secondary sources are critically analysed and discussed in the present article.

III. DISCUSSION AND RESULT ANALYSIS

3. Eight Temples of Prachi Valley of Odisha

In fact, the Prachi Valley region is one of the important centres of temple building activities of Odisha in Eastern India. The entire Prachi valley area was flooded with rapid flow of Shaivism, Vashnavism, Saktism, etc. It is known from the field study / observation that a number of temples of various sects of Hinduism are found built in the different parts of the Prachi valley of Odisha. Out of all the extant minor temples of Prachi valley, eight temples have been taken here for the present discussion. These minor temples are noticed in the different sites of the Prachi Valley of Odisha. The names and sites of these minor temples of Prachi Valley are such as 1. Purneshvara temple at Niali, 2. Balunkeshvara temple at Anlo , 3. Jogeshvara temple at Jogesvarpur, 4. Kakatei Temple at Kakatpur, 5. Chandaghanta Chamunda Temple at Nuagaon, 6. Charchika temple at Narasinghpurhat, 7. Brahma temple at Niali, and 8. Veer Hanumana temple at Badajharilo. The descriptions of different aspects like art, architecture along with religious significance of the above temples of the Prachi Valley are briefly discussed below.

3.1. Purneshvara temple of Niali

The temple of Purneshvara is a small Shaiva shrine of the Prachi Valley in the coastal belt of Odisha. It is situated at an isolated place nearby the Niali village in the district of Cuttack (Mohapatra, 2017, p.270). The temple comprises of *vimana* and the *jagamohana*. It is erected on the ruins of the earlier temple. It is facing to the eastern direction. The *vimana* is of the *pidha* order structure and it is around 20 feet high from the temple surface (Mohapatra, 2017, p.271). The *pista* is mostly buried under the earth. The upper part of the *pista* is visible and it is about 1 foot in height. The *bada* has 5 sections such as *pabhaga*, lower *jangha*, *bandhana*, upper *jangha* and *baranda* (Behera, 1993, p.4). The three side central niches of the *bada* (Borner and Rath Sarma, 1966, p. 142) 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 image of Ganesha is engraved on the podium. He displays broken tusk, rosary, a *patra* of sweets



balls and *parashu* in his four hands (Mohapatra, 2017, p.271). The chlorite stone image of Ganesha is approximately 1 foot high. Kartikeya is the western side *parshvadevata* of the temple. The Kartikeya image is engraved in standing pose on the plain podium. The upper right hand holds *dambaru*, the lower right hand is feeding the peacock, the upper left hand possesses the rooster cock. Peacock is found engraved on the right of the pedestal. The chlorite stone image of Kartikeya is measuring 14 x 10 inches (Mohapatra, 2017, p.271). The image Parvati is the northern side *parshvadevata* of the temple. This image is engraved in standing pose on the podium. It is made of chlorite stone. She displays *nagapasha* in upper right hand, *varada mudra* (Das, 1997, Vol.I, p.219) in lower right hand, *ankusha* in upper left hand and stalk of lotus flowers in lower left hand. The image Parvati measures 11 x 17 inches. Lion, the *vahana* (Gopinath Rao, Vol.1 Part-II, 1914, p.360 and Das, Vol. 1 , 1997,p.219) of devi Parvati is engraved on the right of the podium. All the side deities are of the twentieth century. The original side deities were possibly stolen away by the local miscreants. The *gandi* is of the pyramidal superstructure , which contains 3 *pidhas*. *Dopichha* lions and *Deula Charini* figures are excellently put in in their respective places of *gandi*. The *mastaka* comprises of elements of *neck*, *ghanta*, *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. A large sized stone is being worshipped within the *Shaktipitha* as the *Shivalinga*. The centre of the doorway lintel is engraved with Gaja-Lakshmi image. The four armed image of Gaja-Lakshmi is depicted in *abhiseka* pose. *Navagrahas* are engraved on the place of architrave. All the *grahas* are depicted in *yogasana* pose with holding traditional elements.

The structure of the *jagamohana* is rectangular but the construction work (of it) was being carried on at the time of survey. Two bulls are installed on the *dambaru* shaped pedestal, which is seen at the centre of the mukhasala (*jagamohana*). A *Shivalinga* encircled with a *naga* is being worshiped as Svapneshvara Shiva. This *Shivalinga* is found at the north-west corner of the *jagamohana* hall. On the right of the doorway wall of the sanctum is occupied by two ancient sculptures of Narasimha and Varaha. A stone slab containing an image of Narasimha and its lower part is broken. The image of Narasimha is engraved in standing pose. But the lower part of the legs of deity is missing. He possesses *chakra*, *gada* in upper two hands while the lower two hands of deity are involved in taking out the entrails of Hiranya Kashyap. The image Narasimha is made of chlorite stone. Iconographical features of the Narasimha image express the creative ideas of the Post-Ganga period (Mohapatra, 2017,p. 272). Another stone slab contains the image of Varaha. The image of Varaha is engraved in standing pose on the plain podium. The upper right hand displays *chakra*, the lower right hand holds the hand of goddess Lakshmi, the upraised left arm bears the image of goddess Puthvi and the lower left hand holds *shankha* respectively. The upper part of the slab is decorated with lotus stalks and flowers. The chlorite stone image Varaha measures 21 x 11 inches (Mohapatra, 2017, p.273). According to the local people, these two stone images (Narasimha and Varaha) were rescued from the nearby tank, which located in front of the *jagamohana*. Thereafter, they have been preserved in the *jagamohana* for public worship (Mohapatra, 2017,p. 273). There is an image of Gayatri made of modern cement noticed at the southern side of the *jagamohana*. The local people say that the Purneshvara temple was initially established here not more than 400 years before the

present. The present temple has been erected on the ruins of the earlier temple and it has been repaired in the twentieth century.

3.2. Balunkeshvara temple of Anlo

The Balunkeshvara temple is located at Anlo in the Niali Block of the Cuttack district (Mohapatra, 2017, p. 273). It is completely a renovated temple in that locality. The temple comprises of a single structure. The *vimana* or *deula* of the Balunkeshvara temple is a *pidha* order structure and it is around 20 feet high from the road (Mohapatra, 2017, p.273). The three sides central niches of the *bada* are accommodated with the *parshvadevatas* of Parvati, Kartikeya and Ganesha. Devi Parvati is the *parshvadevata* of the northern side. The image Parvati is engraved in standing pose on the podium. Here Devi shows *ankusha*, *abhaya mudra*, *naga pasha* and an indistinct object (Mohapatra, 2017, p.273). The image Parvati is made of sand stone and it is about a little less than one foot in height. Kartikeya is the *parshvadevata* of the western side. The original broken Kartikeya image is found in the temple premises. The present Kartikeya image is of the recent time. The image Kartikeya is engraved in standing pose on the plain podium. The deity displays as usual attributes in their hands. The image Kartikeya is made of sand stone. The image Ganesha is the southern side *parshvadevata* of the temple. It is engraved in *sthanaka* pose on the podium. The deity Ganesha holds broken tusk, rosary, a *patra* of sweets balls and *parashu* (hatchet) (Mohapatra, 2017, p.274). The stone image of Ganesha is about a little less than one foot in height. This Ganesha image is not the original side deity of the temple. The *gandi* (Bose, 1931, p.181) of the *vimana* is a pyramidal superstructure, contains three *pidhas* (Borner and Rath Sarma, 1966, p. 155). The *mastaka* contains the elements of neck, bell, neck, *amalakashila* (Borner and Rath Sarma,1966, p.141), *khapuri*, *trisula* and flag.

Shivalinga within the *Shaktipitha* is worshipped in the sanctum. Inner walls of the sanctum are covered with glazed tiles. The sanctum has one doorway towards the east. The doorway is devoid of decorative embellishments. *Navagrahas* have been recently inserted in the architrave. They are carved in *yogasana* pose with holding their traditional elements. The temple priest says that *navagrahas* were carved on the architrave. But the depiction of *navagrahas* is not clearly visible. So, in the twentieth century, the *navagrahas* are inserted on that carving. Figures of Nandi and Bhungi are also recently inserted in either side additional doorframe of the doorway. The *vimana* is thickly plastered with modern cement. Bull, the conventional mount of Lord Shiva is found mounted on the circular pillar of 2 feet high, which is noticed in front of the doorway of the *vimana*. Another old bull figure is also found near the doorway. It is the original bull of the temple.

Besides, some broken stone images of the original temple are found preserved nearby the doorway. They are Ganesha, Narasimha (2), *mithuna* figure, broken Kartikeya, etc. The presence of loose sculptures of Ganesha and Kartikeya indicate that these are the earlier *parshvadevatas* of the temple (Mohapatra, 2017, p.275).

The local people say that the Balunkeshvara temple is not older than 300 years before the present. The iconographies of the loose (broken) sculptures of the temple indicates that the original temple might have been built in the 18th century A.D.(Mohapatra, 2017,p. 275).

3.3. Jogeshvara temple of Jogesvarpur

The temple of Jogeshvara located at Jogesvarpur in the Kakatpur Block of the Puri district. It is situated around 8 kms from Kakatpur on the left side of the main road, which lies between Charichhak and Astaranga (Mohapatra, 2017, p.277). It is completely a renovated temple. The local people say that the temple has been renovated in 1956-57 A.D. by the efforts of villagers. The temple comprises of *vimana* and *jagamohana*. It is built in burnt bricks and sand stones (rare). This temple is facing to the eastern direction. The *vimana* is of the *ancha ratha* (Donaldson, Vol. III, 1985 & 1986, p.1186) *pidha deula* and it is around 25 feet high from the temple surface (Mohapatra, 2017, p.278). The *pista* is devoid of sculptural elements and it measures 2 feet in height. The *pista* consists of three horizontal mouldings, which are completely plain. The three side central niches of the *bada* are accommodated with the *parshvadevatas* of Ganesha, Kartikeya and Devi Parvati. Ganesha is the southern side *parshvadevata* of the temple. The image Ganesha is engraved in standing pose on the podium. He holds a *patra* of sweets balls in upper left hand and attributes in other three hands are not clearly visible. The sand stone image of Ganesha measures 11 x 17 inches (Mohapatra, 2017, p. 278). The image Ganesha is eroded by nature. Kartikeya is the western side *parshvadevata* of the temple. The image Kartikeya is engraved in standing pose on the podium. Peacock is found engraved on the right of the podium. The deity Kartikeya shows trident, *dambaru*, rooster cock in three hands and the lower right hand is feeding the peacock. Debashena figure is depicted in standing pose on the left of the slab. The sand stone image of Kartikeya measures 12 x 18 inches (Mohapatra, 2017, p.278). Devi Parvati is the northern side *parshvadevata* of the temple. The image of Devi Parvati is engraved in standing pose on the podium. Here Devi shows *chakra*, *varada mudra*, *shankha* and stalk of the lotus in her four hands (Mohapatra, 2017, p.278). Lion, the conventional mount of deity is engraved on the right of the podium. The sand stone image of Parvati measures 13 x 19 inches (Mohapatra, 2017, pp.278-279). All the side deities are housed in the *pidha mundi* (Donaldson, 1985 & 1986, Vol. III, p.1186) niches. Iconographically, these three side deities belong to the modern period. Most probably, these three images (side deities) are the original *parshvadevatas* of the temple. They are not older than two hundred years before the present. The *gandi* of the *vimana* is of the pyramidal superstructure, which contains 5 *pidhas*. It continues the *pancha-ratha* plan of the *bada*. The *pidha mastaka* design is found on the *raha paga* of the front (eastern) side. The *mastaka* contains the elements of neck, *amalakashila*, another neck, *amala*, *khapuri*, *kalasa*, *trisula* 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 Jogeshvara Shiva. The sanctum also preserves the brass images of Chandra Shekhara, Parvati and diminutive images of Radha-Kuñda (Mohapatra, 2017, p.279). Another *Shivalinga* within the *Shaktipitha* is also found in the sanctum of the temple. The sanctum has 1 doorway towards the *jagamohana*. Rahu head is found depicted on the centre of the doorway lintel. The figures of Nandi and Bhungi are inserted at either side wall niche of the doorway. The *navagraha* slab is found inserted in the upper part of the doorway lintel. All the *grahas* are carved in *yogasana* pose with holding traditional elements in hands. There is another Rahu head depicted above the *navagraha* slab.

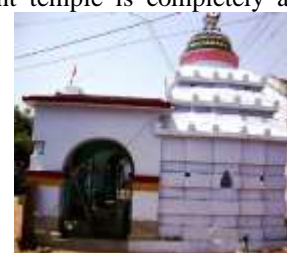
The *jagamohana* is of the flat roof structure and it is about 13 feet high from the surface of the temple complex. The flat roof of the *jagamohana* is supported by eight circular pillars. The *jagamohana* has been built in 1990's by the cooperation of the villagers. The *jagamohana* of the temple preserves two sculptures such as Varaha and Satyavana-Savitri (Astika-Jaratkaru). The image of Varaha is engraved in standing pose on the podium. He holds disc, the right lower hand is broken, the upraised left arm bears the image of goddess Puthvi and the lower left hand is broken from the elbow portion (Mohapatra, 2017, p.280). A female figure possibly Lakshmi is engraved on the right of the podium. The sand stone image of Varaha measures 17 inches in height (Mohapatra, 2017, p.280). Two *Shalagramasilas* are found worshipped near the deity Varaha. The image Varaha may be assignable to the post Ganga period. It has been housed in a small *pidha deula* of 5 feet high. Most probably, this Varaha image was collected from any Vaishnavite shrine located nearby the site of the temple. A small *pidha deula* in the *jagamohana* hall preserves the image of Satyavana-Savitri (Astika-Jaratkaru). The stone slab containing the images of Astika-Jaratkaru. The image Jaratkaru is engraved in *ardhaparyanka* pose. Astika is portrayed seated on the left lap of Jaratkaru. The left hand of Astika lies on the shoulder of Jaratkaru and the right arm rests on the right knee. The right arm of Jaratkaru lies on the shoulder of Astika and the left arm lies on her left lap. The image Astika-Jaratkaru measures 13 x 16 inches (Mohapatra, 2017, p.280). The image of Astika-Jaratkaru is locally worshipped as Satyavana-Savitri. This image is possibly made in the modern period. The *jagamohana* has open doorway towards the east. There is a *Tulasi Caunra* noticed in front of the *jagamohana* hall.

Additional shrine : Besides the main temple, there is a small *pidha* shrine, which houses the Trinath deities such as Brahma, Vishnu and Maheshvara. An image of Ganesha is also found in the shrine. All the deities of the additional shrine are made of modern cement. They display as usual attributes in their hands. Each deity is installed on the half circular pedestal. This shrine is noticed at the southern side of the temple complex.

The local people say that the temple is not older than 200 years before the present. The temple has been repaired in 1956-57 A.D. by the cooperation of villagers. The iconographic features of the *parshvadevatas* indicate that the temple might have built in the 2nd half of the 19th century A.D. (Mohapatra, 2017, p.280).

3.4. Kakatei Temple of Kakatpur

The temple of Kakatei is a small Shakta shrine of the Prachi Valley in Odisha. It is situated on the northern side of the Mangala temple complex of Kakatpur. The local tradition says that the village Kakatpur has derived its name from its titular deity Kakatei (Senapati & Kuanr, eds. 1977, pp. 674-675). The priests of the temple opine that initially the Goddess Kakatei was being worshipped under a tree. In subsequent period, a temple has been erected for the shelter of goddess Kakatei. The present temple is completely a renovated temple. The presiding deity (Kakatei) is locally considered as the *Pitha devi* of Kakatpur. The temple of Kakatei comprises of *vimana* and *jagamohana*. This temple is made of both bricks and stones. It faces to east. The *vimana* is of the *pidha deula* and it is around 17 feet high from the temple surface (Mohapatra, 2017, p.439).



The pyramidal superstructure is surmounted on the *bada* of the *vimana*. The *gandi* comprises of 3 *pidhas*. The *mastaka* contains the elements of neck, bell, additional neck, *amalakashila*, *khapuri* (Borner and Rath Sarma, 1966, p.149), *kalasa*, *ayudha*, *chakra* and *dhwaja*. The entire structure is thickly plastered with lime mortar.

The goddess Kakatei is found worshipped in the sanctum as the presiding deity and she is generally considered by the local people as the Gramadevati of Kakatpur (Mohapatra, 2017, p.439). The image of Goddess Kakatei is engraved in *padmasana* pose on the podium. She displays *panapatra* in upper right hand, *varada mudra* in lower right hand, the stalk of lotus flower in lower left hand and the one (upper left) hand is broken. The bottom part of the pedestal is decorated with female devotees in kneeling posture. The image Kakatei is made of sand stone. The local tradition says that Goddess Kakatei is earlier than the Goddess Mangala of Kakatpur. Iconographic features indicate that the image Kakatei can be older than the image of Kakatpur Mangala (Mohapatra, 2017, p.439). Two horses are found worshipped on both sides of the Goddess Kakatei.

The sanctum has one doorway towards east. The *jagamohana* of the Kakatei temple is a modern flat roof structure. Lion, the conventional mount of goddess Kakatei is installed on the square sized pedestal of 1 foot high and it is noticed at the floor of the *jagamohana*. According to the local people, the *jagamohana* of the Kakatei temple is built in 1980's

Additional Shrine: Besides the main temple, there is an additional shrine noticed on the right side of the Kakatei temple. It is dedicated to Lord Grameshvara Shiva. The shrine is a *pidha* order structure and it is about 18 feet high from the road level. The additional shrine comprises of *vimana* and *jagamohana*. The pyramidal superstructure is surmounted on the *bada* of *vimana*. The *gandi* contains three *pidhas*. The *mastaka* contains the elements of the Odishan *pidha deula*. *Shivalingam* within the *Shaktipitha* is worshipped in the sanctum as the presiding deity of that shrine. A photo of goddess Kali is being worshipped near the backwall of the sanctum. The doorway of the sanctum is completely plain. The *jagamohana* of the additional shrine is a flat roof structure. Two bull figures (one smaller and another medium sized) are installed on the pedestal. They are found at the centre of the floor of *jagamohana*. The *jagamohana* of the shrine is not older than 35 years before the present.

The present Kakatei temple of Kakatpur is completely a renovated temple of that locality. Most probably, the original temple was built in the 18th century A.D. (Mohapatra, 2017, p.441). The temple of Kakatei is a protected monument under the Odisha State Archaeology Department, Bhubaneswar, Odisha.

3.5. Chandaghanta Chamunda Temple of Nuagaon

The temple of Chandaghanta Chamunda of Nuagaon is a small Shakta shrine of the Prachi Valley in the coastal belt of Odisha. It is located at a distance of ½ km from the Niali Bazar (Mohapatra, 2017, p.466). The temple is a single structure, which is dedicated to goddess Chandaghanta Chamunda. The present temple has been erected on the ruins of the earlier temple. The presiding deity of the temple is a unique image in the Prachi Valley. This temple is made of sand stones and it is facing to the eastern direction. The temple is of the single *pidha* order structure and it is around 15 feet high from the temple surface (Mohapatra, 2017, p.467). Here the side deities are not found housed in the central niches of the *bada*. The *gandi* is of the pyramidal

superstructure and it contains three *pidhas*. The *mastaka* comprises of neck, bell, another neck, *amalakashila*, *khapuri*, *kalasa* and *dhvaja*.

The sixteen armed image of Chamunda is found worshipped in the sanctum as the presiding deity. She displays *khadga*, *dambaru*, *ankusha*, *chakra*, arrow in the right side five hands and the attributes in other three hands of the right side are not clearly visible. The left side four hands hold trident, snake, *panapatra*, severed head (*chinna mastaka*) and the attributes in other four hands of the left side are not completely appeared (Mohapatra, 2017, p.467). Now, it is very difficult to count the hands as most of the hands emerge from the elbows, not from the shoulder (Ray, 1975, p. 11). She is carved in *ardha paryanka* pose on the pedestal. One of her legs is on the pedestal and the left leg knee raises upwards and its foot puts on the pedestal. Here the dead body (corpse) below her is not visible at present. Goddess Chamunda is adorned with a garland of human skulls in her body. The image Chamunda is made of sand stone. The presiding deity is locally worshipped as Chandaghanta Chamunda. Observing the iconographical features of the presiding deity, P.K. Ray remarks that the *astabhuja* Chamunda deserves special attention since it belongs to the time when the temples of Vishnu and Shiva were not in existence (Ray, 1975, p. 11). He also records that the *astabhuja* Chamunda can be dated to the 8th century A.D. when the Kapalika form of worship was in vogue in Odisha (Ray, 1975, p. 11). In this connection R.P. Mohapatra is of the view that *astabhuja* Chamunda images were generally attributed to the Bhaumakara period (Mohapatra, Vol. II, 1986, p. 69). In this connection Hansanatha Sahu of Adaspur remarks that the Chamunda has eighteen hands and it was made in the Bhaumakara period of the Odishan history. In the latest observation, it is known that the sixteen armed image of Chamunda of Nuagaon may be assignable to the last part of the Bhauma period or early part of the Somavamsi period by considering its iconographical features (Mohapatra, 2017, pp.467-468).

The date of the original temple of Goddess Chandaghanta (Chamunda) of Nuagaon is not known from any source material. The present temple has been built on the ruins of the earlier shrine in the second half of the twentieth century.

3.6. Charchika temple of Narasinghpurhat

The temple of Charchika is a small Shakta shrine is located at the village Narasinghpurhat in the Gop Block of the Puri district (Mohapatra, 2017, p.464). It comprises of *vimana* and *jagamohana*. The temple is made of laterite stone and bricks. It is facing to the northern direction. The *vimana* is of the *pidha deula* and it is around 22 feet high from the temple surface (Mohapatra, 2017, p.465). The three side central niches of the *bada* are accommodated with the *parshvadevatas* of Ganesha, Shiva and Chamunda. Ganesha is the eastern side *parshvadevata* of the temple. He displays broken tusk in upper right hand, *varada mudra* in lower right hand, a pot of *ladus* in upper left hand and *parashu* in lower left hand respectively (Mohapatra, 2017, p.465). The image of Ganesha is engraved in standing pose on the podium. The image Ganesha is made of sand stone. It measures 12 x 20 inches (Mohapatra, 2017, p.465). Lord Shiva is the *parshvadevata* of the southern side. The image of Lord Shiva is engraved in standing pose on the podium. He holds *dambaru* in upper right hand, the lower right hand and upper left hand possess indistinct objects and the lower left hand is broken (Mohapatra, 2017, p.465). Bull is



portrayed on the left of the podium. A diminutive human figure is engraved on the right of the podium. The sand stone image of Shiva measures 10 x 16 4 inches (Mohapatra, 2017, p.465). Goddess Chamunda is the western side *parshvadevata* of the temple. An image of Chamunda is engraved in standing pose on the podium, which is ornamented with prostrate body of a corpse. The image Chamunda is completely broken. Attributes in hands are not clearly visible. The slab of Chamunda measures 10 inches in width and 1 foot 7 inches in height (Mohapatra, 2017, p.465). The image Chamunda is made of sand stone. The figures of Varahi and a seated female deity are kept near the doorway. Attributes in hands are not clearly visible. The *gandi* is of the pyramidal superstructure and it comprises of five *pidhas*. The *mastaka* contains the elements of neck, *ghanta*, neck, *amalakashila*, *khapuri*, *kalasa*, *chakra* and flag.

The sanctum preserves the image of goddess Charchika as the presiding deity. She is being considered as the *Gramadevati* of that village. The image Charchika is engraved in seated posture on the podium. The pedestal of the slab is engraved with prostrate body of a corpse (Mohapatra, 2017, p.466). Mouse is also found depicted on the pedestal. The behind of the head of goddess Charchika is adorned with an elephant figure. Due to covering by clothes and restriction, the detailed iconography of the presiding deity could not be documented by the present author at the time of survey. Besides, a diminutive image of Hara-Parvati (Uma-Mahesvara) is preserved on the *simhasana*. Devi Parvati is seated on the left lap of Lord Shiva. The image Shiva is carved in *lalitasana* pose on the pedestal (Mohapatra, 2017, p.466). The slab of the presiding deity is inserted in the back wall niche, which is decorated with *makara* headed arch.

Two lion figures are noticed in the sides of the doorway and these are watching the doorway. The *jagamohana* is of the modern flat roof structure of 2003. Two huge lions on the diminutive couchant elephants are kept on both sides of the doorway and these are treated as the doorkeepers.

Architectural pattern of the Charchika temple indicates that this temple is not older than 150 years before the present. The Charchika temple of Narasinghpurhat may be assignable to the 2nd half of the 19th century A.D. (Mohapatra, 2017, p.466).

3.7. Brahma temple of Niali

The temple of Brahma is an important shrine of the Prachi Valley in the coastal belt of Odisha. It is situated at the Purbhakhadda Sahi of the Niali Village in the district of Cuttack. The village Niali is about 50 Kms from Bhubaneswar on the eastern bank of the river Prachi (Ray, 1975, p.11). The local people say that the present temple has been rebuilt in 1910's on the ruins of the earlier temple. This temple is a unique shrine in the coastal-belt of Odisha. It comprises of *vimana*, *jagamohana* and *natamandapa*. This temple is made of laterite blocks, sand stones and bricks. It faces to west. The *vimana* is of the *pidha deula* and it is around 22 feet high from the temple surface (Mohapatra, 2017, p.338). It has been thickly plastered with modern cement. The *pista* is about 1 foot high and it is devoid of decorative ornamentation. The *bada* of the *vimana* is also completely plain. The three side central niches of the *bada* are ornamented with *pidha mundi* niches. The *gandi* is of the pyramidal superstructure and it contains 5 *pidhas*. The *mastaka* contains the elements of neck, bell, another neck, *amalaka shila*, *khapuri*, *kalasa*, *chakra* and flag.

The image *Chaturmukha* Brahma is worshipped in the sanctum as the presiding deity. The two armed image of Brahma is carved in *yogasana* posture on the podium. The Brahma image is made of sand

stone. The lower part of the slab is buried under the floor of the sanctum. He holds rosary in right hand and *kamandalu* in left hand (Mohapatra, 2017, p.339). Here the *kamandalu* is slightly eroded by daily wash (bath). The four heads of Brahma are carved in the four directions. The image Brahma is installed at the centre of the floor of sanctum and it measures 25 x 15 inches (Mohapatra, 2017, p.339). Observing the presiding deity, P.K. Ray remarks that the iconographical features of the Brahma image deserves special attention since it belongs to the time when the temples of Shiva and Vishnu were not in existence (Ray,1975 , p.11). The tradition also says that the presiding deity Brahma is very ancient in that locality.

Besides the Brahma image, the sanctum also preserves the *Daru* images of Lord Jagannatha, Balabhadra and Subhadra. They are being worshipped on the *simhasana*, which is about 2½ feet high. Now, the *simhasana* is covered with marbles. According to Surendra Kumar Mohapatra of Niali, the Jagannatha Trinity of the temple has been worshipping here since 68 years before the present. The *jagamohana* is of the modern flat roof structure. The local people say that the structure has been built within 45 years before the present. The *jagamohana* preserves two Vishnu images and one detached stone *chakra* of the earlier temple. They are being mentioned as follows :

A stone slab containing an image of Lord Vishnu is found preserved near the eastern side inner wall of the *jagamohana* hall. The image of Lord Vishnu is engraved in standing pose on the podium. Garuda, the conventional mount of deity is carved on the right of the pedestal. Shridevi and Bhudevi are flanked on either side of the deity. Diminutive lion figure is decorated on the centre of both sides of the slab. The behind of the head of deity (Vishnu) is ornamented with trefoil arch crowned by the *kirtimukha* motif. Tiny figures of Brahma and Shiva are carved on either side base of the arch. *Apsara* figures holding garlands, musical instruments are portrayed on both side top corners of the slab. The image of Lord Vishnu measures 22 x 40½ inches (Mohapatra, 2017, p.340). The upper right hand of deity displays *chakra*, the lower right hand is shattered from the elbow portion, the upper left hand is fragmented from the wrist portion and the lower left hand possesses mace respectively (Mohapatra, 2017, p.340). Iconographical features of the image indicate the artistic tradition of the late Ganga period (Mohapatra, 2017, p.340).

Another stone slab containing the image of Lord Vishnu is also noticed near the earlier Vishnu image of the *jagamohana*. The image of Lord Vishnu is engraved in standing pose on the podium. The lower part of the pedestal is decorated with scroll work and female devotees in kneeling posture with *anjali mudra*. All the hands of deity are broken and the attributes are missing. The slab of deity is partially broken and it has also been plastered with modern cement. Garuda figure is not found depicted on the pedestal of the slab. Bhudevi figure is only seen on the left side of the deity. A female figure holding *chauri* is engraved on the right side centre of the slab. The behind of the head of Lord Vishnu is adorned with *makara* headed trefoil arch crowned by the *kirtimukha*. *Apsaras* are engraved holding garlands found on the top corners. Scroll work is noticed on both sides of the *kirtimukha* motif of the slab. The chlorite stone image of Vishnu measures 40 x 21 inches (Mohapatra, 2017, p.340). Most probably, these two Vishnu images have been collected from any ruined Vishnu shrine located near the temple site. One of these two Vishnu images is worshipped as Vasudeva (Mohapatra, Vol.II, 1986,p.69).

There is a stone *chakra* having 12 spokes preserved in the western side inner wall of the *jagamohana* hall (Mohapatra, 2017, p.340). In this connection, Surendra Mohapatra of Niali says that this *chakra* belonged to the earlier (original) temple of Lord Brahma. There is an image of goddess Savitri of modern period installed on the pedestal, which is firmly fixed with the western side inner wall of the *jagamohana*. The *jagamohana* has one doorway and it is completely plain.

The *natamandapa* is of the modern flat roof structure. The structure of the *natamandapa* has been built at the same time of *jagamohana*. Garuda figure is kept at the centre of the *natamandapa*. The *natamandapa* has one doorway towards the west. It is also completely plain.

The people say that the present Brahma temple has been rebuilt on the ruins of the earlier temple. On the basis of the detached stone *chakra* of the original temple, the construction period of the original temple may be assignable to the late Ganga period (Mohapatra, 2017, p.341).

3.8. Veer Hanumana temple of Badajharilo

The temple of Veer Hanumana is located at Badajharilo in the Baranga Block of the Cuttack district of Odisha. This temple is situated around 11 kms from Phulnakhara and one km from the Prachi river (Mohapatra, 2017, p.386). Among all the extant Mahavir shrines of the Prachi Valley, the Hanumana temple of Badajharilo is famous in that locality. This temple is built in the modern period. The temple comprises of *vimana* and the *jagamohana*. It is made of laterite blocks and sand stones (rare). The temple faces to south. The *vimana* is of the *pancha ratha pidha deula* and it is around 25 feet high from the temple surface (Mohapatra, 2017, p.387). The *pista* of the *vimana* is plain. The vertical bands are designed on the *pista* of the *vimana*. A *makara* headed gargoyle is fixed on the centre of the *pista* in the eastern side. It is used for the ventilation of the washing water of the sanctum. The upper *jangha* is ornamented with erotic scene, inverted lion figure and a female figure holding a baby in her waist.



The three sides central niches of the *bada* are accommodated with the *parshvadevatas* of Devi Anjana, Makaradhvaja and Yama (Mohapatra, 2017, p.387). Devi Anjana is the eastern side *parshvadevata* of the temple. The image of Devi Anjana is engraved in standing pose on the podium. In her both hands, she holds a plate containing some offerings (Mohapatra, 2017, p.387). The image Anjana is approximately less than one foot in height and it is made of sand stone. Makaradhvaja is the *parshvadevata* of the northern side. The image Makaradhvaja is engraved in standing pose on the podium. He holds fly whisk in right hand and the left hand lies downwards (Mohapatra, 2017, p.387). The sand stone image of Makaradhvaja measures approximately 1 foot in height. Yama is the western side *parshvadevata* of the temple. The image of Yama is engraved seated on the back of buffalo, which is noticed on the pedestal (Mohapatra, 2017, p.387). The image Yama is made of sandstone and it is about 1 foot in height. The above *parshvadevata* images are of the twentieth century. All the side deities are housed in the *pidha mundi* niches. The *gandi* is of the pyramidal superstructure and it comprises of three *pidhas*. The *pidha mastaka* design is found on the front side of the *gandi*. The *mastaka* contains the elements of the Odishan *pidha deula*.

The image of Mahavir Hanumana is worshipped in the sanctum as the presiding deity. He holds huge rock in right hand and the left hand is broken from the wrist portion (Mohapatra, 2017, p.388). The image of

Hanumana is engraved in standing pose on the podium. One of his legs is on the pedestal and another left leg is on the head of an *asura* (Mohapatra, 2017, p.388). The pedestal of the slab is depicted with the prostrate body of an *asura*. A diminutive female figure is found seated on the prostrate body of the *asura*, which noticed between the two legs of Hanumana. In connection with the presiding deity Radha Shyam Mishra of Badajharilo remarks that the presiding deity was rescued from the Dalachira pond of that village (Mohapatra, 2017, p.388). Initially, it was being worshipped there under a *Sahara* tree nearby that pond. One of the devotees named Jagannatha Dash had brought this image from that place to the present site. Thereafter, a temple has been constructed in this place for public worship. So it can be presumed that the image Mahavir may be assignable to the late medieval period considering its iconography (Mohapatra, 2017, p.388). The back wall of the *simhasana* of the presiding deity is decorated with a *makara* headed arch crowned by a *kalasa*, which flanked by inverted parrots. The doorway is bereft of decorative embellishments. The image Gaja-Lakshmi is carved on the centre of the doorway lintel. Here the image Gaja-Lakshmi is depicted in *abhiseka* pose. The *jagamohana* is of the modern flat roof structure, which is supported by four square sized pillars. It is open and having no walls. The local people say that the *jagamohana* of the temple has been built in 1990's.

The local people say that the Veer Hanumana temple of Badajharilo is not older than 150 years before the present. The architectural features suggest that the temple might have built in the second half of the 19th century A.D. (Mohapatra, 2017, p.389).

IV. CONCLUSION

We come to know that the above minor temples of Prachi Valley have been repaired in the last quarter of the 20th century. In the facts of our subject, some of the peculiarities are noticed by scholars. Two Vashnavite images of Narasimha and Varaha are noticed in the Purneshvara Shiva temple of Niali and they were rescued from the nearby tank of temple site. Subsequently, they have been preserved in the *jagamohana* for public worship. The broken stone images of Ganesha, Kartikeya, of the Balunkeshvara temple of Anlo indicate that these are certainly the old *parshvadevatas* of the temple of the site. Two Narasimha images of Balunkeshvara temple suggest that these were possibly brought from nearby ruined Vishnu temple, which is not existed now. The *jagamohana* of the Jogesvara temple preserves the image of Lord Varaha, which contains the artistic features of the post Ganga period. Most probably, this Varaha image was collected from any Vaishnavite shrine located nearby the site of the temple. The iconographic designs of the *parshvadevatas* suggest that the Jogesvara temple of Jogesvarpur might have erected in the last part of the 19th century A.D. In fact, the iconographic features indicate that the image of goddess Kakatei is older than the image of goddess Mangala of Kakatpur. The iconographical features of the sixteen armed image of Chamunda of Nuagaon indicate that it was possibly built either in the last part of the Bhauma period or early part of the Somavamsi period. The three side principal niches of the *bada* of the Charchika temple of Narasinghpurhat are accommodated with the *parshvadevata* images of Ganesha, Shiva and Chamunda. The presence of Ganesha and Shiva images as side deities are the peculiar feature of this Shakta temple, which is not found in the whole Prachi valley of Odisha. The Brahma temple of Niali is a unique shrine in the whole Prachi Valley of Odisha. The existence of a Brahma temple suggests that great Trinity of the Hindu pantheon i.e. Brahma-Vishnu-Maheshvara were being worshipped in the Prachi Valley. On the basis of the

detached stone *chakra* of the original temple, the original Brahma temple might have built in the late Ganga period. In fact, the image Mahavir Hanumana of Badajharilo was rescued from the Dalachira pond of that village and it was initially worshipped under a *Sahara* tree nearby that pond. The artistic features of the Mahavir image indicate the iconographic features of the Odishan classical art of the late medieval period. The Hanumana temple of Badajharilo was possibly built in the second half of the 19th century A.D. It can be said that the co-existence of cult-images of different religious sects prove the religious harmony, which created congenial atmosphere for the people of the Prachi Valley to cultivate a catholic religious attitude. Hence, the Prachi valley can be rightly considered as a unique cultural heritage site of Odisha as well as Eastern India. The above minor temples of the Prachi valley aptly represent the *Kalinga style* temple architecture of Odisha. The sculptures of all the above eight discussed 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 temples of Prachi valley possess an important place in the history of Hindu temple art of Odisha in Eastern India.

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