

# INDIAN KALINGA STYLE TEMPLE ARCHITECTURE OF SOME HINDU TEMPLES OF EASTERN ODISHA

Dr. Ratnakar Mohapatra<sup>1</sup>

## **Abstract**

*The region of eastern part of Odisha is well-known for its historic antiquities and religious sanctuaries in India. This place not only attracts the scholars but also draws the attention of the art historians. All the extant temples of Eastern Odisha represent the Kalinga style temple architecture of India. Although the Nilakanthesvara temple of Denua is certainly a Saiva shrine, but here we can find a series of Vaishnavite deities preserved for the purpose of worship. The available Vaishnavite images in the temple site are the interesting study for the present scholars to know the peculiarity of the temple. Most of the detached sculptures of the temple contain the iconographic features of the Ganga art of Odisha. Though the Buddhakesvara temple is dedicated to Lord Buddhesvara Shiva still its sanctum preserves the Vaishnavite images of Radha-Krishna. It suggests that the temple site is a coordinating place of Saivism and Vaishnavism of the Hindu pantheon. There is a fine detached image of Buddhist goddess found in the north-west corner of the temple premises of Lord Trivenisvara. It is very interesting for the scholars and antiquarians for deep study. The sanctum of Durga temple of Narishop preserves the image of Goddess Manasa as the chief deity for public worship. But this Manasa image is being worshiped by the local people as Goddess Durga. The present article attempts to highlight the art techniques and architectures with the religious importance of the Nilakanthesvara temple of Denua, Buddhesvara temple of Garhkaramala, Trivenisvara temple at Tiruna, and Durga temple at Narishoop Eastern Odisha. Both the primary and secondary sources are methodologically utilized in the writing of present article.*

**Keywords:** Kalinga style, temple, architecture, Nilakanthesvara, Buddhesvara, Eastern Odisha, India.

## **I. INTRODUCTION**

The state of Odisha is well-known in India for its religious monuments of different sects of the Hinduism. A glorious civilization was flourished in the eastern part of Odisha in the past. A good number of temples of various sects of Hinduism are found to be erected in different sites 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

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

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 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 extant temples of Eastern Odisha 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). The Hindu temples dedicated to various gods and goddesses are found erected in the different places of Eastern Odisha. Shaivism was the dominant religion in the coastal-belt of Odisha from the 7<sup>th</sup> century onwards and reached the peak of its glory during the Somavamsi period in the 10<sup>th</sup>-11<sup>th</sup> century A.D. (Behera & Donaldson, 1998, pp.29-31). In fact, Shaktism had a dominant influence over the religious life of the people of coastal Odisha. The Hindu temples dedicated to various gods and goddesses are found erected in the different places of Eastern Odisha. The four Hindu temples like Nilakanthesvara temple of Denua, Buddhvara temple of Garhkaramala, Trivenisvar temple of Tiruna, and Durga temple of Narisho represent the *rekha* and *pidha* types of the *Kalinga style* temple architecture of Odisha. They have been meticulously documented by the principal author as far as practicable. It is known from the practical field study that most of the minor temples of the Eastern Odisha have not been dealt by the earlier art historians. Hence, here the present article attempts to highlight the meticulous artistic features and architectures with sacredness of three Saiva temples and one Sakta temple of Eastern part of Odisha in India.

## II. METHODOLOGY

Primary as well as secondary source materials have been meticulously utilized in the current article. The primary data have been collected through Gazetteers, Texts, unpublished thesis, the practical observation, public opinions, hearsay accounts and interview methods during the period of experimental field survey. The collected data with regard to the art, architecture and religious significance of the four minor temples of Eastern Odisha 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 analyzed and discussed in the present article.

### III. DISCUSSION AND RESULT ANALYSIS

#### Four Temples of Eastern Odisha

In fact, the Eastern part of Odisha is one of the important area of temple building activities of Odisha in India. The entire Eastern Odisha 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 Eastern Odisha. Out of all the extant minor temples of Eastern Odisha, two temples have been taken here for the present discussion. The names and sites of these two minor temples of Eastern Odisha are such as 1. Nilakanthesvara temple at Denua 2. Buddhvara temple at Garhkaramala, 3. Trivenisvaratemple at Tiruna, and 4. Durga temple at Narisho. The descriptions of different aspects like art, architecture along with religious significance of the above temples of Eastern Odisha are briefly discussed below.

#### 3.1. Nilakanthesvara Temple of Denua

Nilakanthesvara temple is situated on the outskirts of the village Denua, which is exactly located on the right bank of the river Kushabhadra at a distance of 4 miles from Nimapara through the village Chamarpur of Puri district (Mohapatra, 1986, p.96). This temple is renewed in the twentieth century. Although the temple is dedicated to Lord Siva still it preserves a series of loose sculptures mostly of the Vaishnavite deities. Most of the sculptures indicate the iconographic features and artistic tradition of the Ganga period. This temple comprises of *vimana* and *jagamohana*. Both these structures are thickly plastered in lime mortar. The temple is made of both sand stones and burnt bricks. It is facing to the eastern direction. The *vimana* is of the *pancharatharekhadeula* and it is around 30 feet high from the temple surface (Ratha, 1990, p.173). The *pistha* of the *vimana* is about 3½ feet in height and it is devoid of decorative ornamentations. The *pabhaga* comprises of *khura*, *kumbha*, *patta* and *kani*. The *talajangha* of the *bada* is completely undecorated. All the *parsvadevatas* of the main *deula* (*vimana*) are not found in their places. The *parsvadevata* niches are now remained vacant and they are decorated with *pidhamundis*. Here R.P. Mohapatra refers to the three Trivikrama Vishnu images preserved in the outer niches of the main *deula* and they were worshipped as the *parsvadevatas* of the temple (Mohapatra, 1986, p.97). These three Trivikrama Vishnu images are detached from the outer niches of the *vimana* and they have been kept inside the *jagamohana*. The *bandhana* comprises of one moulding. The *baranda* of the *bada* contains of six-horizontal mouldings. *Jhapasimhas* are projected on the centre of the top moulding of the *baranda* in the three sides except the east.

The *gandi* is of the curvilinear superstructure, which exhibits five *rathas*. Being plastered by the lime mortar, the decorative ornamentations of the *gandi* are not visible. *Gajasimha* or *Gajakranta* motifs are projected on the centers of the *rahapagas* in each side. The base of the *gandi* is ornamented with miniature *pidhadeulas* in three sides whereas the front or eastern side is decorated with an *angasikhara* crowned by the *gajakranta* motif. *Dopichhasimhas* are fixed on the top of the two corners viz; south-west and north-west but other two corners of the *gandi* are unadorned by *dopichha* lions. Most probably, *dopichha* lions of the rest two

corners are missing from their respective places. The *mastaka* comprises of elements of *neck*, *amalakashila*, *khopuri*, *kalasa* (Borner and RathSarma, 1966, p.147), trident (*trisula*) and flag (*dhvaja*).

*Sivalingam* within *Saktipitha* is found to be worshipped in the sanctum. It is devoted to God Nilakanthesvara. The most interesting image is that of Triambaka-Siva inserted into the backwall of the sanctum behind the *Sivalinga*. Here T.E. Donaldson compares this image with a similar image (example) found in the sanctum of the Visvanatha temple at Krishnaprasada (Donaldson, 1989, fig.10. and see Donaldson, Vol.1, 2000, p.164). The backside wall of the sanctum is portrayed with the painting of Chandrasekhara. The doorway of the sanctum is mostly plain. The figures of Nandi as well as Bhrungi are noticed in both side doorjambes.

The *jagamohana* is of the *pidha typedeula* and it is around 25 feet high from the temple surface. The *gandi* of the pyramidal spire, which comprises of two *potalas*. The lower and upper *potalas* comprise 3 and 2 *pidhas*. The *mastaka* contains the elements of neck, bell, additional neck, *amalakashila*, *khopuri* (Borner and Rath Sarma, 1966, p.149), *kalasa*, *ayudha* (*chakra*) and *dhvaja*. The presence of *chakra* in the *mastaka* indicates that the shrine is closely associated with the Vaishnavite deities/ pantheon.

Both the inner and outer walls of the *jagamohana* are thickly plastered in lime mortar. So the decorative ornamentations are not appeared to visitors. An octagonal pillar of 2 feet high is found at the floor of the *jagamohana*. Brass idols of Dolagobinda and Garuda have been preserved on the wooden *khatulito* to the left of Bull (Mohapatra, Vol.-1, 1986, p.97). They are used at the time of festivals associated with the temple.

### 3.1.1. Sculptures of the Nilakanthesvara Temple

There are a series of loose sculptures preserved in the interior hall of the *jagamohana*. The majority of the detached sculptures are of Vaishnavite deities. They are such as images of Narasimha, Balarama, Varaha, Ganesha, Kartikeya and Trivikrama. They are being described in below:

Out of these loose sculptures kept inside the *jagamohana*, three are of Narasimha, one each of Balarama, Varaha, Ganesha, Kartikeya and three Trivikrama images.

The first Narasimha image is carved standing in *Uttanasayi* pose (Mohapatra, Vol.1, 1986, p.97). His upper two hands are involved in taking out the intestines of HiranyaKashyapu who is lying on his raised left knee. The lower two hands display *sankha* and *chakra* as the attributes of Lord Vishnu. The raised left leg of Narasimha is pressing the head of a follower of HiranyaKashyapu (Mohapatra, Vol.1, 1986, p.97). Figures of Sridevi and Bhudevi are engraved in standing pose on the side of the Narasimha image.

The second image represents the figure of 'Yoga-Narasimha' (Mohapatra, Vol.1, 1986, p.97). The image is carved as seated with knees raised and crossed over the lotus pedestal. Upper two hands of the deity are stretched over the knees whereas the lower two represent conch and disc. A diminutive figure of goddess Lakshmi is set up on the left lap of God Narasimha. Here the image is in mediating posture. His lower right hand is partially damaged. The backside of the head of deity is adorned with trefoil arch crowned by the *kirtimukha* motif. Flying *apsaras* are found engraved on the upper top corners. They are displaying garlands in hands. Female attendants depicted in standing pose on each side of Narasimha. The pedestal of the deity is carved with a series of devotees depicted in seated postures with folded hands amidst heaps of offerings.

The third Narasimha image resembles like the second Narasimha image, which is mentioned above. Here only two female attendants hold an umbrella over the head of deity. From the iconographical point of view, these three Narasimha images differ from each other. Though the iconographic features of these Narasimha images are not same design but they were possibly built in the same age.

The image of Balaramaisengraved on the lotus petal designed podium. The image of Balarama is locally worshipped as Seshadeva. He is carved in standing posture and canopied by the seven hooded snake. He displays *gada*, *chakra*, rosary, and plough in his four hands. Garuda figure is engraved in kneeling posture on the lotus pedestal. Two flower medallions are found engraved on the top corners of the slab.

Another slab is carved with an image of God Varaha. It has been engraved on the lotus petalled podium. The deity Varaha displays *sankha* in lower side left hand and the uplifted left arm bears the seated figure of goddess Prithvi. One of his right hands completely broken and the lower right hand is remained empty; perhaps the attribute of this hand is missing.

The Ganeshaimage is designed on the multi-petalled lotus podium. He possesses rosary, broken tooth, *parasu* or hatchet and a pot containing *ladus* in his four hands. Flower medallions are engraved on the top corners of the slab. Mouse, the mount of deity is engraved on the right of the podium. He wears a *sarpayajnopabita* in his body.

The image of Kartikeyais engraved in standing pose on the lotus podium. Out of his four hands, the left two are holding the rooster cock and one of the right hands is feeding the peacock. The attribute of another right hand is not clearly shown. Peacockfigure is engraved to the right of the lotus podium. The images of Ganesha and Kartikeya are possibly the original *parsvadevatas* of the temple. Most probably, after the detachment from the central niches, they have been preserved inside the temple for public worship.

Another slab is carved with an image of Trivikrama. The image of Trivikramais found engraved in standing pose on the podium. He displays *gada*, *chakra*, conch and lotus in his four hands. His right leg is definitely put on the podium and the left raised leg is found touching the image of Brahma. The standing attendant figure is engraved on each side of the deity (Trivikrama). Iconographic features of the Trivikrama image show the Ganga art of Odisha. Other two images of Trivikrama are also found preserved inside the *jagamohana*. Due to limited time and closing of the temple in the evening hours, the details iconography of other two Trivikrama images could not be recorded by the author at the time of survey.

It is astonishing to say that the Siva temple preserves a series of Vaishnavite gods. In this connection R.P. Mohapatra opines that it is just possible that they have been collected from a ruined site of the village and preserved here for worship by the local people (Mohapatra, Vol.1, 1986, p.97). All the detached sculptures are preserved on the masonry pedestal of 1 foot high close to the inner wall of the *jagamohana*. The above mentioned sculptures represent the artistic and iconographic features of the Ganga period. T.E. Donaldson remarks that the majority of these sculptures date to the thirteenth-fourteenth century A.D. (Donaldson, Vol.1, 2000, p.164).

The villagers of Denua opine that the Nilakanthesvara temple was possibly constructed between 14<sup>th</sup>-15<sup>th</sup> century A.D. Here B.K. Rath is of the view that the temple of Nilakanthesvara of Denua was built in the 10<sup>th</sup> century A.D. (Ratha, Vol.3, 1990, p.173). Observing the loose sculptures of the temple, R.P. Mohapatra remarks

that the sculptures of the temple represent the iconographic and artistic features of the Ganga period (Mohapatra, Vol.1, 1986, p.97). The architectural pattern and the sculptures inside the temple, the temple of Nilakanthesvara might have erected in the 13<sup>th</sup> century AD during the Ganga rule in Odisha.

### 3.2. Buddhesvara temple of Garhkaramala

The temple of Buddhesvara is located at Garhkaramala in the Gop Block of the Puri District in Odisha. The temple site is situated about 11 KM from Nuahat of Puri. The temple comprises of *vimana* and the *jagamohana*. It is made of laterite blocks and burnt bricks and sand stones (rare). This temple is facing to the eastern direction. The *vimana* is of the *pancharatha* (Donaldson, Vol. III, 1985 & 1986, p.1186) *pidha* type of *deula* and it is around 25 feet high from the temple surface. It is completely a renovated temple of that area. The local people say that the temple was renovated in 2000 A.D. The central niches of the *bada* are accommodated with the *parshvadevatas* of Ganesha, Kartikeya and Devi Parvati. All these deities are engraved with as customary elements in their hands. Each *parshvadevata* is accommodated in the *pidhamundi* (Donaldson, 1985 & 1986, Vol. III, p.1186) niche. They are found made in 2007-2008 by the local artists of Puri. The *gandi* of the *vimana* is of the pyramidal superstructure, which contains 5 *pidhas*. It continues the *pancha-ratha* plan of the *bada*. A separate slab depicted with Vishnu image is inserted in the central *ratha* on the northern side. Figures of Ganesha, Brahma, Siva are found to be inserted in the western, southern, and eastern side central recesses of the *gandi*. The depiction of Brahma, Vishnu, Mahesvara indicate that the 'Trinath worship' is prevalent in the temple site. Figures of *dopichhasimhas* and *Deula Charinis* are excellently put in proper places of the *gandi*. Rahu head is found to be inserted in the eastern side central direction of the *beki*. The *mastaka* comprises of elements of *neck*, *ghanta*, *neck*, *amalakashila*, *khapuri*, *kalasa* (Borner and RathSarma, 1966, p.147), trident (*trisula*) and *dhvaja* (Donaldson, 1985 & 1986, Vol.III. p.1183).



*Shivalinga* within the *Shaktipitha* is found to be worshipped in the sanctum. This *Shivalinga* is devoted to Lord Buddhesvara Shiva. The back wall niche of the sanctum contains the brass images of ChandraShekhara, Parvati and Radha-Krishna. Besides, two pairs of Radha and Krishna figures are found to be installed on the *simhasana*. Both the Radha images are made of brass while the two images of Lord Krishna are made of chlorite stone of the modern period.

The *jagamohana* is of the modern flat roof structure. It has three open doorways. Two bull figures are preserved in the *jagamohana* as the conventional mounts of Lord Buddhesvara Siva. There are two additional shrines noticed in the north-east corner of the temple complex. They are the shrines of goddess Mangala, and Hari-Shankar. Both the additional shrines are built in *pidha* type of *deulas*. On the basis of tradition, the earlier temple of the site might have erected in the last part of the 17<sup>th</sup> century A.D.

### 3.3. Trivenisvara Temple of Tiruna

The temple of Trivenisvara is located at the outskirts of village Tiruna, which is situated around 8 KM from Nuahat in the Gop block of the Puri district of Odisha. The temple is built on the ruins of the earlier thatched shrine in the middle of the twentieth century. This temple has been renovated 50 years before the

present. It is comprised of *vimana* and *jagamohana* (*mukhasala*). It is built in burnt bricks and sand stones (rare). This temple faces to east. The *vimana* is of the *pancharatha* (Donaldson, Vol. III, 1985 & 1986, p.1186) *pidhadeula* and it is around 22 feet high from the temple surface. The *pista* of the *vimana* is buried under the earth. The three side central niches of *bada* of *vimana* house the *parshvadevatas* of Ganesha, Kartikeya and Devi Parvati. Ganesha is found as the *parshvadevata* of the southern side. It is engraved in standing pose on the two folded lotus shaped podium. The deity Ganesha displays rosary, broken tusk, a pot of *ladus* and *parashu* (hatchet) in his four hands. A figure of mouse is designed in the right of the pedestal. A diminutive human / devotee figure is found depicted near the mouse of the pedestal. The behind of the head of Ganesha image is ornamented with trefoil arch. Flower medallion is portrayed on both side upper angles of the slab. The sand stone image of Ganesha measures 27 x 14 inches.

Kartikeya is the western side *parshvadevata* of the temple. The dual handed Kartikeya is engraved in standing pose on the twofold lotus petal shaped podium. The right hand of Kartikeya is feeding the peacock while the left hand holds the indistinct object. The background slab of the deity is designed with *prabhamandal*. Peacock figure is engraved in the right of the podium. The sand stone image of Kartikeya measures 26 x 16 inches.

Asthika-Jaratkaru (Savitri-Satyavan) is the northern side *parshvadevata* of the temple. This Asthika-Jaratkaru image of the site is locally worshiped by devotees as Savitri-Satyavan. The sand stone slab of Asthika-Jaratkaru image measures 24 x 13 inches. The lower part of the pedestal is engraved with figures of devotees in kneeling posture. A branch of *Snuee* tree is portrayed on the upper part of the slab. The lotus bud is engraved in the top corners of the slab.



The *gandi*s of the pyramidal superstructure, which contains 5 *pidhas*. *Dopichhasimhasas* well as *Deula Charini* figures are excellently put in their own 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*).

*Shivalingam* within the *Shaktipitha* is found to be worshipped in the sanctum. Here the *Sivalinga* is not visible to out. The back wall of the sanctum is relieved with figure of Siva on the Kailas Mountain. The sanctum has one doorway towards the *jagamohana*. Figures of Nandi as well as *Bhrungi* are engraved on the base of the doorframes. The figures of nine planets are engraved on the architrave. All the planets / *grahas* are depicted in *yogasana* pose with customary elements in their hands.

The *mukhasala* / *jagamohana* is of the modern flat roof structure. It has three open doorways. The northern side inner wall niches are accommodated with figures of *Dasavaras* of Lord Vishnu. There is a bull pillar noticed at the centre of the *jagamohana*. Another old bull figure is found on the northern side of the *jagamohana*. Two lion figures of modern cement are noticed on both sides of the eastern gateway.



There is a separate blue chlorite stone containing an image of Buddhist goddess noticed in the north-west corner of the temple complex. The image of goddess is engraved in standing pose on the legs of a lying male figure, which is depicted on the two folded lotus petalled pedestal. Her two hands are mutilated and one upraised

left leg is broken. The left side upper part of the slab is partly broken. A flower medallion is found to be depicted on the left top corner of the slab. Observing this image, Hansanatha Sahuremarks that the mage is Nalitam, a Buddhist goddess, which is rare in the eastern part of Odisha. In fact, the artistic features of the detached Buddhist goddess / image indicate the fine specimen of the Odishan classical art of the medieval period. This Buddhist image is a masterpiece sculpture of Odisha in Eastern India.

The local people say that the Trivenisvara temple of Tiruna was made in 1950's. In fact, the present temple is built on the ruins of the earlier thatched shrine of the site.

### 3.4. Durga temple of Narisho

The temple of Durga is a small *saktashrine*, located at the end of the village Narisho. It comprises of *vimana* and the *jagamohana*. The temple is made of sand stones and bricks. It is facing to the eastern direction. The presiding deity possesses the peculiar iconographic features. The *vimana* is of the *pidhadeula* and it is around 23 feet high from the temple surface.. The *bada* wall of the *vimana* is designed with five fold vertical divisions, which are devoid of decorative elements. The *parsvadevatas* and their niches are not found built in the *rahapagas* of the *bada*. The *gandiis* of the pyramidal superstructure, which contains eight *pidhas*. *Jhapasimhas* are not found on the centre of the *gandi*. The *mastaka* comprises of elements of *neck*, *ghanta*, *neck*, *amalakashila*, *khapuri*, *kalasa* (Borner and Rath Sarma, 1966, p.147), *ayudha* (*trisula*) and flag (*dhvaja*).

The image of Goddess Manasa is found to be worshipped in the sanctum. But this image is being worshiped by the local people as Goddess Durga. Goddess Manasa is engraved in *padmasana* pose on the double petalled lotus podium. Both the hands of Devi are joined at the chest portion in *anjali mudra*. The sand stone image of Manasa measures 17 x 25 inches. A female devotee figure is depicted on the right of the base of the slab and it is not clearly visible. The backside of the head of Goddess Manasa is depicted with seven hooded serpent but the hoods are mostly eroded by nature. Here the lion figure is not found depicted on the pedestal of the slab. There is an image of Lord Vishnu also found to be preserved in the sanctum. The image of Lord Vishnu is engraved in standing pose on the double petalled lotus podium. Garuda figure is engraved on the right of the podium. The image of Lord Vishnu measures 18 x 32 inches. He displays *chakra*, *varada mudra*, *sankha* and *gada* in his four hands. Figures of Sridevi and Bhudevi are carved on either side of the deity. Diminutive *Chauri* bearer figures are found decorated on both side centres of the slab. The background of the head of deity is adorned with trefoil arch crowned by the *kirtimukha* motif. Diminutive Brahma and Siva figures are engraved on either side base of the trefoil arch. Flying *apsaras* are decorated on both side top corners of the slab. Here, Lord Vishnu is worshipped by the local people as Narayana. Most probably, this mage has been collected by the local people from the ruined Vishnu temple located nearby the Durga temple.

A lion figure is found in the left of the *simhasana*. Besides these, some unidentified images are also found preserved inside the sanctum. They have also been brought from the ruined temple (site) of that village. The ruined site is locally known as *patharakhala* of that village. The *jagamohana* is of the recent time.

The local people say that the temple of Goddess Durga is not older than 60 years before the present. In this connection, Dr. Debaraj Sarangi of Narisho is of the view that the temple was initially constructed in 1965 A.D. The temple has also been repaired in 1992 by the efforts of villagers.



#### IV. CONCLUSION

We come to know that the above minor temples of Eastern Odisha have been repaired in the last quarter of the 20<sup>th</sup> century. In the facts of our subject, some of the peculiarities are noticed by scholars. Though the Nilakanthesvara temple of Denua is a Saiva shrine, but here we can find a series of Vaishnavite deities are found to be preserved in that site. Now the Nilakanthesvara temple requires complete conservation / preservation as an ancient monument. The available Vaishnavite images in the temple seem to have been collected from the nearby ruined site of the village. They have been preserved within the temple for public worship. Although the side deities are not found at present in the central niches of the *bada* of *vimana* but it can be presumed that the available images of Ganesha and Kartikeya inside the *jagamohana* are possibly the original *parsvadevatas* of the temple. In the subsequent period, the *parsvadevata* images are probably detached from their respective central niches of the *bada* of *vimana*. Some of the local people say that the original side deities of this temple were stolen away by the miscreants. Most of the detached sculptures of the temple clearly indicate the iconographic features and artistic tradition of the Ganga period. Some of the loose images within the temple are not the original sculptures of that temple. In fact, this temple is a peculiar type of shrine of that locality because it preserves the sculptures of the Vaishnavite deities. Another peculiar thing is noticed in the Buddhakesvara temple of Garhkaramala. The BuddhakesvaraSiva temple preserves the images of Radha-Krishna, which suggests that the temple site is a coordinating place of Saivism and Vaishnavism of the Hindu pantheon. Asthika-Jaratkaru (Savitri-Satyavan) is housed as the northern side *parshvadevata* of the Trivenisvara temple. This Asthika-Jaratkaru image of the site is locally worshiped by devotees as Savitri-Satyavan. There is a fine detached image of Buddhist goddess found in the north-west corner of the temple premises of Lord Trivenisvara. The image is a Buddhist goddess, which is rare in Odisha. Its artistic features represent the masterpiece sculpture belonging to the Odishan classical art of the medieval period. The Goddess Manasa of Narisho is found to be worshipped by the local people as Goddess Durga. The above minor temples of the Eastern Odisha aptly represent the *Kalinga style* temple architecture of Odisha. The sculptures of all the above discussed temples 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 Odisha possess a unique place in the history of Hindu temple art of Odisha in Eastern India.

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