CHAPTER V

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In the last Chapter we have traced the evolution of the temples of Bhubaneswar. We have seen that there is an unbroken series of the temples from the seventh century A.D. to the end of our period, i.e., the eleventh century A.D. Since Bhubaneswar was an important centre of temple-building activity, new features and techniques had been experimented in this place from time to time. As we have seen some of the experiments proved unfruitful and therefore they were either abandoned or modified. Others became successful and were further elaborated. Thus the temples built in Bhubaneswar became examples to be followed in other places of Orissa. A temple built in Bhubaneswar at a particular period bearing certain definite features influenced the temples in other places in the subsequent period. It was likely that there was a school at Bhubaneswar to train architects and sculptors. The temples in other places were built by the craftsmen trained at Bhubaneswar. In this Chapter the architectural and sculptural features of the other temples will be discussed and their chronological positions will be determined in relation to the Bhubaneswar temples.

These temples are spread over a wide area and belong to the same class. There are the peripheral manifestations of
the Bhubaneswar type. There are, of course, local variations and these variations are in the nature of either elaboration of or improvement upon the features noticed on the Bhubaneswar temples. These are not of serious nature and hence do not constitute major departures from the trend set at Bhubaneswar.

**Jajpur**

Jajpur, situated on the bank of the Vaitaraṇī in Cuttack district, was an important centre of art. From the architectural and sculptural fragments laying scattered all over the area it can be presumed that there were temples belonging to the early period. Some of the fragments represent images exactly similar to their counterparts depicted on the temples of Bhubaneswar belonging to the seventh-eighth cen. A.D.\(^1\) The present image of Virajā (two-armed Mahisamardini) closely resembles with the same image at Bhūmārā\(^2\) and hence it can be assigned to an early date. The original temple of Virajā, which is pointed out at a place in the village of Kalaspur in the vicinity of Jajpur town, must have belonged to the earliest phase of the Orissan temples. It was not unlikely

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that this temple belonged to the seventh or eighth century A.D. Since all the early temples of Jajpur have been destroyed it is not possible to give descriptions of them.

**Mānikesvara Temple at Suklesvara**

In the village Suklesvara under Mahanga Police Station of Cuttack district there are ruins of temples. One of them is called Mānikesvara. Recently it has been reconstructed and the reconstruction has been very badly done. The ruins indicate the existence of several structures in the past. This has led Dr. Dahejia to speculate that it was a panchāyatana temple. Even she goes to the extent of suggesting an astaparivara type for the temple.³ The structures are in an utterly ruined condition and at present the maximum height of the walls is the pābhaga portion. From this condition of the temple to draw such an inference is dangerous. The ruinous condition prevents us from determining the exact date of the temple. There is little scope for the stylistic consideration in order to find out its correct chronological position. Secondly, there are writings on several detached blocks of stone,⁴ but these

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³. V. Dahejia, op.cit., p.121.
⁴. Ibid., pp.171-172.
inscriptions no way help us in determining the time.
Dr. Dahejia puts the earliest inscription around A.D. 700. 5

There are several sculptural fragments scattered all over the area. The theme and the treatment of the sculptures are helpful, to some extent, in knowing their time. There are quite a good number of sculptural pieces which depict epic and mythological scenes. This a feature popular in the early part of our period, i.e., the 7th and 8th centuries A.D. In the later temples such scenes very rarely occur. Profusion of dots is also another early feature. Moreover the treatment of the figures betrays the early character. These are stocky with flat faces and the treatment of the limbs are inadequate. Therefore it can be concluded that these sculptures belong to a temple of 7th-8th cen. A.D.

**Dūrgā Temple at Baidesvar**

The Dūrgā temple at Baidesvar, on the bank of Mahānadi near Banki in Cuttack district is a small khākhara temple. The presiding deity of the temple is Mahisamardini. In all respects the temple is similar to the Vaital temple of Bhubaneswar. The ground plan of the temple is rectangular.

5. Ibid.
The pābhāga consists of three mouldings. The bada is tritrahta in plan. The central paqas on the three sides contain major niches. A recessed kāndhi divides the bada and the gāndi. The gāndi consists of one bhūmi only. The semi-cylindrical roof consists of two levels separated by a narrow recess. The roof consists of several plain blocks of stone. The narrow sides of the roof are relieved with vajramastakas. The medallions of the vajramastakas contain images of Siva Ekapāda, Ganesa, Siva in Andhakāsurasvaraddha mūrtti and Nāṭarāja. The temple is datable to the 8th century A.D. and later than the Vaitāl temple.

Jain Temples at Subeī

The only surviving Jain temple of our period is located at Subeī in Koraput district (Fig.54). Probably there were other Jain temples but they have been destroyed completely. It is evident from these temples that the Jains erected temples for the tīrthankaras in the fashion of Brahmanical temples.

At Subeī there are several temples situated within one compound enclosed by low walls. Two of these temples are somewhat in better condition. The others have been damaged. Each of the temples contained an image of tīrthankara. The two standing temples are very small in height. The pābhāgas
consist of three mouldings of early type. A recessed kānti demarcates the bāda from the gandi. The bāda is of three divisions. The temples are in such a bad condition that it is very difficult to know their decorative programme.

Dr. Dahejia identifies one twelve-armed deity with Chakresvari, the Sāsanadevi of the first tīrthaṅkara. As it appears the temples belong to the early phase and are to be placed in the 8th century A.D.

**Bhrūgesvara Temple at Bajrakot**

The Bhrūgesvara temple is situated at Bajrakot in Dhenkanal district (Fig. 55). Its mukhasāla has been completely damaged. As it seems, the mukhasāla was a rectangular flat-roofed hall. That it had internal pillars is evident from the remains of six pillars stored near the vimāna.

The vimāna is intact, but it is heavily plastered. It possesses a squat heavy-set gandi. The curve of the gandi from the barandī to the bisama is more pronounced. The bāda is divided into three divisions. It is triratha in plan and separated from the gandi by a recessed kānti. The pābhāga consists of four mouldings. The treatment of the

6. Ibid., p. 103.
The pābhāga is similar to those of the Vaitāl and the Sisiresvara temples. The Parsvadevatā niches on the central projections interrupt pābhāga mouldings. The pilasters flanking these niches are relieved with scrolls and pūrṇghatas on the bases. The Parsvadevatās have been carved out of the stones that form the wall surface. This technique was followed in the Bhauma-kāra epoch. The niches on the subsidiary pagas contain various divinities. The rāhā pāca is designed as the usual rekha pattern. Similarly the subsidiary pagas have followed the khākhara-mundi designs. A new feature is noticed in this temple, i.e., the four corners of the bada are in the form of pillars decorated with scroll-work and pūrṇaghatas. Prof. Donaldson traces its origin to the Chālukyān tradition.

The front rāhā projects considerably. The vajramastaka on it has been plastered. Only the Natarāja of the upper medallion is visible. The kanika paga is divided into five bhūmi divisions. Four dwarfs are placed above the rāhā pagas and four lions above the corner pagas to support the āmalaka. The mastaka is crowned by ākāsa liṅga. The architrave above the door lintel contains the depiction of āstāgrahas.

7, T. Donaldson, op.cit., p.574.
The temple shares many features of the Parasurāmesvara temple and at the same time some of features of the Bhauma-kāra epoch are noticed on it. So the temple can be placed towards the close of the 8th century A.D. The temple is definitely earlier to the Simhanātha temple.

Svapnesvara Temple at Kualo

The Svapnesvara temple (Fig. 56) is situated at Kualo, a place near Talcher in Dhenkanal district. It is a panchāyatana temple, i.e., apart from the main shrine in the centre there are four subsidiary shrines, all rekhā deulas, in four corners of the compound. The main temple is in utterly ruined condition. A greater part of the Śikhara has been totally damaged. But the four subsidiary temples are comparatively in better state of preservation. The temple now stands without the mukhaśālā.  

At it appears, the vimāna was originally of considerable height. The bāda is of triratha plan and divided into three

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8 According to Dr. Dahejia the temple originally had a mukhaśālā (V. Dahejia, op.cit., p. 90). Even then it cannot be said whether it was a rectangular hall or a piḍhā deula.
divisions. It is separated from the gandi by a recessed kānthi relieved with elephant friezes. The pābhāga is of three divisions. The treatment of the pābhāga mouldings is similar to that of the Parasurāmesvara temple. The treatment of the Pārvavadevatā niches is also similar to that of the latter. But here we notice a row of elephant and lion figures below the niches. The pilasters flanking the niches are intricately carved with pūrnaghatas on the bases. The Pārvavadevatās, Gagesa, Kārttikeya and Mahismardini, have been carved out of the stones that form the wall surface. As it is said this technique was followed during the Bhauma-kāra epoch and in the temples of this period such as, the Mārkandeyesvara, the Vaitāl and the Sisiresvara we notice the application of this technique. The subsidiary niches house various divinities including Gaṅgā and Yamunā. The door lintel contains the figure of Gaṇalakṣmī and there are dvarapālas at the bottom of the jambs.

Since the Sīkhara has been damaged it is difficult to say anything about its decoration. The four corner temples,
all enshrining lingas, are identically treated. One of these temples contains astagraha panel above the door-lintel. It is interesting to note that the main temple does not possess graha panel. The Vaital and the Sisiresvara temples of Bhubaneswar also do not possess the same. In another temple the architrave above the door-lintel depicts the scene of linga worship. The sculptures of the temple belong to the Parasuramesvara category. The iconography of the cult images is also similar to that of the latter. The divine figures have haloes behind their heads. After considering all the features we would like to suggest that the temple belongs to the end of the 8th century A.D. and thus a contemporary of the Bhurigesvara.

Paschimesvara Temple at Khandarpur

This temple is situated in an island in the Mahanadi in Cuttack district. The temple is now bereft of its crowning members. It has a mukhasala whose roof is in a ruined condition. It is a pidha deula having a square ground plan. As it appears the roof of the mukhasala consisted of a series of receding pidhas topped by a kalasa like that of the Muktesvara. So it is not a full-fledged pidha deula. The joining of the mukhasala with the vimana has been most perfectly done. The mukhasala is built of plain
blocks of stone and its wall has been divided into two horizontal levels by a set of two plain mouldings.

The vimāna possesses a squattish heavy-set gandi like that of the Parasurāmesvara temple of Bhubaneswar. Though the gandi is pancharatha in plan the anuratha pāga is not fully projected. The pāgas of the gandi are not aligned with those of the bāda. The kanika pāga is divided into five bhūmis by bhūmi-amalās. But here each bhūmi consists of two barandis. The rāhā pāgas are relieved with vajramastakas. The treatment of the anuratha pāga is identical with the anuratha pāga of the Parasurāmesvara and its allied temples. A plain recessed kānṭhi separates the gandi from the bāda. The bāda is triratha in plan. The pābhaga consists of three mouldings. The Pārśvadevata niches do not interrupt pābhaga mouldings. The flanking pilasters of the niches are relieved with pūrnaghatas, lotus medallions and Kīrttimukhas. The eaves over the niches do not project prominently. The niches on the subsidiary pāgas are carved in the design of khākharāmundis.

The temple shares many features with the Parasurāmesvara and its allied temples in Bhubaneswar. These features are, squattish heavy-set gandi of the vimāna, pābhaga of three mouldings, a plain recessed kānṭhi dividing the bāda and the
gandi, the vajramastaka decorating the rāhā, no alignment between the pagas of the gandi and the bāda, and triratha bāda. But the temple also betrays certain advanced features such as, proper adjustment between the Pārvadevata niche and the pābhāga mouldings, and above all a mukhasālā of the pidhā deula type with a better type of its joining with the vimāna. It seems that the temple was built during the period when the pidhā deula had already come into existence. The craftsmen had a knowledge of such type of the mukhasālā. Therefore the temple should be assigned to the 9th century A.D. which is the time of the earliest pidhā deula in Bhubaneswar, i.e., the mukhasālā of the Muktesvara temple. Like the Muktesvara mukhasālā the mukhasālā of this temple is not a fully developed pidhā deula.

The temple has a short inscription consisting of two lines. The inscription is on a piece of stone placed high up on the gandi. This is an unusual placing of an inscription on a temple. Because of its placing at a great level it is not easy to decipher the inscription. With the help of a very few letters we cannot reach a definite conclusion about the palaeography of this inscription. 10

10. Dr. Dahejia places the inscription around A.D. 660-690 (V. Dahejia, op. cit., p. 172). But it is too risky to reach such a conclusion with the help of a few letters only.
Simhanātha Temple at Baramba

Simhanātha is situated in an islet on the Mahānadi near Baramba in Cuttack district (Fig. 57). It is approached from the village Gopinathpur. The temple faces east. The bada is of three divisions. It is separated from the gandi by recessed kānti which is carved with friezes. The pābhāga consists of four mouldings which partake of the paga divisions of the triratha bada. The subsidiary pagas are flanked by narrow engaged pilasters. The central pagas contain Pārśvadevatā niches which have their own base mouldings and thereby do not interrupt the pābhāga mouldings. On either side of these niches there are two pilasters of which the inner ones are plain and the outer ones are intricately carved with pūrnaghatas at the bases. Resting on the inner pilasters of each niche is a narrow architrave with carvings. Above it is a recess containing friezes depicting scenes from the epic. This is a new feature not noticed in other temples. Except this the treatment of the central projection is the same as that of the Parasurāmesvara. The subsidiary pagas are treated in the truncated rekha design. The images of the niches have been carved out of separate blocks of stone. On the southern wall in the Pārśvadevatā niche is placed a Visnu image. It seems that this image was inserted into the niche at a later period.\footnote{This image does not fit into the size of the niche.}
The gandi is triratha in design. The rāhā pagas are decorated with vajramastakas consisting of two superimposed chaitya-medallions. The vajramastaka on the front rāhā projects prominently and in this respect it resembles with the Mārkandeyesvara temple of Bhubaneswar. The upper circular niche of the vajramastaka on the front rāhā contains the image of dancing Siva and the seated images of Siva and Pārvatī occupy the lower one. The vajramastaka of the rāhā on the left side has the image of Siva killing Andhakāsura in the lower medallion and Yama riding on a buffalo in the upper. The vajramastaka on the right side contains Pārvatī. On the back the lower medallion is occupied by Lakulīṣa while the upper one by an image sitting in lalitāsana with female attendants on two sides. The rāhā above the vajramastaka is decorated with triple chaitya-motifs. The anuratha, which is not developed, consists of a succession of barandis relieved with chaitya-medallions. The space between the anuratha and the kanika is decorated with standing female figures.

12. Like the Parasurāmeśvara gandi the anuratha paga is not fully developed.

13. Since this portioned is covered by the mukhasālā roof the contents of the lower medallion are not easily detected. We are grateful to Dr. Dahejia for her identification.
figures placed in the niches. This is continued up to bisama. The kanika paga is divided into five bhūmis by bhūmi-amalās. Each bhūmi is divided into four barandis.

The paga divisions terminate below the bisama. The lower portion of the bisama is decorated with scroll work. The mastaka consists of the usual elements.

The mukhasāla is a rectangular hall with a three-tiered roof but no clerestory in between the sloping eaves. We have said earlier that this is in the process of raising the roof level which ultimately led to the emergence of ṁdha deula. Here the raising of the roof level has not been proportionately done because by this some portions of the vajramastaka on the front rāhā have been covered. The vertical portion of the lowest eave is relieved with scenes from the epics. The depiction of epic stories is a typical feature of the early group of temples. The joining of the mukhasāla with the vimāna belongs to the developed stage. The walls that join the two are carved with the figures of Gaṅgā and Yamunā. The mukhasāla had twelve internal pillars in two rows—six in each row and equal number of pilasters embedded into the side walls. But recently the pillars have been joined together in a very odd manner.

Unlike the Parasurāmesvāra mukhasāla the sculptures have been arranged in a systematic way. This is an improvement
upon the former. Each side wall is divided into several compartments by six ornamented pilasters which extend from the top to the bottom of the wall. In this respect the mukhaśālā is similar to the mukhaśālā of the Sisiresvara temple of Bhubaneswar. The central compartment on the side walls are occupied by perforated windows. Two horizontal bands divide the perforations of each window into three rows. The compartments flanking the window are treated in the similar manner but left plain. Each of the next compartments is divided into two levels by a horizontal bar and the lower level contains various divinities in the niches. The corner ones have a series of six mouldings topped by an āmalaka in the upper portion. The third, fourth and fifth mouldings from below are joined together by a chaitya-medallion. The pābhaga mouldings at the base and the mouldings with āmalaka in the upper portion make it resemble faintly with a rekha deula. This is an imperfect imitation of the miniature rekha deulas on the four corners of the Vaitāl mukhaśālā. The corner compartments also contain images of divinities. The Simhanātha mukhaśālā is remarkable for depicting a good number of Vaisnavite deities. The

14. The perforated window on the northern side has been closed, probably at the time of restoration.
The treatment of the doorway of the mukhamālā is unusual because the images of the Saptamātrkās along with Viśrabhadra have been carved on either side of the door-frame. On the left side the images are, Indrāni, Vaiśnavi, Maheśvari and Viśrabhadra and on the right they are Chāmundā, Vārāhī, Kaumārī and Brahmī. The depiction of Saptamātrkās on the mukhamālā is not unusual. On the Parasurāmesvara they are depicted continuously in a row. In the Simhanātha mukhamālā the Saptamātrkās could not be adjusted in the scheme of the decoration of the walls and hence they are placed in vertical rows on two sides of the doorway. This is a modification of the Parasurāmesvara feature. The absence of Ganeśa with the mātrkās is more due to lack of space than to any other reason. On the lintel of the doorway is depicted the image of Gajalaksmī above which is the scene of linga worship. The architrave above the door lintel of the vimāna depicts astagrahas.

The sculptures are more developed than those of the Parasurāmesvara temple. The sculptures belong to the second stage of the evolution of the temple sculptures as delineated in the Chapter III. They are marked by deep carving. The limbs of the figures are carved in a better way. The hands and legs do not appear separate entities. The figures are
not stocky. On the basis of the above discussions the chronological position of the temple can be fixed sometime between the Vaital-Sisireśvara temples and the Mukteśvara temple. Early 9th century will be the most appropriate date.

**Daksineśvara Temple at Badagaon**

The Daksineśvara Siva temple is located at Badagaon near Bhanjanagar in Ganjam district. It has a mukhasālā of the pīchā deula type. The mukhasālā is wholly undecorated. The bada is of three divisions and the plan is triratha. The pabhaga consists of four mouldings and these mouldings are similar to those of the Simhanātha. The central projections of the bada contain pārsvadevatā images and there is no proper adjustment between the niches and the pabhaga mouldings. The niches are flanked by pilasters decorated with scroll-work on the shafts and pūrṇaghatas on the bases. There are small projecting eaves over the niches. The subsidiary niches are designed as khākharā-mundis. The central pagas are flanked by thin pilasters which extend from the pabhaga to the barandi.¹⁵ The bada

¹⁵ In the Simhanātha these pilasters are in the corners. Such pilasters are not found on the temples of Bhubaneswar and hence these can be taken as local variations.
is separated from the gandi by a recessed kānṭhi relieved with animal friezes and lions are placed at the four corners.

The gandi is almost similar to that of the Simhanātha.
The rāhā paga does not project prominently. It is divided into five bhūmis by amalās on its two sides. The bhūmi divisions correspond to those of the kanikas. By this type of decoration the rekha design of the Pārśvadevata niche is continued up to the bisama. This rekha design on the rāhā is of triratha plan. The rāhā paga is decorated with the continuous succession of single chaitya-medallions.

The kanika paga is divided into five bhūmi divisions - each bhumi consisting of four barandis. The anuratha, not so pronounced, is decorated with triple chaitya-motifs. The recess between the kapika and anuratha is filled with female figures in continuous succession up to bisama. Lions are placed on the bisama above the corner pagas. The mastaka consists of the usual members. Because of its similarity with the Simhanātha the Daksinesvara temple should be placed in the early part of the 9th century A.D.

Siva Temple at Paikapada

There is a group of temples in a small village called Paikapada in Koraput district. Some of them betray early
features and hence should be taken as belonging to the earlier group. The most important of this group is a Siva temple. It is situated in the midst of other temples. The temple is very small in height and has a rectangular, flat-roofed and pillared mukhasālā. The mode of joining of the two is imperfect. Both the vimāna and the mukhasālā are completely devoid of carvings. The niches on the mukhasālā are without carvings. These niches house images of different forms of Siva, Sūrya and Visnu. Its two grill windows are designed as a full-blown flower enclosed within a circle. The square frame of the window is undecorated.

The plan of the vimāna is tri-rātha. Since the temple is not decorated it is difficult to know its chronological position. The Pārśvadevatas are carved out of separate blocks of stone. The Pārśvadevatas are Ganesa, Kārttikeya and Dūrgā. Here Ganesa is associated with his mount mouse and Kārttikeya with cock. These are late iconographical features. Except these images there is absolutely no sign of the later character of the temple. So the temple should be tentatively assigned to a period earlier than the Muktesvara. As it was said in the previous chapter the Muktesvara marks the beginning of a more developed phase in the evolution of

16. Dr. Dahejia believes that it was a panchāyatana temple (V. Dahejia, op.cit., p.101).
the Orissan temple-architecture. The possibility of the existing 
Pārśvadevatās as later insertions cannot be ruled out. Being made of separate stones these are liable to be removed easily. The earlier ones might have been removed and their places have been taken by the present ones which betray late iconographical features.

**Pātālesvara Temple at Paikapada**

The Pātālesvara temple is situated in the same place, i.e., Paikapada in Koraput district. This temple is later than the Siva temple referred to earlier. This is an astaparivara temple. Apart from the main temple in the centre there are four other temples at the four corners and two more facing the main temple. All these temples enshrine liṅgas. The temple to the north of the main temple enshrine seven mātrkās. There are enclosure walls on three sides and a small hill serves the purpose of the wall on the fourth side. There are two entrances into the compound — one in the east and the other on the north. The main entrance on the east is a barrel-vaulted structure.

The mukhasālā of the Pātālesvara temple is the most remarkable. It is a rectangular, pillared and flat-roofed mukhasālā. But the treatment of the roof is different. It clearly shows an attempt at covering the roof with the
succession of pīdhas. In this respect the mukhāsālā of the Pataleśvara temple represents the transition from the rectangular hall to the pīdha deula. We have marked the beginning of this process in the Simhanātha mukhāsālā. The roof of the Pataleśvara mukhāsālā consists of six tiers instead of two. These tiers are arranged in gradually receding manner like the pīdhas in a pīdha deula. On close examination it will be found that the arrangement of the tiers is not in the manner as followed in the rectangular halls, rather in the manner as the pīdhas are arranged in a pīdha deula. The only difference is that in the Pataleśvara mukhāsālā the receding tiers ultimately terminate in a flat roof. The projecting doors and window have separate tiers, three in each case, arranged in the similar manner and crowned by lions. The main doorway in the front has, in addition, an āmalaka. The mukhāsālā is crowned by a kalaśa.

The mukhāsālā has twelve undecorated internal pillars. Its two doors and one window have been placed in an irregular manner as is the case with the Parasurāmesvara mukhāsālā. Its only grill window is designed as intersecting circles. There are a number of plain niches on the walls of the mukhāsālā. These niches contain the images of various forms of Śiva. The pābhaga mouldings belong to the advanced category. The joining of the mukhāsālā with the vimāna is perfect.
The vimāna is not of the usual rekha deula type. It is analogous to the pidhā deula. Its gandi consists of a succession of three pidhās. The pidhās are crowned by an amalaka. Four lions are perched on the topmost pidhā at four corners. The vimāna rises in height little more than the mukhasālā. Dr. Dahejia explains this unusual type of the vimāna by saying that it is due to the nature of the deity Patalesvara, i.e., the lord of the underworld. But this is not a satisfactory explanation. It is the only example of a vimāna with a pidhā type roof in our period. The pabhaga mouldings are similar to those of the mukhasālā. Since the temple is heavily plastered and white-washed there is no scope to study its sculptural features.

The four corner shrines have triratha bāḍa and pancharatha Sikhara. The subsidiary niches are treated in the khākhara design. The bāḍa is separated from the gandi by a recessed kāñthi. The kapika paga is divided into five bhūmis, each bhūmi containing three barandis. The temple which enshrines the seven mātrkās are similar to the corner temples. The Saptamātrkās are flanked by Ganesa and Viṇabhadra. All these images are not carved on a single block. They are carved from the separate blocks of stone. The images are remarkable

17. Ibid., p.132.
for their fine workmanship. All the mātrkās except Chāmundā have babies on their laps. This feature places the images in a later date. The mātrkās are seated in lalitāsana with their respective vehicle depicted on the pedestals.

The main entrance is of khākhara design. The khākharaśis are built of plain blocks of stones in two levels. On the basis of its mukhasālā and the iconography of the Saptamātrkāśis the temple can be placed immediately before the Muktesvarā which possesses a piddha deula as its mukhasālā.

**Mallikesvara Temple at the Jogomunda Hill**

The Mallikesvara temple is situated on the eastern base of the Jogomunda hill in Koraput district (Fig. 58). The mukhasālā is in a badly ruined condition. As it appears, the mukhasālā was a rectangular hall. The flat roof is two-tiered with the eaves slopping down. Its pābhaga consists of three mouldings. The joining between the mukhasālā and the vimāna has been done perfectly. Because of its ruinous condition nothing more can be said about it.

The vimāna has a squattish heavy-set gandī. The bāda is of three divisions and its plan is triratha. The pābhaga

18. There is no indication that the roof was in three levels as assumed by Dr. Dahejia (V. Dahejia, op. cit., p. 135).
has three mouldings, but the treatment is different from those of the Paraśuramāśvara. The bada is separated from the gandi by a plain recessed kānṭhi. The central projection containing Pārvatadīvarā niche is more pronounced. It is treated in the truncated rekha design terminating below the recessed kānṭhi. The subsidiary pagas are also designed as miniature rekha deulas. These are flanked by undecorated tall pilasters extending from the pābhāga to the top of the wall like the Simhanātha temple and the Daksināsvara temple of Badagaon. The pābhāga shares the projections of the bada.

The decoration of the rāhā paga on the gandi has been damaged beyond recognition. The kanika paga is divided into seven bhūmis by bhūmi-amalās and each bhūmi into three barandis. The recess between anuratha and kanika has been eliminated. The anuratha is decorated with interlaced chaitya-medallions. The mastaka has the usual members.

Of the Pārvatadīvarās Ganesa is associated with mouse and Kārttikeya with cock. These are late iconographical features. All the above features suggest a date towards the close of the 9th century A.D. Though it shares some features with the Muktesvara, it is mostly archaic in nature with a rectangular mukhasāla.
Varahi Temple at Chaurāsī

The Varahi temple at Chaurāsī in Puri district (Fig. 59) is a fine example of khākharā temple. The temple consists of the vimāna of khākharā order and the mukhasālā, a rectangular flat-roofed hall. Both stand on a plinth of two levels. The plinth also shares the projections and recesses of the vimāna and the mukhasālā.

The presiding deity of the temple is Varahi, one of the mātrkās. The image is of fine workmanship. The goddess is seated in lalitāsana on a lotus seat. She is two-armed, pot-bellied with a face of boar. Her breasts are prominently carved. The hairs of her head have been arranged in tight curls. She holds fish in her right hand and a cup in the left. She wears large rings in her ears. Her mount buffalo has been shown on the pedestal.

The stones used in the temple are of very poor quality. Because of the quality of the stones the sculptures are devoid of grace and elegance though these belong to the developed stage in the evolution. This has also destroyed the soft outline of different elements on the surface of the temple.

The vimāna is similar to the Gaurī temple in many respects. The pābhāga

mouldings show advanced features as noticed in the Muktesvara and the Gaurī temples. The pāgas projects prominently on the bāda. The paga divisions are continued up to the mastaka. The pāgas are like many sided pilasters decorated with scroll-work. The recesses between the kanikas and anurathas are filled with nāga pillars. Here the nāga pillars are different from the nāga pillars of the Muktesvara and the Gaurī. Unlike the Muktesvara and the Gaurī the entwined nāgas are represented as ascending the pillars with their tails at the bottom. Like the other two here the base of each nāga pillar is carved with two lions crouching upon two elephants. The rāhā pāgas project considerably and house Pārvadevatā niches which do not interrupt pābhāga mouldings. The central niches are flanked by many-faceted pilasters carved with scroll-work. The niches have projecting eaves above them.

The Pārvadevatās are carved out of separate blocks of stone. Of the Pārvadevatās two have survived. These two are Ganesa and Sūrya. This is something unusual in a Devī temple. The Pārvadevatā niches of a Devī temple generally contain the images of the different forms of the Devī. Dr. Dahejia tries to explain the presence of Sūrya (sun) by saying, "Sūrya, as typifying the life-giving principle, may have
been associated with kaula-cult temple.\textsuperscript{20} In this context she also refers to the Vaitāl temple where a similar image occurs prominently on the front rāhā of the vimāna.\textsuperscript{21} There is no reference to Sūrya in tantric texts in general or kaula texts\textsuperscript{22} in particular. Sūrya is not alluded to in the kaula rituals. The Somavari rulers who followed this cult have not glorified this god in their records nor erected a single shrine for him. So Sūrya has nothing to do with the kaula cult. Moreover his taking the position of a Pārvādevatā has not been explained. The Pārvādevatās have a vital relation to the presiding deity. In the present state of our knowledge no satisfactory explanation can be offered for this deviation. As it appears, the placing of Sūrya image on the temple was more due to imitation than to anything else. The Vaitāl Sūrya has been followed on the Vārāhi temple. The Sūrya image of the Vārāhi temple is almost a replica of the same image of the Vaitāl temple. It was not unlikely that one of the empty niches of the Gaurī temple contained such an image.

\textsuperscript{20} V. Dahejia, op.cit., p.127.
\textsuperscript{21} Ibid.
\textsuperscript{22} In this connection she refers to Kaula Chudāmani (V. Dahejia, op.cit., p.127).
The Sūrya is seated on a lotus seat holding lotus flowers in his two hands. His charioteer Aruna sits on the front and holds the reins of the seven horses of Sūrya’s chariot. Uṣā and Pratyuṣā stand on the two sides of the god. Here they are not shown in the position of shooting arrows. The other Pārsvadevā, Ganesa is equally remarkable for fine workmanship. Both Sūrya and Ganesa have large round haloes behind their heads.

The bāda is separated from the gandi by a set of mouldings. The kanika and anuratha pagas extend to the gandi and are topped by kalasa like the Gaurī temple. In the latter case the kanika and anuratha pagas on the gandi are carved in the manner of two superimposed khākharā-mundis. The gandi is divided into two levels by a recessed kāntha decorated with mithuna and other sex-inspiring sculptures. The decoration of the lower portion is repeated in the upper one. The rāhā pagas, are decorated with two superimposed vajramastakas, the upper one extending to the mastaka. In the Gaurī temple two bho motifs take the place of vajramastakas and these do not extend to mastaka.

23. According to J. N. Banerjea these sculptures represent eight stages of ritual love-making as described in the Kaula Chudāmani. (J. N. Banerjea, "The Varahi Temple at Chaurasi", Felicitation Volume presented to Mahamahopadhyaya Dr. V. V. Mirashi, pp.348-354.)
The mastaka is demarcated from the gandi by a moulding. It consists of one khākharā only. The treatment of the roof is slightly different from the Gaurī. Unlike that of the Gaurī it is carved. The mastaka is crowned by a kalasa and ūdyata simhas are placed above the rāhā pagas. The lower edge of the khākharā is relieved with friezes.

The mukhasālā is a rectangular hall with flat roof in two tiers. There are no internal pillars. The joining of the vimāna and mukhasālā has been perfectly done. Here we notice identity in the treatment of the walls of both the mukhasālā and the vimāna. Blocks containing mithuna and kalasa are alternately placed in the clerestory. The vertical edges of the slopping eaves are carved with scenes of military procession. A kalasa crowns the mukhasālā.

On the central projections of the two sides there are latticed windows. The treatment of the windows is similar to that of the Muktesvara. The window is surrounded by three bands of floral and scroll designs. In the centres of the bands on each side there are blocks which contain figures. The upper one has Gajalakṣmī and a male figure on the lower one, while the two side ones contain Vidyādharas. There are three anuratha pagas on either side of the window. The kanika is treated in the manner similar to the kanika of the vimāna. The pābhāga mouldings are similar to those
of the vimāna. Two massive nāga pillars flank each window and the door.

The sculptures betray the developed character. These belong to the category to which the sculptures of the Muktesvara have been included. In the Vārāhī temple we do not find the profusion of nāyikās as noticed in the Muktesvara. There is a good number of yakṣa figures with uplifted hands as if raising a structure.

In many respects the Vārāhī temple is akin to the Muktesvara and the Gaurī temples. The vimāna is a khākhara deula which is similar to that of the Gaurī except a few variations. The pābbhāga mouldings, nāga pillars and the identity in the treatment of the walls of the vimāna and the mukhasāla, include this temple in the Muktesvara-Gaurī group. Kalāsa's crowning the kanika and anuratha pagas, division of the gadā into two levels and yakṣas with uplifted hands are found in both the Gaurī and the Vārāhī. The mukhasāla windows of the Muktesvara and the Vārāhī are exactly similar. Therefore the above considerations lead to the conclusion that the Vārāhī temple belong to the period when the other two Bhubaneswar temples were built. Since the Chaurāsī is not at a great distance from Bhubaneswar the possibility of Vārāhī's contemporaneity with the Muktesvara and the Gaurī cannot be ruled out.
The only early feature with the Vṛṣṇi is the rectangular flat-roofed, unplilled mukhasāla. The motive behind attaching an early-type mukhasāla with a much advanced temple is not known. The temple can thus be placed in the later part of the 9th century A.D.

Pancha-Pāṇḍava Temple at Ganeswarpur

A Visnu temple is situated on the foot of the Jalauka hill near the village Ganeswarpur, about five miles to the east of Chhatia in Cuttack district (Fig. 60). This is one of the two Visnu temples belonging to our period. Vaisnavism was not popular in our period and that'swhy there was no initiative for building shrines for Visnu. The temple at Ganeswarpur is a panchāyatana one and this accounts for the name Pancha-Pāṇḍava (five Pāṇḍava brother) which sounds quite unusual. The temple is in utterly ruined condition. The main temple exists up to the base level. Thē mukhasāla is almost extinct. Of the four corner temples one to the right of the entrance to the courtyard has been destroyed completely. The other three are in a tolerably good state.

of preservation. These temples must have been the replicas of the main temple. The three corner shrines are without the presiding deities. Large number of architectural and sculptural fragments are laying scattered all around the temple. Among these are two massive nāga pillars. Perhaps these two were originally placed at the entrance to the mukhasāla.

The presiding deity of the temple is a four-armed Viṣṇu. His right upper arm, which is intact, is in the varada pose. Only the chakra of the other right hand has survived. There are two female figures on either side of the deity. The image is made of the chlorite. The image is still worshipped eventhough the Śikhara has collapsed.

The remains of the main temple suggest a pābhāga similar to that of the more advanced temples of Bhubaneswar. A large size chakra, which was discovered from the debris, most probably crowned the vimāna. From the plinth it appears that the mukhasāla was a unpillared pīṭhā deula. The ground plan was square. It had only one doorway on the front. The

25. Dr. Dahejia thinks that these temples enshrined Viṣṇu images. (V. Dahejia, op.cit., p.35).

26. Now these are placed on the either side of the entrance to the courtyard.
joining between the mukhaśālā and the vimāna was perfect.
The traces of the connecting antaraḷa still exist.

The corner temples are rekha deulas, complete in all respects. These are not fronted by mukhaśālās. The one to the left of the entrance (Fig. 61) has a bada of three divisions. The pancharatha plan of the bada is carried to the gandi. A recessed kāṇthi separates the bada from the gandi. It is relieved with scenes like sword-duel, elephant procession, boar hunt, dancing performance, horse-rider, nāyikās, mithunas, etc. It also contains the image of the Buddha in the bhūmisparśa mudrā on the rāhā portion of the western side. The pabhaga mouldings are similar to those of the main temple. The mouldings share the bhūmi divisions.

The kanika paga is designed as pilasters carved with scroll-work. The anurathas, designed as khākharā-mundis, contain niches which house dikpālas. The rāhā is designed as truncated rekha deula. It is triratha in plan. The Pārvadevata niches are flanked by pilasters which are similar to the kanika pilasters. The recessed kāṇthi on the rāhā is designed as upper niche, the lower being that of the Pārvadevatas.

The gandi gradually curves inward from the baranda. The kanika is divided into five bhūmis by bhūmi-amalās,
and each bhumi into four barandis. The upper two barandis
are joined by a chaitya-arch. The rāhā is relieved with
the vajramastaka motif with a single medallion. The motif
is surmounted by a Kirttimukha. On the front rāhā a seated
figure is placed above the Kirttimukha. The portion of the
rāhā above the Kirttimukha and the barandis of the anuratha
are decorated with interlaced chaitya-arches like that of the
Mukt esvara.

The bisama is sculptured. The lower portion of it is
relieved with the scroll-work and the upper portion with
chaitya-motifs. Squatting dwarfs are placed above the rāhā
pagas. Thus the temple exhibits many advanced features.
It shares many features with the Muktesvara temple of
Bhubaneshwar. The pābhāgā mouldings, mukhaśālā of pīḍhā
deula type, inter-laced chaitya-arches decorating the
rāhā and anuratha pagas, treatment of the kanikas on the
pāda in the manner of pilasters, nāga pillars, the pancharatha
plan of the pāda place this temple in the Muktesvara group.
Therefore this temple should be assigned to the early parts
of the tenth century A.D. This temple followed some of the
features introduced into the Muktesvara.

Temple of Khiching

Khiching is situated in the Panchpídh subdivision of
Mayurbhanj district. This place has been identified with
ancient Khijjingakota, the seat of power of a branch of the Bhanjas who ruled in the tenth and eleventh centuries A.D. From the extensive ruins of this place it appears that there once stood several temples belonging to the later part of our period. None of those temples could escape the forces of destruction. Several architectural and sculptural fragments were laying scattered. The site museum has a good collection of these fragments. In the museum there are many images of superb workmanship. They are remarkable for their grace and elegance. These sculptures belong to the last phase of the evolution of the Orissan temple sculptures as outlined earlier. It is no doubt that these sculptures belonged to the temples that stood in this place. On this basis the temples should be assigned to the tenth-eleventh cen. A.D.

The late Maharaja of Mayurbhanj restored some of the ruined temples, the most important of which the present Kichakesvari temple (Fig.62). The restoration does not appear to be accurate. The restoration of the various parts of the temple has been done in a disproportionate manner. The gandi is unusually tall with ten bhumi divisions.

The height of the gandi is disproportionate to the height of the bada. The rāhā pagas do not bear the decorations of either vajramastaka or bho.

The presiding deity of the temple is Chāmundā. The image is ten-armed and has a skeletal body with veins and ribs shown prominently. She wears a garland of heads and sits on a corpse. But it is surprising that the Pārśvadevatās, placed in their respective niches, are Ganesa, Kārṇīkeya and Mahisamardini. In a Devī temple the images of different forms of the Devī are placed in the central niches. Probably the present Pārśvadevatās were wrongly placed in the niches at the time of the restoration. 28

The temple is pancharatha in plan. The kanika paga of the bada is treated as a pilaster. It contains a small niche above which is carved scroll-work, Kirttimukha and yaksas in vertical succession. The niches on the subsidiary pagas are designed as khākhara-mundis. The rāhā on the baranda level has another niche apart from the usual

28 Dr. Dahejia's contention that the Devī shrine should be rectangular (V. Dahejia, op. cit., p.153) does not seem to be correct. The Mohini temple of Bhubaneswar which enshrines Chāmundā is a rekha deula.
Pārvādevatā niche. The recesses between kanika and anuratha are filled up with the nāga and nāgini pilasters of the Muktesvara type. The pābhāga mouldings belong to the advanced stage. The lowest moulding contain small panels and these niches are carved with sex-inspiring sculptures, nāyikās and divine figures. The anuratha and the rāhā pagas of the gandi are decorated with inter-laced chaitya-arches like that of the Mukteśvara.

The Pārvādevatās are the fine examples of plastic art. The dancing Ganesa is full of vigour and dynamism. Equally remarkable is the image of Mahisa-mardini. Here the demon comes out of the decapitated buffalo. The goddess bears a graceful appearance.

The second one is the Nīlakanthesvara (locally called Kuteitundi) Siva temple. The restoration is also defective like that of the Kichakesvārī. The temple rests on a low platform. The bāda is triratha in plan. The pābhāga is of four mouldings. The niches on the anuratha paga are designed as khākharā-mundis. The central niche on the rāhā paga is flanked by narrow pilasters. The rekha design of the rāhā extends to the gandi. The gandi is pancharatha in plan. A recessed kān̄thi separates the gandi from the bāda. The recess is carved with sculptures mostly erotic. The kanika paga is
divided into five bhūmis and each bhūmi into three barandis. The gandi is absolutely devoid of carvings. It is definite that the original temple had either vajramastaka or bho motifs on the rāhā. The mastaka has usual elements.

These two temples are to be placed in the 10th-11th cen. A.D.

Khillesvar Temple at Khilore

The Khillesvar temple (Fig.63) is situated in the village Khilore on the way to Delanga from Pipili in Puri district. The temple is now without its mukhaśalā. There are several sculptural fragments laying scattered around the temple. A few of them are dumped in the temple itself one of which is a beautiful image of Hara-Pārvatī. It is kept near the doorway.

There is an inscription engraved on the right wall of the doorway. The inscription is dated in the Saka year 1035 (circa A.D. 1113) and it belongs to the reign of

29. The village is named after the presiding deity of the temple.

Anantavarman Chodagaṅgadeva. This proves that the temple was in existence before the conquest of Utkala by Anantavarman Chodagaṅgadeva. Therefore it is definitely a monument of Somavārī period.

The temple stands on a low pista and faces east. The bāḍa has five divisions and is pancharatha in plan. The pabhāga consists of five mouldings. The bāḍa is divided into upper and lower jāṅghas by a set of three mouldings. The intermediary niches in the lower jāṅgha contain dikpālas. In the recesses between the projections in the lower jāṅgha are placed Gaja-vyālas. Nāyikās, mithunas, couples engaged in sexual acts are placed in the recesses in the upper jāṅgha.

The treatment of the Pārvavadevata niche is similar to that of the Rājarāni temple of Bhubaneswar. The upper niche on the rāhā contain miniature Pārvavadevatas corresponding to the ones in the major niche below. All the Pārvavadevatas are missing except Ganesa. It is a standing figure of four-armed Ganesa. He is associated with his mount mouse. The miniature Kārttikeya in the upper niche on the west is also a standing figure with four arms. He is shown with his mount peacock and holds a cock. Pārvatī is placed in the next upper niche. The baranda, which separates the bāḍa from the gandi consists of nine mouldings.
The gandi is Saptaratha in plan. The kanika paga is divided into five bhūmi divisions and each bhūmi consists of three barandis, the lower two are joined by a chaitya-medallion. Anagā-Sikharas decorate the lower portion of the gandi. The rāha paga is decorated with bho motif. Above the motif is placed the udyata simhas.

The mastaka consists of usual elements. Above the rāha pagas are placed male figures and the beki-bhairavas on the kanika pagas to support the āmālaka.

The doorway is flanked by nāga pillars, two on each side. The lower portion of the wall between two nāga pillars on each side is carved in the rekha design. The door-jambs are mutilated. On the lintel is placed Gajalakṣmī. The architrave above the door lintel contains the navagraha panel.

The sculptures are more refined and elegant. The nāyikās are similar to their counterparts found on the walls of the Rājarāṇī and the Brahmeśvara. On the western side of bāda there is a beautiful figure of the mother feeding her child. On the basis of the inscription and its affinities with the Rāmeśvara group of temples of Bhubaneswar the temple can be assigned to the eleventh century A.D.
Somanātha Temple at Ghoradia

This is a small temple situated in the village Ghoradia near Delanga in Puri district. The temple belongs to the panchāyatana type. Architecturally the four corner shrines are similar to that of the main temple, but these are devoid of sculptural decoration. They are half the height of the main temple. Apart from the mukhasāla the temple has a nātamandapa. Both the mukhasāla and the nātamandapa appear to be later additions. That the mukhasāla is the later addition is evident from its joining with the vimāna. There is nothing spectacular about these two structures.

The bada of the vimāna consists of three divisions. It is pancharatha in design. The pābhāga consists of five undecorated mouldings. The kanika and anuratha pagas are designed as vajra-mundis. The portion below the Parsvadevatā niche on the pagas are flanked by flat bands of scroll-work. Each niche is crowned by a projecting eave. The niches on the anuratha pagas contain various images including Brahmā and Sarasvatī. The baranda consists of three mouldings.

31. The only difference is the pābhāga. The pābhāga of the corner temples consist of four mouldings, not five like that of vimāna.
The decorations of the gandi have been covered up by the heavy application of plaster. Its lower portion is decorated with anga-Sikharas. The anga-Sikhara on the rahā is larger and more flattened. It starts from above the projecting eave of the Pārsvadevata niche. On the front rahā there is an extra anga-Sikhara flanked by pihā-mundis on either side just above the antarāla. The anga-Sikharas on the rahas surmount projecting lions. The vajramastaka motifs on the rāhā pagaśas have been obliterated by the application of plaster.

The mastaka has the usual members. The huge āmalaka is supported by figures of lions and beki-bhairavas. The door-frame consists of three bands decorated with scroll-work. The centre of the door-lintel is occupied by Gajalakṣmi. Above the door-lintel is the navagraha slab. The Pārsvadevatās are intact in their niches, but badly mutilated. The dīkpalas are also in the same condition. On the basis of its similarity with the Siddhesvara, the Kedāresvara and the Rāmesvara temples of Bhubaneswar the Somanātha temple should be placed just before the Brahmesvara temple of the same place.

Gortesvara Temple at Alagum

This temple is situated near Sakhigopal in Puri district. The temple contains an inscription which records the donations
to the deity by a Brahmin named Kamandi. The inscription is dated in the year A.D. 1136. This shows that the temple was in existence by this date. So it is certain that the temple was erected during the rule of the Somavamśis. The placing of the presiding lingam below the ground level or in the garta has probably given rise to the name 'Gortesvara'.

The temple consists of the vimāna, the mukhasālā and the nātmandapa. Of these the last two are later additions. It is evident from the imperfect joining between the vimāna and the mukhasālā. The other shrines near the temple are modern constructions.

The bāda of the vimāna is of three divisions and the plan is pancharatha. The pābhāga consists of five undecorated mouldings. The mouldings partake of the projections of the bāda. The subsidiary pagas are designed as vajra-mundis with bho motifs at the top. The portion below the Parsvadevata niche on the rāhā is in the design of khākharā-mundis. The Parsvadevata niche is flanked by flat pilasters and crowned by a projecting eave. Traces of subsidiary shrines are visible in front of the Parsvadevata niches. These are not original structures and were probably built during the Ganga period. The barandā consists of only two mouldings.

32. HI, XXIX, pp.44-48,
The decorations of the gandi have been covered by the applications of plasters and several layers of white-wash. The anna-Sikharas do not decorate the lower portion of the gandi, but in their place we find small chaitya-medallions on the bases of the pagaś. The rāhā pagaś are relieved with the bho motifs. Figures of squatting dwarfs have been placed above the rāhā pagaś. The mastaka has the usual members.

The door-frame consists of three bands of scroll-work. The dvārapālas and the river goddesses are placed inside the niches of the miniature pīḍha deulas at the bottom. The image of Gajalakṣmi occupies the centre of the lintel and above the lintel is placed the navagraha slab. It is interesting to note that the navagraha slab is flanked on either side by dwarfs.

The temple is remarkable for its well-preserved Pārsvadevatās. They are made of the chlorite and delicately carved. They are, as Prof. Donaldson remarks, "most beautiful cult images appearing anywhere in Orissa". Six-armed Kārttikeya has three heads. This is the only example of its type in Orissa. Eight-armed dancing Ganesa, holding a snake over his head, is vibrant with energy and movement. The

dikpālas are badly damaged. Loose images of Varāha and Narasiṁha are found placed inside the mukhasāla. Prof. Donaldson thinks that these belonged to a nearby Viṣṇu temple. Occurrence of Vaisnavite images on a Saiva temple is not uncommon in Orissa, the notable example being the Simhanatha temple. Considering all its features and the inscription on it we would like to place this temple towards the end of the eleventh century A.D.

**Pūrṇesvara Temple at Bhilideuli**

This temple is situated a few miles east of Nimapara in Puri district. The temple consists of the vimāna and the mukhasāla. The rectangular structure that stands before the mukhasāla appears to be a later addition. Besides, a large number of sculptural fragments are laying scattered all around the temple. Repeated plastering and white-washing have spoiled most of the sculptures on the temple. The temple stands on a low platform. The bada of the vimāna has three divisions. It is of pancharatha plan. The pābhaga consists of five decorated mouldings. The corner pagas are in the design of multi-faceted pilasters decorated with scroll-work. At the base of the pilasters are carved erotic

34. Ibid., p.371.
sculptures while the top is occupied by Kirttimukha motifs. The anuratha pagas are designed as elongated khākhara-mundis above which are projecting block relieved with figures of dwarfs.

The treatment of the rāhā paga is a deviation from the hither to followed pattern. The lower portion is as usually designed as elongated khākhara-mundi, but it is flanked by nāga and nāgini pillars on either side. The niche of the mundi is filled with sex-inspiring sculptures. The Pārvadevatā niche is flanked by pilasters of the kanika design. The lintel above the niche is relieved with the frieze of elephant procession. The projecting eave above it is decorated with a frieze of swans. The rāhā above the Pārvadevatā niche has a set of ten horizontal mouldings crowned by āmalaka. This is an archaic feature found in an advanced temple.

Another niche has been formed in this portion of rāhā which contains a Saivite image. This is the reminiscent of the double niche formed on the rāhā in the Rājarānī temple of Bhubaneswar.

The recesses between kanika and anuratha are filled with the nāga and nāgini pillars. The treatment of these pillars is different from the similar pillars of the Mukteśvara and the Vārahī temples. Instead of one serpent encircling the pillar either in ascending or descending
order, here two serpents — a nāga and a nāginī — decorate the pillar. The nāga is depicted on the upper part while the nāginī on the lower. This is a combination of the Muktesvara and Vārāhī types. The pillar rests on a lion rampant on a crouching elephant. The capital consists of a seated figure. The baranda consists of two decorated mouldings separated by a recess. The recess is also decorated with relief sculptures.

The gāndī is pancharatha in plan and the pagas are perfectly aligned with those of the bāda. The kanika is divided into six bhūmis. The recess between the kanika and the anuratha is filled with miniature vajramastakas arranged in a vertical succession. The rāhā is relieved with a bho motif and above this motif is projected lion rampant on a crouching elephant. Dūpichha lions are placed in the bisama above the kanika while a seated figure above the rāhā. The mastaka has the usual elements. The subsidiary shrines in front of the Pārvatī niches on the northern side appears to be a later addition.

The treatment of the mukhasāla wall is similar to that of the vimāna. But on the rāhā there is only one niche instead of two as on the vimāna. The balustraded windows on the northern and southern walls are framed by bands of scroll-work. The eaves above the windows are also decorated.
Each window consists of five balusters carved with animated figures of dancers and musicians. The pithās of the roof have been arranged in two potalas—five pithās in the lower potalas and four in the upper. The huge ghanta is supported by seated figures.

The door-frame of the vimāna consists of three bands of scroll-work. Nandi and Mahākāla are placed as dvārapālas. Gajalakṣmi image occupies the centre of the door-lintel and above it is the navagraha slab. The Pārvatās and the dikpālas are badly mutilated. The scattered loose sculptures include one seated image of the Buddha. The Nāga pillars, double niche on the rāhā paga of the bāda, many faceted pilaster-like corner paga of the bāda, similar pilasters flanking the Pārvatā niche, and a recessed kānṭha flanked by mouldings on either side that separate the bāda from the gandī are some of the features belonging to the earlier part of the Somavāṃśi period. On the basis of these features the temple can be assigned to the eleventh century A.D.