CHAPTER VI

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The districts of Sambalpur, Bolangir, Phulbani, Kalahandi, and Sundergarh are situated in the western part of Orissa. Majority of the temples built in this part of Orissa betray certain features which are not found in the temples discussed in the previous two chapters. But the overall design of these temples remains the same as noticed in the temples of Bhubaneswar and other places. It is because of the new features these temples constitute a separate group. Therefore it is appropriate to discuss their features in a separate chapter.

The peculiarities of this group of temples are mainly due to the influences from the neighbouring areas of Central India. The Somavāṃsiśīs were mainly responsible for the transportation of the Central Indian features into the western districts of Orissa. As it was said earlier, the Somavāṃsiśīs originally ruled in a part of Central India, called Daksīna (southern) Kosala with the capital at Śripura or modern Sirpur in Raipur district of neighbouring Madhya Pradesh. A ruler of this family, named Tivara, is mentioned in the Sailodbhava records as being defeated by Dharmarāja.

The last great ruler of the Somavamsis of Daksina Kosala was Balarjuna Sivagupta. Being ousted from their kingdom by the Kalachuris, the Somavamsis migrated towards the east along the course of the Mahanadi river. One Janmejaya Svabhavatunga of this family (A.D. 882-922) established a new kingdom in the Sambalpur-Bolangir tract of western Orissa with its capital at Vinitapura, i.e., Binka on the Mahanadi.\(^2\) They established matrimonial relation with the Bhauma-karas of Utkala. Prthivi Mahadevi alias Tribhuvana Mahadevi II, the daughter of Janmejaya, was the queen of Subhakaradeva IV of the Bhauma-kara dynasty and ruled for sometime after Sivakara III, the younger brother of her husband.\(^3\) Yayati I, the son and successor of Janmejaya utilised this relation to his advantage and conquered Utkala in the year A.D. 931.\(^4\) Yayati is credited with the establishment of two capitals - one Yayatinagara, modern Binka about 20 miles from Sonepur in Bolangir district and the other Abhinava Yayatinagara, i.e., modern Jajpur on the Vaitaram.\(^5\)

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2. Ibid., pp.96-97.
3. Ibid., pp.82-83.
4. Ibid., p.105.
The hilly areas of western Orissa were dominated by the tribal people. The Somavamsis were responsible for the spread of Aryan culture in this part of Orissa. Yayati I after conquering Utkal united the two parts of Orissa—western and coastal—both politically and culturally. The Mahanadi became the main line of communication between the coastal and interior parts of Orissa. It was after the arrival of the Somavamsis that the temple-building activity in western Orissa received impetus. The Somavamsis brought with them the Central Indian features which in the course of time integrated into the Orissan temple-style. The external influence is more manifested on the temples of the western districts than on the temples built during the Somavamsi period in other districts.

Prof. Donaldson has pointed out a number of Central Indian features that influenced the Orissan temple-architecture. These are, the development of full-fledged pancharatha plan, the perfect alignment of the projections of the gandi with those of the bada, the division of the jagha into two levels, the erection of pista, the addition of a small antarala or portico on the temples lacking in mukhasala, the change in the design and number of mouldings in the baranda, the change in the silhouette of the gandi, the introduction of a new scroll
motif, etc. Prof. Donaldson while outlining the above features as penetrating into Orissa with the Somavâsî migration seems to have overlooked the process of evolution of Orissan temple-architecture which has its beginning at an early date. Most of the features as stated by him were the logical outcomes of the evolutionary process.

The pancharâtha plan of the temple was inherent as early as the Parasurâmesvara temple. The manner of treatment of the interspace between the kanika and râhâ pagas of the Parasurâmesvara and the allied temples presaged the anurâtha paga of the pancharâtha temple. The alignment of the projections of the gandi and the bâda was effected only to secure their vertical thrust. This was required to emphasise the height of the temple. Thus this was in the natural process of development. We have already said that the division of the bâda into two levels by a set of mouldings was necessitated by the increase in the height of the bâda. Even many important temples built during the Somavâsî period like the Brahmesvara and the Lîngarâja are without pistas. So we cannot say that

pista was a peculiarity of the Somavamsi temples. We have also said that the repetition of the decorative motifs like inter-laced chaitya-medallions developed out of the decoration of the anuratha by simple chaitya-medallions.

But it is definite that certain features were introduced into Orissa in the wake of the Somavamsi migration and the temples built in the western districts of Orissa after their arrival were first to exhibit them. From that part of Orissa these features began to spread into other areas in a fully integrated form. These include the change in the silhouette of the gandi by adjusting properly the ground plan and the curvature of the tower. This was to impart slenderness and elegance to the gandi. The star-shaped ground plan of the Baud temples and indentations of the inner walls as noticed in the temples at Charda and Banipur-Jharial, balconied window of the mukhasalas at Baidyanath and Charda, raised platform and decorated internal pillars of the mukhasalas of the above temples were introduced by the Somavamsis. But these new elements did not fit into the Orissan scheme of temple-architecture and hence were not followed in other temples. Haloes with beaded outline was another such feature and so also demi-medallion like canopies over the heads of the images. By the time the Somavamsis established their rule in Orissa the indigenous temple-style had travelled a long way and become deep-rooted
and hence they could not succeeded in imposing their own, i.e., the Central Indian style in the new land. As stated, many of the features introduced into the temples of Bolangir district and Baud could not survive long. Ultimately they had to patronise the indigenous style which of course enriched itself by absorbing some of the Central Indian features.

In the following discussions the new features introduced by the Somavamsis have been properly emphasised.

**Siva Temple at Mohanagiri**

The Siva temple at Mohanagiri in Kalahandi district was in ruins and recently it has been renovated. A small modern temple now takes the place of the original one. Hence we have absolutely no idea as to the architectural features of the original temple. That it had a rectangular, flat-roofed and pillared mukhasāla is evident from the pillars now preserved inside the hall built infront of the temple. There are remains of eight pillars and four pilasters. These pillars are decorated with sculptures. The lower part of each pillar is square and the upper portion is designed as pūrṇaghata. Below this there are several decorative mouldings. Many sculptural fragments are laying scattered all around the temple. The temple does not exhibit any alien feature. The present condition of the temple help
us in ascertaining the date of the temple. However considering the type of the mukhasāla we can at best suggest that the original temple belongs to the early part of our period.\textsuperscript{7}

\textbf{Nilamādhava and Siddhesvara Temples at Gandharādi}\textsuperscript{8}

Gandharādi is situated on the right bank of Mahānadi about 14 kms from the town of Baud in Phulbani district. This place is identified with Gandhatapati or Gandharavādi mentioned in the records of the Bhānja kings of Khinjalimandala who ruled in the 9th-10th cen. A.D.\textsuperscript{9} In this place stand two temples - the Nilamādhava Viṣṇu (Fig.64) and the Siddhesvara Siva (Fig.65) temples. These two temples stand close to each other on a common platform. This is a fine example of peaceful coexistence of two religious creeds in Orissa in the past.

Both the temples are treated in identical manner and thus look alike. The only element that differs in the two

\textsuperscript{7} Vidya Dahejia assigns the temple to the 8th century A.D. (V. Dahejia, op.cit., p.185).

\textsuperscript{8} R. D. Banerji, "Antiquities of Baudha State", JBORS, XV (1929), pp.64-86.

is the āyudha crowning their mastaṇkas. The Nilamādhava is
crowned by a chakra or wheel while a liṅga crowns the
Siddhesvara. Incidentally these two reveal the cult affinities
of the temples which are otherwise suppressed by the identical
treatment of their exteriors. Both the temples stand on a
raised plinth and are fronted by rectangular flat-roofed
mukhasālas. The decoration of the plinth is similar to that
of the temple walls.

The mukhasāla does not stand directly against the front
wall. A separate wall joins the mukhasāla with the vimāna.
The mukhasāla, as stated earlier, is a rectangular hall with
a two-tiered flat roof. The roof has two slanting eaves.
There is no clerestory between the two eaves. At present
there is no pillar inside the mukhasāla, but there are
still evidences of the existence of pillars in the past.10
In fact, late R. D. Banerji saw in the year 1929 as many
as four such pillars inside the hall.11 The treatment of
the mukhasāla wall is identical with that of the vimāna.
This is a feature noticed in the later temples of our period.

In the centres of the side walls are placed two latticed

10. V. Dahejia, op.cit., p.129.
11. R. D. Banerji, op.cit., pp.64-86.
windows. The design of the windows is similar to those of the Vārāhī temple at Chaurāsī and the Muktesvara temple at Bhubaneswar. But unlike the latter two the windows of Gandharādi are not surrounded by the decorative bands. The windows as well as the doorway are flanked by massive nāga pillars. Here the nāgas are depicted as ascending the pillars with their tails at the bottom. On the either side of the window there is a set of three anurathas. The corners are designed as the pilasters decorated with the scroll-work. Thus the decoration of the mukhasaḷā is exactly similar to the decoration of the mukhasaḷā of the Vārāhī temple.

The bāda of the vimāna is of three divisions. The plan is pancharatha and the pāga divisions are carried up to the gandi. The pābhāga has four mouldings with a leaf-like strip running all through them. The kanikas are designed as pilasters. The anurathas are treated as miniature shrines with horizontal mouldings. The rāhā pāgas are flanked by narrow pilasters which extend from the base to the barandi. The pilasters also share the pābhāga mouldings. Kalasa at the barandi level crown these pilasters. The Pārśvadevatā niches have projecting eaves above them. The portion above the Pārśvadevatā niche is relieved with vajramastaka motif. There are no nāga and nāgini pillars in the recesses of the pāgas. The bāda is separated from the gandi by a recessed
kāṇṭhi. All the niches on the bōda are now empty. The detached images of Vāmana, Kūrma and Varāha, once seen by R. D. Banerji and now missing, most probably filled up the niches of the Nilamādhava temple.

The curvature of the gandī is more pronounced near the bīṣama. The kanika paga is now divided into seven bhūnis by bhūmi-amalās. Each bhūmi consists of four barandis; the upper two being joined by a chaitya-motif. The rāhā paga contains the major vajramastaka. The recess between the kanika and anuratha is eliminated. The anuratha and rāhā above the vajramastaka are decorated with series of chaitya-motifs — three on each anuratha moulding and five on each rāhā moulding. The chaitya-motifs are joined together vertically by bars. This type of decoration becomes more ornate and delicate in the Muktesvara temple of Bhubaneswar. The mastaka consists of usual elements.

Since the temples are made from the poor type of sandstones the carvings on them lack in refinement and elegance. The presiding deity of the Nilamādhava temple is the four-armed Viṣṇu. It is a large standing chlorite image flanked by female figures. The Gandharādi temples, because of their close similarity with the Vārāhī temple in respect of decoration, can be assigned to the 9th century A.D. Even then it cannot be later than the

12. Ibid.
Muktesvara which betray features more advanced than the Gandharādi temples. The Muktesvara has been placed towards the close of the 9th century A.D., and hence Gandharādi temples are to be dated to the middle of that century.

**Temples of Baud**

In Baud in Phulbani district there are situated three temples inside the compound of the later Rāmesvara temple. These temples have been placed in a triangular form. This type of placing is something unusual. The triangular positioning of the temples has led to several hypotheses. Earlier we have said about the panchāyatana and astaparivara temples. In both the types one temple is the main and others are subsidiaries. In the available silpa texts there is no reference to the Baud type, nor we have a second example of it. Here it appears that all the three were given equal importance unlike the panchāyatana and astaparivara temples. This leads us to believe that this type of positioning of the temples was purely accidental and therefore much importance should not be given to it.

The importance of these temples lies in their star-shaped ground plan. Even the enshrined linga are placed

13. Ibid.
on the star-shaped yonipitha. Dr. Panigrahi traces its
origin to the tantricism while Prof. Donaldson to the
practice prevailed in the Chhattisgarh region of Madhya
Pradesh. But the ground plan of the Chhattisgarh temples
is not star-shaped, Dr. Panigrahi's explanation appears
to be more plausible. The star-shaped ground plan as well
as the yonipitha had something to do with the tantric
rituals.

Each temple, situated on a raised platform, is approached
by a flight of steps. All are without the mukhasalas, but
each is fronted by a narrow rectangular portico-like structure
which is flanked by many-faceted pillars resting on kalasas.
A navagraha slab is placed above the door-lintel. The pada
is of three divisions. The pabhaga consists of five decorated
mouldings with a leaf-like strip extending vertically all
through them. The pabhaga mouldings share the projections
of the pada.

Bhubaneswar*, p. 158.

15. T. Donaldson, "Decorative Programme of the
Superstructure on the Orissan Rekha-Deula", *Sidelights
on the History and Culture of Orissa*, p. 580.
The star-shaped ground plan has resulted in the elimination of the ṛāḥa pagas. Eight points of the ground plan have given rise to seven kanika pagas. The kanikas are treated as pilasters decorated with nāyikā, scroll-work, Kīrttimukha and dwarf. The facets between the kanikas are treated as anurathas. These anurathas contain niches designed as elongated khākharā-mundis. Each niche is flanked by pilasters designed as kanikas. A two-fold moulding topped by a recessed kānti mark the transition between gandī and bādā.

The curvature of the gandī is more pronounced near the bisama. The gandī is divided into usual five bhūmis and each bhūmi into two barandis. The anurathas also share the bhūmi divisions. The paga divisions of the bādā extend up to the gandī. The pagas are decorated with multiple inter-laced chaitya-medallions. Here the inter-lacing of chaitya-medallions is more ornate than that of the Gandharādi. Further development of this design took place in the Muktesvara of Bhubaneswar. The mastaka consists of the usual members, the crowning member being the kalasa not linga as in the Gandharādi.

16. Kalasa is in its position only in one temple.
The portion above the rectangular portico-like structure is designed as rāhā paga. It bears a vajramastaka. The niche of the vajramastaka is now empty. The main niche is flanked by two smaller niches. Two sides of the projections bear the figures of nāyikās.

The depiction of the navagrahas, dwarfs with uplifted hands and the decoration of the gandi with inter-laced chaitya-medallions bring these temples to the Muktesvara and the Gauri temples of Bhubaneswar. These temples are definitely later than Gandharādi temples. The decorative chaitya-medallions of Baud temples are more ornate and refined than those appearing on the Gandharādi temples. Hence the Baud temples are to be placed in the later part of the 9th century A.D. Even then these are earlier to the Muktesvara, because the above features appear more developed and refined on the latter.

Visnu Temple at Rānipur-Jharial

The Visnu temple at Rānipur-Jharial appears to be the earliest temple to exhibit Central Indian features which penetrated into Orissa with the migration of the Somavamsīs. This temple closely resembles with the Laksmana temple at Sirpur (seventh century A.D.). It represents, what
Prof. Donaldson says, "the swan song of a once vigorous tradition, transplanted on Orissan soil". 17

The temple is now without its mukhasāla. There is absolutely no evidence as to the original shape of the mukhasāla. The temple stands on a raised platform. The bāda of the temple rises to a greater height and therefore it has been divided into two levels by a single moulding. But the division is not equal. The lower level is higher than the upper. The pābhāga consists of four highly decorated mouldings. The treatment of the pābhāga mouldings is altogether new to Orissa.

The plan of the bāda is pancharatha. The projections of the bāda continue uninterruptedly to the gandi. The kaṇika is decorated with the vajramundis on the lower level and a pair of pilasters on the upper. This decoration is repeated on the rāhā, but there are additional nāga pillars on its two sides. These pillars extend up to the gandi where they are divided into bhūnis by bhūmi-āmalās corresponding to the bhūmi divisions of the kaṇika. The anuratha is treated as pilasters.

There is no well-marked division between the bada and the gandi. The gandi is badly damaged. Kanika is divided into at least seven bhumi divisions and each bhumi contains one moulding. The anuratha is decorated with miniature shrines continued vertically up to bisama. On the rāhā there is no vajramastaka, but it is decorated with superimposed chaitya-medallions. The mastaka portion is completely damaged.

It appears that the temple was constructed soon after the arrival of the Somavamsis in Orissa. Therefore it should be assigned to the closing years of the 9th century A.D.

Kosalesvara at Baidyanath

The Kosalesvara temple is situated at Baidyanath which is about 15 kms from Sonepur in Bolangir district. It is on the bank of Tel river. The temple consists of the deula and the mukhasālā of which the mukhasālā exists today. These two structures are joined by an antarāla.

It appears that the framework of the mukhasālā as well as of the deula was first built by stone and then intervening spaces were filled up with bricks. The bricks are very large and hard. This is the only example of its kind among the

18. The present deula which contains the presiding deity appears to be a modern one. It is of pīghā type. The foundations of the original deula is still visible around the modern one.
temples of Orissa. This method was followed to lessen the load caused due to the placing of blocks of stone one above the other. But the experiment failed and thus the method was abandoned. Charles Fabri has suggested that it was a Buddhist shrine converted into a Hindu temple sometime after its construction.\(^\text{19}\) In his opinion the bricks of the earlier Buddhist shrines were reused in some of the Hindu temples of Orissa.\(^\text{20}\) We have examples of temples being built of bricks and the bricks were specially made for the purpose. Some of these temples belong to the Gupta period, e.g., the temple at Baigram in Dinajpur district of Bengal\(^\text{21}\) (5th century A.D.) and the temple at Bhitargaon in Kanpur district of Uttar Pradesh\(^\text{22}\) (6th century A.D.). Therefore the use of bricks in a temple was not unusual though not popular.

Had there been previously a Buddhist shrine, there must have been the remains in some form or the other. No such remains are noticed either on the body of the temple

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20. Ibid., p.27.
or outside. Thus it cannot be said that the Kosalesvara temple was originally a Buddhist shrine. Fabri also refers to the four decorated pillars in the centre of the mukhaśālā as Buddhistic in character. This is a misleading conception. The decorated pillars constitute an important feature of the temples, particularly of the Gupta temples.

The mukhaśālā is of unique type. The pābhāga consists of four mouldings. Its ground plan is square. In the centre there is a raised platform with four pillars at its corners. Besides, twelve other pillars go round the hall and are embedded into the walls. The pillars are highly decorated. The base of each pillar is in the form of a pūrṇaghāta placed on a square pedestal. The shaft is octagonal, alternate facet of which is carved with the figure of Kṛttimukha. Pearl strings, suspended from the mouths of the Kṛttimukhas are caught up by the lions with their fore paws. Each of the four central pillars is divided horizontally into two levels by a recess bordered by bands of floral designs. The bracket capital of the pillar is placed on an octagonal abacus with a figure of lion on each side. The pillars

23. C. L. Fabri, op. cit., p. 42.
24. V. S. Agrawala, Gupta Art, p. 22.
inside the mukhasāla support the architraves. The ceiling rests on the architraves. Iron bars have been used to provide additional support to the ceiling slabs.

On the northern and southern sides of the mukhasāla project two balconies with their roofs resting on pillars. A balustraded railing surrounds three outsides of each balcony. The balusters are richly carved. This feature is peculiar to the temples of this area, not to be found in other parts of Orissa.

The lintel of the doorway of the mukhasāla contains the figure of Gajalakṣmi. The two side walls of the passage leading to the mukhasāla were carved with the images of Ganesa and Kārttikeya, but now these images have been removed. The loose images of Ganesa and Kārttikeya, laying nearby, were very likely affixed to the side walls. Since its prototype, the Kapilesvara temple has the above images in the passage walls of the mukhasāla, it is not wrong to assume that these loose images were originally placed in the similar positions of the Kośalesvara mukhasāla.

The door-jambs of the lost deula contain the images of dvārapālas and the two river goddesses. The innermost jambs are treated as entwined nagas. There is the representation
of the navagrahas on the architrave above the door lintel. Just below the navagraha slab there is a panel containing the figure of Anantasayanin Visnu.

There are naga pillars on the walls of the mukhasala. These pillars place the Kosalesvara temple in the group consisting of the Varahi temple of Chaurasi and the Muktesvara, the Tirthesvara and the Gauri temples of Bhubaneswar. But unlike these temples here the nagas are completely in the form of single-hooded reptiles.

The mukhasala possesses a rich treasure of sculptures, all carved in alto relievo. Its walls are divided into two sculptural levels. The niches in the upper and lower levels of the anuratha pagas hold individual images. Large-size figures are carved on pillars and balusters of the balconies. These figures are delicately modelled and finely executed. The most charming of them are the nayikas. They are remarkable for their elegance and sensuousness. The fully formed bodies are in relaxed position. These include salabhanika, leaning against a tree, a lady looking at the mirror, mithuna, mother holding a child, and the lady raising her garment in one hand. Among other sculptures, a goddess in abhaya mudra, Krishna killing Vrsanura and Kei, are in a good state of preservation. The pillars along the inner walls of the mukhasala are carved with the figures of...
divinities such as, Hari-Hara, Ardhanārisvara, Natarāja, etc.

An interesting feature of the sculptures here is the haloes associated with the most of the figures, even though they are not divine. The rays of the haloes are encircled by dots. Another unique feature is the demi-medallion-like canopies over head of each baluster figure. On the lower side of these canopies are carved the figures of the flying gandharva couples. Taking into consideration the advanced features exhibited by this temple we would like to place it in the early part of the tenth century A.D.

Kapileśvara at Charda

Another temple of the Kosalesvara type is the Kapileśvara at Charda, about 35 kms north of Sonepur (Fig.66). The temple was on ruins and has been completely renovated. The renovation has changed much of its original scheme of decoration.

The Kapileśvara consists of the sanctum or deula and the frontal hall or the mukhaśāla. The connecting antarāla between the deula and the mukhaśāla is indented on its two sides.
The **deula** is of **pancharatha** order and has three usual divisions in its elevation, viz., **bāda**, **gandi** and **mastaka**.

The **bāda** consists of three divisions—pābhāga, jāṅgha and baranda. A greater portion of the pābhāga is concealed behind a revetment erected in later time. This keeps the pābhāga mouldings out of the vision of the visitors. The kanika pagas of the bāda are in the form of pilasters. The intermediary pagas contain niches topped by a number of gradually receding tiers. The niches of the rāhās on the northern, southern and western sides are bigger in size. The Parsvadevatās placed in these niches appear to be of late origin.

The **gandi** of the deula is a curvilinear spire. It is separated from the bāda by a recessed kānṭhi. The five pagas

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25. D. R. Das, however, conjectures a pābhāga of four mouldings assuming its similarity with that of its mukhaśālā which is not covered. (D. R. Das, *Temples of Orissa*, pp.20-21). But his view that pābhāga mouldings of the deula and the mukhaśālā are identical is untenable when we take the example of Simhanātha. In the Simhanātha the pābhāga of deula has four mouldings whereas the pābhāga of mukhaśālā has three. (V. Dahējia, op.cit., p.48). Therefore nothing definite can be said about the number of the pābhāga mouldings of the deula in the present state of our knowledge.
of the gandi are perfectly aligned with the pagas of the bāda. The kanika paga is divided into five bhūmis, each crowned by a bhūmi-amalā. Each bhūmi consists of four bhūmi-barandis. The bho motif occupies the lower part of the rāhā, but the modern renovation has caused much damage to it. The projecting lion on the upper part of the rāhā might have found its way at the time of renovation, so also the image of Hanumān on the southern side. The paga projections of the gandi continues on the bisama.

Of all the members of the mastaka, the beki and the āmalaka are the original ones. The original kalaśa has been replaced by a metal one. In between khapuri and kalaśa another small āmalaka has found place. This appears to be a later addition.

The inner walls of the deula have been indented so as to produce a cruciform ground plan, a feature not found in the temples of other places of Orissa.

As in the case with other temples, the door-jambs of the deula are richly carved. The innermost jambs are treated as entwined nāgas. The dvārapālas are in their appointed places, but the images of Gaṅgā and Yamunā, two river-goddesses, are absent. The lintel contains the scenes from the Saivite mythology. There is another
panel above the lintel which shows carvings of scroll pattern. The doorframe, like the Kośalesvara, is surmounted by the figure of Anantāsāyin Viṣṇu. But, unlike the latter, it does not have the navagraha panel.

The square mukhāśāla is akin to that of the Kośalesvara. There is a raised platform in the centre of the hall and on the four corners of the platform stand four decorated pillars. The base of each pillar is in the form of a pūrnaghata placed on a square pedestal. The octagonal shaft is decorated, on its alternate facets, with Kirttimukhas holding pearl strings caught up by lions. The Kirttimukha figures also appear on the facets of the upper end of the shaft. The capital bears a curved bracket with three panels of sculptures. A row of twelve pilasters form the part of the inner walls of the mukhāśāla.

Like the mukhāśāla of the Kośalesvara temple its northern and southern walls project outwards in the form of balcony with the roof resting on four pillars. These balconies have been completely destroyed, but their remains are visible on the walls. The plinth and two of the four pillars of the southern balcony still exist. The balconies are flanked by pilasters whose bases are carved with figures of Arthanārīśvara, Devī, Hari-Hara and Natarāja. The walls on the northern and southern sides of the passage leading
to the mukhasāla contain images of Kārttikeya and Gaṇesa respectively. Iron bars have been used to provide additional support to the stone slabs of the ceiling which are placed on the intersecting architraves supported by four central pillars and twelve side pilasters. The central portion of the ceiling of the mukhasāla is carved with the lotus design.

Most of the sculptures on the deula and mukhasāla have been spoiled by the application of heavy plaster. Those which have escaped damage caused by men display the quality of maturity so far as their carving and modelling are concerned. The sculptures definitely belong to an advanced stage.

Both the Kosalesvara and the Kapilesvara temples betray the influence of the Central Indian temple-style. The practice of carving images on the pillars is definitely Central Indian. The entwined nāgas of the door-jambs and the encircled rays of the haloes are noticed in the temples of Rajim (Raipur district of Madhya Pradesh). The above features might have transported to Western Orissa with the migration of the Somavamsīs of south Kosala.26 But

in spite of the Central Indian influence the temples are predominantly Orissan in style and execution.

The above mentioned features did not find favour on the soil of Orissa and hence, were abandoned after their experimentation on the Sonepur temples. The unusual plan of the mukhaśālā is the regional variation of the Orissan style. To this group also belongs the temple at Belkhandi in Kalahandi district.

The sculptures of the Kapilesvara temple show an advance over those of the temples of the early period. Unlike that of the Parasurāmesvara the figures are not stocky and rigid. Nor there was any attempt on the part of the sculptors to achieve slenderness as noticed on the figures of the Rājarāni and the Liṅgarāja temples of Bhubaneswar. There is no exuberance of ornamentation like the later temples. The peristyle mukhaśālā is definitely the product of an earlier technique, but here the pillars are more carefully designed and finely executed. The use of nāga pillars makes it a close contemporary of the Muktesvara temple. In the Muktesvara temple the nāga pillars have been used for the decoration of the wall surface. Because of its close similarity with the Kośalesvara temple the Kapilesvara can be placed in the early part of the tenth century A.D.
The Somesvara temple (Fig.67) is situated on the bank of a tank named Somatirtha at Ranipur-Jharial in Bolangir district. It was said earlier that Ranipur-Jharial in Western Orissa was a great centre of temple-building activity. On the huge outcrop of a flat rock there once stood large number of temples - big and small - in different stages of preservation.\(^{27}\) The Somesvara temple was the largest of all.

The temple, built of stone, is entirely devoid of sculptural embellishment. It is joined with the mukhasāla by an antarāla. Both the wall and the Śikhara of the deula are trikṣu in plan. It stands on a low plinth and is divided horizontally into pābhāga, jāṅgha and gandi. The pābhāga has, instead of usual mouldings, a single projection. The Pārvadevatā niches are absent on jāṅgha except on the western side.

The jāṅgha is separated from the gandi by a recessed kānṭhi bordered by mouldings at the bottom. The curvilinear Śikhara is without decorations. The pāgas terminate below

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\(^{27}\) A. Cunningham, op.cit., XIII, pp.129f.
the bisama which is also triratha in plan. The mastaka consists of beki, amalaka and khapuri. The other two elements kalasa and ayudha are missing.

The floor of the square garbhagṛha is at a lower level which is approached by a single step. Like the Kapileśvara temple its inner walls are indented in order to form a cruciform ground plan. Similarly the side walls of the antarāla are also indented.

The flat-roofed square mukhaśāla is similar to those of the Kośaleśvara and Kapileśvara temples. It has two projected windows on its northern and southern sides. In the centre of the hall stand four pillars supporting the ceiling of the roof. Besides there is a row of pilasters embedded into the side walls. Here the pillars and pilasters are not decorated like their counterparts in the Kośaleśvara and Kapileśvara temples. The base of the central pillars is of khurā design. The shaft of the pillars is octagonal in the middle and square at the top and the bottom. It has a bracket capital. Unlike the mukhaśālas of the Kośaleśvara and Kapileśvara temples the central portion of its floor is not raised.
Like the deula, the mukhasāla is without decorations. The roof consists of two-tiers. In between two-tiers there is a recessed frieze.

There is an inscription\textsuperscript{29} on the lintel over the entrance to the deula. The inscription records the construction of the temple by Āchārya Gaganāsīva, an inhabitant of Terambagṛha. Palaeographically the inscription belongs to the tenth century A.D.\textsuperscript{30} Therefore the tenth century A.D. should be taken as the time of construction of the Somesvara temple.

\textsuperscript{28} The two-tiered roofs of the rectangular mukhasāla of the earlier temples (e.g., the Parasurāmesvara) we notice a clerestory through which both light and air pass into the hall.

\textsuperscript{29} B. C. Chhabra, "Ranipur-Jharial Inscription", EI, XXIV, pp.239-243.


\textsuperscript{30} B. C. Chhabra, op.cit., pp.239-243.