CHAPTER VII
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Orissa is a land full of temples. Therefore it has been rightly said, "there are more temples now in Orissa than in all the rest of Hindustan put together". From the sixth century to the sixteenth century A.D., temples were constructed uninterruptedly in different parts of the State. Since the last quarter of the nineteenth century scholars are taking interest in the study of the temples of Orissa. As a result a large volume of works have been produced on the various aspects of the temples. None of the works before that of Prof. Thomas E. Donaldson is of comprehensive in nature. These works also suffer from several defects.

Though the work of Prof. Donaldson is the most comprehensive one, still there is scope for further improvement. The learned scholar has made some confusions in the terminology used for the Orissan temples. He has tried to relate various developments that occurred on the Orissan temples during the course of evolution to the temples of the neighbouring areas. But on close examination it is

found that many of such developments were intimately connected with the natural course of the evolution and were not externally influenced. Moreover, the dates of some of the temples, as suggested by him, needs further scrutiny. Hence there is the need for a fresh study of the temples which will be an improvement upon the previous works. The improvement can be done by removing the lacunae in the previous works and by a further examination of the process of evolution in a new perspective.

The few Silpasastras that have been discovered so far provide the basic knowledge about the temples. The knowledge gained from the Silpasastras need to be supplemented by a practical study of each element of the temple. A careful observation of the factors working for the changes that each element of the temple underwent from time to time is essential for a correct reading of the evolution of the temple-architecture.

The geographical condition of the state has helped the growth of temple-architecture. At the same time its evolution was intimately linked with the political developments that took place in Orissa in the ancient and medieval periods. The Mauryan rule in ancient Kalinga can be said to have marked the beginning of the Orissan art. In that period the use of stone in the place of wood as the medium brought
about a revolutionary change in the domain of art. The existence
of structural shrines goes to the period earlier to the
Mahāmeghavāhana rule. Those shrines or devāyatanas were
the precursors of the temples of the later period. With the
active support and encouragement of the Mahāmeghavāhana
dynasty (first century A.D.) the art became vigorous and
dynamic. The art-form introduced in the Jain caves of
Bhubaneswar during this period continued to inspire the
sculptures of the temples in the earliest part of our period.
The political disintegration that followed the Mahāmeghavāhana
rule had an adverse impact on the art of the state. The art-
activity continued no doubt, but in a disorganised and isolated
manner. Lack of sufficient exercise, and absence of royal
encouragement and support for long resulted in the deterioration
of its standard. The poor workmanship of the sculptures on
the early group of temples was a legacy of this art.

The Gupta rule (A.D. 4th-6th cen.) constitute the
formative phase of the Indian temple-architecture. As a
result of Smudragupta's southern campaign a greater part of
Orissa came under the cultural influence of the Guptas.
None of the existing temples can be termed as 'Gupta'. The
earliest extant temples, assigned to the seventh century A.D.,

3. Herman Goetz, Arts of the World; India, p. 87.
are fully developed Sikhara-type temples. The tentative efforts at building temples during the Gupta period resulted in the building of Satrughnesvara group of temples, the earliest extant temples. All the temples built in Orissa during the Gupta period had perished. Several architectural and sculptural fragments used in later temples can be assigned to the temple built during the Gupta period. Contact with the Guptas led to the introduction of various art-motifs into the temple-sculptures of Orissa. The indebtedness of Orissan temples to the northern school was more due to the Guptas than to anything else.

The earliest group of extant temples of Orissa belonged to the period of the Sailodhbava rule, even though the rulers were not responsible for their construction. Under the prevailing religious condition several Siva temples were constructed. The existence of several temples during this period is attested by Hsuan Tsang, the Chinese pilgrim. The early Bhauma-karas were Buddhists and their patronage of Buddhism influenced the local art and architecture. Ratnagiri in Cuttack district acquired prominence as a great centre of Buddhist learning and art. The temple-art of this period

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bears distinct Buddhist influence.

The rule of the Somavamsis is remarkable in the field of temple-building activity. The rulers and the members of the royal family took active interest in the construction of temples. Their faith on Saivism accounted for the construction of several Siva temples during the period of their rule. The Somavamsis were responsible for the introduction of some Central Indian features into the Orissan temple-style. The Bhanja rulers patronised the construction of temples in Baud, Gandharadi and Khiching.

The temples of Orissa form the regional variations of the Northern or Nagara style of architecture. Even the earliest extant temples, i.e., the Satrughnesvara group of temples, are marked by Sikhara which constitute the dominant feature of the Nagara style. The Satrughnesvara group was the product of tentative efforts for building Sikhara type temples. The period preceding to that witnessed the building of shrines which were, in all likelihood, simple structures of small dimension. The shrines were little more than cell-like structures with flat roofs and narrow openings. They were structural prototypes of the caves of the Udayagiri and the Khandagiri. The addition of Sikhara, in imitation of the temples of northern India, led to the appearance of the rekha deulas in Orissa. Because of this
reason the distinction between the Sikhara and the bada or wall of the temples of the early part of our period is distinctly marked.

The earlier cell-like shrines and the subsequent rekha order temples were the products of local craftsmen. As they did not possess the inherent strength to resist the fury of nature they had all perished. This experience led the craftsmen to invent the technique of imparting stability to temples under all circumstances. The ruined and dilapidated temples were replaced at later times by new ones of rekha type because this type was then universally followed. In this process the older ones were eliminated completely.

The sanctums are generally rekha deulas and a few khakhara deulas are associated with the Devi worship. Originally the rekha deula was formed by the addition of a Sikhara on the flat roof of a square structure. A careful examination of the inner core of the earliest surviving temple will bring home to this point. 5 The Sikhara was

5. The Laksmanesvara temple, which is at present bereft of all facing stones, can be taken for observation.
gradually integrated into the square sanctum. In the temples belonging to the later half of our period the Śikhara formed the part of the integrated whole of the vimāna. The garbhamuda of the rekha deula is a modified form of the flat roof of the earlier shrines. The Śikhara is formed in such a manner that a hollow chamber is formed just above the garbhamuda. This device was followed in order to reduce the weight above the garbhamuda. On the front it creates a triangular opening. The purpose of having such an opening is certainly not to provide entry into the chamber, but to lessen the load on the front wall of the vimāna which is not as solid as the other three because of the existence of doorway. The opening is covered by a flat and broad pilaster called gāhā paga. In some temples like Mārkandeyesvara the front gāhā projects prominently but with the arrival of mukhasālās of pidhā deula type it again became flat.

The pābhāga mouldings relate to the chronological sequence of the temples. From a set of three mouldings the number increases to five. In the earlier temples there is no proper adjustment between the Pārsvadevatā niches and pābhāga mouldings like the later ones. In the later temples the jāṅgha increases in height necessitating its division into two horizontal levels by a set of mouldings for the
purpose of effective decoration. A recessed kāṇṭhi separates the bāda from the gandi. The recessed kāṇṭhi is replaced by a set of mouldings in later temples. The demarcation is well-marked in the earlier stage but towards the end of our period the demarcation is hardly discernable. Two factors worked in this direction: first, the consideration that the Sikhara was an addition to the square shrine made the demarcation well-marked in the beginning, but with the effective integration of the two the demarcation became less conspicuous. Second, the emphasis on the continuous vertical thrust of the projections from the bāda to the bisāma led to the suppression of the line of demarcation.

The later temples of the period are marked by perfect alignment between the projections of the gandi and the bāda. This type of alignment was a logical outcome of the evolutionary process. The origin of the anga-Sikharas that decorate the gandi can be traced to the early temples. The rekha design of the rāhā paga, the miniature rekha deulas embedded on the mukhasālā walls at the four corners, and the near rekha deula designs in the similar positions of the Simhanātha mukhasālā prove the above contention. It is too much to trace its origin to the Central Indian temples, but, at the same time, the Central Indian influence providing further impetus to it cannot be denied. The anga-Sikharas
appearing as the off-set projections on the gandi, as in the Kandariya Mahadeva temple of Khajuraho, could not become popular on the soil of Orissa. These have been used to enhance the grace and elegance of the temples, not to break it.

The Vaital temple of Bhubaneswar is the earliest Khākhara temple of Orissa. The temple is distinguished by its elongated barrel-vaulted roof. The variation of this roof is noticed in the later Gaurī temple of Bhubaneswar. Except the roof the other elements of the temple and also the decorative motifs are similar to that of the rekha deula. Hence this type of temple is not exotic in character as supposed by some scholars.6

The early group of mukhasālas are rectangular flat-roofed halls. The earliest of them have internal pillars and pilasters to support the roof. These mukhasālas evolved out of pillared portico-like structures that fronted the previous square flat-roofed shrines. The next stage in the evolution of the mukhasālas is marked by the absence of internal pillars and pilasters. The

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Sisiresvara mukhaśāla, having only pilasters embedded on the walls, represents the transition from the pillared to non-pillared mukhaśāla. In the next stage the pidhā deulas without crowning members replace the rectangular halls. The mukhaśālas of the Muktesvara and the Rājarāni belong to this stage. The pidhā deulas had no independent development. It was the result of the endeavour to increase the height of the rectangular halls in order to achieve a better contrast between the mukhaśāla and the vimāna. In the Sīnhanātha mukhaśāla the height is slightly increased by the addition of one more tier to the prevailing two-tiered roof. In the Pātāleśvara mukhaśāla the number of tiers increases to six. With the increase of the number of tiers the plinth area reduces proportionately. The final stage in the evolution is marked by the full-fledged pidhā deulas as noticed in the Brahmaśvara and the Liṅgarāja temples.

With the evolution of the mukhaśāla the sculptural decoration of its walls became more and more systematic and harmonious. On the earliest of the mukhaśālas the sculptural arrangement has been most haphazardly done which indicates the lack of experience on the part of the sculptors to handle the mukhaśāla walls. From the Muktesvara temple onwards the emphasis has always been on the identity of the
treatment of the walls of the mukhaśālā and vimāna. The imperfect joining between the mukhaśālā and the vimāna marks the temples in the beginning of our period. Originally the mukhaśālā was considered as a separate entity placed just before the vimāna and this resulted in the imperfect or so called 'bad-jointing'. With the passing of years the above concept changed and thus, there arose the necessity of more organic integration between the two structures. First the mukhaśālā was provided with its back wall as in the Sisirēśvara and the Mārkaṇḍeśvara temples and then separate walls were constructed to join the two.

The Silpaśāstras, discovered so far, are silent on the transport of huge blocks of stone from the quarry-sites to the site of construction and their lifting up to a great height of the temples. The blocks were transported to the construction sites on land route by wheeled cart dragged by animals. As a temple progressed in height it was gradually buried under earth in such a way that a winding path is formed around the temple. The path was spacious enough to allow the cart carrying the stone blocks to pass without much difficulty.

The Orissan temples are remarkable for their sculptural decoration. The Orissan temple-sculptures belong to the

7. V. Dahejia, op.cit., p.37.
realm of medieval art. Sculpture is an essential part of the architectural design. "In fact, in the medieval conception architecture is but sculpture on a colossal scale and the whole temple begins to look like a giant carving with its surface covered and differentiated by ornamentation". The practice of decorating the inner walls could not become popular in Orissa and hence this was abandoned after a few experiments. After a period of tentative efforts the Orissan craftsmen succeeded in achieving an orderly arrangement of sculptural motifs and cult icons on the body of the temples. They also succeeded in securing the balance between grandeur and beauty; between height and elegance. The Liṅgarāja temple is the finest example of such a balance.

Orissa had her own sculptural tradition, the beginning of which can be traced to the forepart of an elephant figure carved out of a rock boulder at Dhauli, Bhubaneswar. The temple-sculptures bear the influence of this tradition. The Dhauli elephant is the grand ancestor of the numerous elephants depicted on the Orissan temples. The detached Yaksa images found in Bhubaneswar have their replicas in dwarfs with uplifted hands on the temples.

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8. Santi Swarup, *5000 Years of Arts and Crafts in India and Pakistan*, p.51.
In the relief sculptures of the Udayagiri caves a tendency for story-telling is explicit. The same panel has been repeated several times to depict the sequence of events of the story. This particular aspect of the Udayagiri sculptures is also noticed in the temples of the early part of our period. The technique followed in the Udayagiri reliefs for telling a story could not be applied to the temples for the exigency of space on the walls. On the temple walls a single panel was made to convey a particular story. Unity of space and unity of action characterise the temple scenes. This has resulted in the over crowdedness of such panels. The panels on the temples depict popular episodes from the epics and the Puranas and hence the visitors to the temples have no difficulty in identifying them. On the temples of the later part of our period such episodes are rare in their occurrence.

The nature of carving on the temples has a chronological sequence. The sculptures on the Satrughneshvara group of temples, the Parasuramesvara, etc., are characterised by shallow carvings. In the Vaital, the Sisiresvara, the Markandeyesvara, the Simhanatha, etc., the carvings are in slightly deeper relief and consequently the figures appear more round and delicate. Carving in alto-relievo marks the sculptures of the temples in the later part of our period.
The sculptures on the early group of temples are very poorly treated. The figures look stocky and are placed in rigid postures. The treatment of the limbs are very awkward and inorganically fitted into the body. This is mainly due to lack of sufficient experience and training during the period preceding the earliest extant temples. After the first century B.C., there was no large-scale sculptor's work. During the intervening years the sculptor's work was carried on in an isolated manner. The Parsvadevata images in these temples are slightly better because they were executed from separate blocks of stone. The sculptures on the Vaitāl, the Sisiresvara, the Mārkandeyesvara, the Simhānātha, etc., mark the next stage of development. On these temples the figures are better proportioned. They are no more stocky and a tendency for slenderness is discernable in them. Moreover the sculptures of this period bear distinct Buddhist influence.

In the last and final phase the defects hither to noticed have been completely done away with. The treatment of the sculptures reveal enough maturity and experience on the part of the sculptors. The figures are well-proportioned and full of grace and elegance. The nāyikās, which are found in greater number, are finest examples of plastic art. Commenting on a nāyikās Fabri says, "the exquisite beauty of the smiling face as lovely a face as any artist
could create - remains even after mutilation; and the tensely twisted body brings out all the most delectable aspect of the feminine figure". 9 Thus, by the time the Rājarāni, the Brahmēśvara and the Liṅgarāja temples were built the temple sculpture had improved tremendously and the improvement was related to both the technique of treatment and the aesthetic character.

The sculptures of the temples can be divided into two broad groups - the religious and the non-religious or secular. The sculptures of the temples belonging to the early part of our period are predominantly religious. A gradual process of secularisation of the temple sculptures is discernable during the course of evolution. Temples belonging to the close of our period possess more secular sculptures than the earlier temples. The religious sculptures include various cult icons, the panels depicting episodes from the epics and the Purāṇas, the semi-divine beings such as, Yakṣas, Nāgas, Suparna, Vidyādharas, etc., and a few Buddhist and Jaina images. The secular sculptures include a wide-variety of items such as, sex-inspiring scenes including the mithunas, the nāyikās in various poses and actions, reliefs depicting war, hunting, dancing and preaching scenes, Kārttimukhas, and various decorative motifs including chaitya-arches.

Majority of the items enumerated in the above paragraph under both the categories have undergone changes - either minor or major - during the course of evolution and the changes are related to the chronological sequence of the temples. Of the religious sculptures the grahas or the planets had their first appearance on the Satrughnesvara and the Parasuramesvara temples. The introduction of navagraha panel marks the transition from the earlier to the later phase in our period. In the secular category the sex-inspiring sculptures occupy an important place in the scheme of decoration. These are either amorous couples (mithunas) or men and women engaged in sexual acts. The first type is a sober one. In the earlier temples these sculptures appear occasionally, but from the Vaital-Sisiresvara temples onwards they are found in increasing number, the Muktesvara being the notable exception. Such sex-inspiring sculptures in all its forms found their place in the temple sculptures as a result of men's pre-occupation in sexual activities which was then an important aspect of social life.

In the first place the chronology of the Bhubaneswar temples needs to be determined. There are various considerations for which Bhubaneswar can be called an important centre of Orissan temple-architecture. It is the only place in Orissa where we find large concentration
of temples belonging to three types. These temples are
in continuous succession underlining the course of evolution
from the formative phase to the decadence. All kinds of
experiments and innovations leading to the perfection as
well as excellence of temple-architecture were carried
on in this place. Whatever innovations and improvements
experimented on the temples in Bhubaneswar from time to
time were subsequently applied to the temples of the
other places. The architects and sculptors from all parts
of Orissa received their training in the Bhubaneswar school.
Thus the temples of Bhubaneswar should be treated as belonging
to a single group. These temples became standard for the
temples built in the interior parts of the State. The
'Bhubaneswar style' was followed in other areas. Of course
variations in some features of Bhubaneswar temples are noticed
in other areas. But these variations do not constitute
major departures from the 'Bhubaneswar style'. These are
in the nature of further elaborations, modifications, and
improvement of the Bhubaneswar features. But the continuity
with the Bhubaneswar temples was always maintained. In view
of this it will be more appropriate to redesignate the
"Orissan or the Kalingan school of temple-architecture" as
Bhubaneswar school of temple-architecture".

10. Here we have excluded the temples of Western
Orissa.
Since the temples in other areas followed the Bhubaneswar example the question of time gap is to be taken into consideration. The temple-building activity in other areas was not as prolific as that of Bhubaneswar. Here and there one or two temples were built by the munificence of the rich, nobles and members of the royal families in different periods. When a temple was built at a particular place it was considered expedient to follow the latest example of Bhubaneswar. This leaves the scope for time gap. Moreover, ideas take time to travel from one place to another situated at a great distance. It might have so happened that the craftsmen in remote areas were not aware of the latest developments in Bhubaneswar at the time of the construction of a particular temple. Thus temples of Bhubaneswar and other places bearing identical features need not be taken as contemporaneous, of course the time gap between the two may not always be too long.

The Satrughnesvara group of temples constitute the earliest extant temples of Bhubaneswar as well as of Orissa. On the basis of the palaeography of the inscribed labels of the graha slab and its similarity with the Parasuramesvara temple in respect of sculptural and architectural treatments the Satrughnesvara temple can be assigned to the middle of the 7th century A.D. The other two of the group — the
Laksmanesvara and the Bharatesvara - are slightly earlier to the Satrughnesvara. The palaeographical as well as other considerations place the Parasuramesvara temple sometime in the middle of the 7th century A.D. But it is later than the Satrughnesvara temple as the former is slightly more refined in sculptural details. All these temples belong to the formative phase.

The temples of the formative phase are characterised by short height, squattish heavy-set gandi, pabhaga of three mouldings, the bada of three divisions, the Parsvadevata niches cutting through the pabhaga mouldings, a recessed kānṭhi separating the gandi from bada, three projections on the bada of which the central one is designed after rekha deula with the vajramastaka on the rāha paga of gandi as the crowning element, the gandi is of triratha plan, Parsvadevata images made from separate blocks of stone, in some cases a rectangular, pillared and flat-roofed mukhaśālā constructed directly against the front wall of the vimāna, astagraha panel above the door-lintel, Ganesa and Kārttikeya without mouse and cock respectively, rarity of sex-inspiring sculptures, predominance of religious theme in the sculptures, predelection for story-telling, and above all shallow—carvings. To this group also belong the Svarnajalesvara (7th cen. A.D.), the New Bhavānī-Sānkara bearing an inscription (7th cen. A.D.), and the

11. T. Donaldson, "Decorative Programme of the Superstructure on the Orissan Rekha-Deul" Sidelights
Mohini, the Uttaresvara, the Tālesvara, the Paschimesvara (now destroyed), a ruined temple to the north of the Sisiresvara, a half-burried temple near the Lingarāja, a tiny half-burried temple inside the Yamesvara compound—all belonging to the later part of the 7th century A.D., or early years of the 8th century A.D.

In the next phase the temples mark the further developments over the previous group, both at the architectural and sculptural levels. On the architectural side the development relates mainly to the rectification of the defects noticed in the earlier temples. The most important development took place in the mukhasāla. The mukhasāla is no more treated as a separate entity and thus included in the original plan of the temple. Hence its joining with the vimāna is more organic. The mukhasāla commences directly from the two massive pillars flanking the shrine doorway. The mukhasāla is provided with a back wall of its own. In this phase attempts have been made to dispense with the internal pillars of the mukhasāla. The front rāhā of the vimāna projects prominently so as to form a roof over antarāla. The level of Pārvvadevata niche is slightly raised for which it interrupts only the upper two mouldings of the pābhāga. These temples mark the first attempt at aligning the pagas of the gandi with those of the bada, but the attempt does not seem to be fully successful. The
sculptures are better proportioned and bear distinct Buddhist influence. The Pārvavadevata images are carved from the stones that form the wall surface. All other features of the previous group are also noticed in this group. The temples of this phase are the Markandeyerśvara (early part of 8th cen. A.D.), the Sisireśvara (8th cen. A.D.), and the Vaitāl, a khākharā temple (later half of the 8th cen. A.D.).

With the Muktesvara another phase begins in the evolution of the temples of Bhubaneswar. In the wider context the Muktesvara divides the temples of Orissa into two distinct groups. It is because the Muktesvara marks the introduction of certain important innovations by which these temples are well-marked from the previous temples. In this phase the mukhasālā becomes a pīṭhā deula with the crowning members. The joining between the vimāna and mukhasālā is the most perfect. Henceforward there will be emphasis on the identity of the treatment of the walls of the vimāna and the mukhasālā. The number of pābhāga mouldings increases to five. There is the perfect adjustment

12. In this thesis the temples of the pre-Muktesvara period have been termed as the earlier temples while the Muktesvara and its successors as later temples.
between Parsvadevata niches and the pabhāga mouldings for which the niches do not interrupt the mouldings. The plan of both bāda and gandi becomes pancharatha and for the first time the projections or pagas are properly articulated. The projections of the bāda extend through the pabhāga mouldings. The innovations include the nāga and nāgini columns, navagraha panel, decorative inter-laced chaitya-arches on the gandi and the bho motif on the rāhā pagas.

The sculptures are more matured and the limbs of the images are most effectively treated. Thus the images are more refined and elegant. The process of secularisation of the sculptures becomes vigorous. Hereafter the nāvikās appear on the temple walls in increasing number. In the field of iconography Ganesa is associated with mouse Kārttikeya with cock. Apart from these the Muktesvara contains many archaic features. Besides the Muktesvara the other temples of this phase are the Tirthesvara, and a khākharā type temple called Gaurī, all in the later half of the 9th cen. A.D.

The Rājarāṇī, the Dākara-Bhimesvara and the Ekāmbaresvara (all 10th cen. A.D.) are akin to the Muktesvara temple in many respects. The mukhasālā of the Rājarāṇī is still in the experimental stage. The only peculiarity of these temples is the aṅga-Sikharas which appear as off-set
projections on the gandi. Such off-set projections on the gandi proved architecturally unsound and aesthetically undesirable. Hence the practice of using the anga-Sikharas for the decoration of the gandi in this fashion was abandoned. Hereafter the emphasis will be on the height of the temple. The elongation of the bāda in the Rājarāni temple led to its division into two horizontal levels by a set of mouldings called bāndhapā. This became the standard for all the subsequent temples. The division of the bāda led to the abandonment of the nāga and nāgāni pillars. In the Rājarāni the placing of the dikpālas images on the walls is standardised. Another development of this period relates to the demarcation of the bāda and gandi. The recessed kanthi was replaced by a set of mouldings. The gandi becomes pancharatha in plan with pagas perfectly aligned with those of the bāda. Thus the attempt initiated in the previous phase becomes successful in the Rājarāni. In another respect the Rājarāni is superior to the Muktesvara, that is the sculpture. This marks the beginning of the final

13. The view that this feature was borrowed from the Central Indian temples is completely erroneous. (T. Donaldson, "Decorative Programme of the Superstructure on the Orissan Rekha-Deul", Sidelights on the History and Culture of Orissa, p.578).
phase of the evolution of the Orissa temple sculptures. The sculptures are marked by refinement and maturity. The figures, carved in *alto relievo*, are remarkable for their beauty and grace.

The final phase of the evolution of the Bhubaneswar temples starts with the Brahmesvara temple. A critical examination of the so-called Brahmesvara inscription of queen Kolavatidevi \(^{14}\) prevents the identification of the present Brahmesvara temple with the Brahmesvara temple mentioned in the inscription. Therefore the date of the Brahmesvara temple as evident from the inscription, i.e., A.D. 1060 \(^{15}\) cannot be assigned to the present Brahmesvara temple. On the other hand the Brahmesvara temple is akin to the Rajarani temple. In relation to the Rajarani temple the date of the Brahmesvara temple can be fixed either in the close of the tenth century A.D. or in the beginning of the next century. The *anga-Sikharas* no more appear as off-set projections like the Rajarani temple, rather as the part of the wall surface. Appearing on the lower part of the gandi these *anga-Sikharas* add to the grandeur of the temple.

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The pagaś are fully developed in this temple. To this phase also belong the Siddhesvara, the Kedaresvara and the Ramesvara and chronologically these three are earlier to the Brahmesvara.

The Liṅgarāja marks the culmination of the evolution. The temple attains total perfection in the fields of architecture and sculpture. The effective synthesis between the architecture and sculpture in this temple is the product of accumulated experience through the years. Grandeur and beauty is not so harmoniously blended in any other temple in India as has been done in the Liṅgarāja. Its date (11th cen. A.D.) is based on the solid ground. The dilapidated temple behind the Temple Committee Office shares the features of the Liṅgarāja and therefore contemporary to it.

The temples thus built in Bhubaneswar became standard to be followed in other parts of the State. The temples in other areas are definitely posterior to the temples bearing similar features in Bhubaneswar. The time gap may not always be too long. Temples built in the close proximity of Bhubaneswar can be taken as contemporary to the temples of Bhubaneswar having similar features.

Once Jajpur in Cuttack district had several early temples belonging to the seventh-eighth cen. A.D. The
ruined temple of the Manikesvara at Suklesvara in Cuttack district (7th-8th cen.) is the earliest of the existing temples built outside Bhubaneswar. The other temples sharing features with the Parasurāmesvara group of temples of Bhubaneswar are the Jain temples at Subei in Koraput district (8th cen. A.D.). The small Durga temple of Khākharā type at Baidesvara in Cuttack district can be assigned to this period. The Bhrāgvesvara temple at Bajrakot and the Svapnesvara temple at Kualo, both in Dhenkanal district, betray slightly advanced features and hence belong to the later part of the 8th cen. A.D. The Paschimesvara temple at Khandarpur in Cuttack district is later than the temples of Dhenkanal district and should be placed in the early part of the 9th century A.D. The Simhanātha temple near Baramba shows considerable skill in the handling of the sculptures. Its three-tiered mukhasāla is an improvement upon the mukhasāla of the Parasurāmesvara. Therefore the temple belongs to the 9th cen. A.D. The Daksinesvara temple at Badagaon in Ganjam district is, in many respects, similar to that of the Simhanātha and so it is to be placed in the early part of the 9th cen. A.D. Its present mukhasāla is a later addition.

The Śiva temple and the Patalesvara temple at Paikapada in Koraput district are earlier to the Muktesvara temple of Bhubaneswar which has been assigned to the later half of the 9th cen. A.D. The mukhasāla of the Patalesvara temple
marks the transition from the rectangular hall to the pī dhā devā, the earliest specimen of which is found in the Muktesvara. The Mallikesvara temple at the foot of the Jogamunda hill in Koraput district also belongs to this period. The Vāraṇī temple at Chaurasi belongs to the later half of the 9th cen. A.D., because it betrays the features similar to those of the Muktesvara. Since Chaurasi in Puri district is not at a great distance from Bhubaneswar the Vāraṇī temple cannot be separated from the Muktesvara by an interval time.

The Pancha-Pāndava Viṣṇu temple at Ganeswarapur in Cuttack district belongs to the early part of the 10th cen., A.D. The Khillesvara temple at Khillore in Puri district, bearing an inscription of the Gaṅga period, belongs to the eleventh century A.D. Khiching in Mayurbhanj district was an important centre of temple-building activity. Here temples were built under the patronage of the Bhaṅja rulers of Khijjingakota. None of the early temples of this place is in its original condition. Two of the recently restored temples - the Kīchakesvarī and the Nīlakanthesvarī or Kuteitundi exhibit more advanced features and hence belong to the tenth-eleventh cen., A.D. The Somanātha temple at Ghoradia in Puri district belongs to this period. The other
Temples of the eleventh century are the Gortesvara at Alagum and Pūrnesvara at Bhillideuli both in Puri district.

Temples situated in western districts of Orissa basically belong to the Bhubaneswar type, but the geographical position of the area coupled with the historical development of a particular period had brought them under the Central Indian influence. The influence was so profound that the temples are easily distinguishable from the dominant Bhubaneswar style. Thereby these temples constitute a sub-group of the Bhubaneswar style. The changes that occurred in the temples of western districts include the change in the silhouette of the gandi, the star-shaped ground plan of the Baud temples; indentations on the inner walls, balconied windows of the mukhasālaś, raised platforms and decorated pillars inside the mukhasālā of the temples in the Bolangir district, haloes with the beaded outlines, and demi-medallion-like canopies over the heads of the images. Most of the above features failed to penetrate into the coastal belt. The Bhubaneswar temple-style was so deep-rooted that the developments in the western districts could not prevail over it.

Chronologically, the ruined Siva temple at Mohanagiri in Kalahandi district belongs to the early parts of our period. The Nilamādhava Viṣṇu temple and the Siddhesvara Siva temple of Gandharādi belong to the middle of the
9th cen., and the Baud temples in Phulbani district to the close of the same century. The temples like Muktesvara in Bhubaneswar owe many of their features to the temples of this district. To the close of the 9th cen. also belong the Visnu temple of Ranipur-Jharial in Bolangir district. The Kośalesvara temple at Baidyanath and the Kapilesvara temple at Charda, both in Bolangir district, are to be placed in the early part of the 10th century A.D. on the basis of their architectural and sculptural features. The Somesvara temple at Ranipur-Jharial also belongs to the same century and this is supported by the inscription engraved on its wall.

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