CHAPTER - III

EVOLUTION OF ORISSAN TEMPLE ARCHITECTURE

The history of temple building in Orissa goes back to a period much earlier than the 7th century A.D. Orissa is one of the few places where one witnesses the archaeological remains from the beginning of the historical period to the end of the Hindu rule in the 16th century A.D. The idea of building houses for gods and goddesses is a very old concept in Orissa. From the Hāṭhīgumpha inscription of Mahāmeghavāhana Khāravela we come to know that he repaired sava-devāyatana¹ i.e. all devāyatana or 'houses of God'. This leads us to infer the existence of some religious shrines long before the accession of Khāravela i.e. some time in the 1st century B.C. Hsuan Tsang who visited Orissa in 639 A.D. mentions about several Deva temples in different parts of the state.²

At this point it is extremely difficult to state exactly when did the temple building activity start in Orissa or what was the shape of the structure where the deity was enshrined. What can be said with some certainty is that temple building and architectural work were carried on much before the existing extant temples dated to about 600 A.D.

The earliest specimen of architectural work in Orissa is the forepart of an elephant carved on top of an Asokan Rock.

1. See Hatigumpha inscription, line 17.
Edict at Dhauli, dated to the 3rd century B.C. and then it was under the Chedis that Udayagiri and Khandagiri rose to prominence as strongholds of Jainism. The period following Kharavela and preceding the rise of the Šailodbhavas in the 7th century A.D. is very obscure. Some archaeological remains have been found but they are very meagre. The Bhadrakāli inscription engraved on a detached lintel of the temple of the 3rd or 4th century A.D. throws some light but it is not sufficient. The Asanapāṭ stone inscription of Šatrubhañja (5-6 A.D.) in the District of Keonjhar dispels the darkness to some extent and establishes that the trend of art was not interrupted in Orissa.

We cannot assign any temple of Bhubaneswar to the Gupta age, which saw the emergence of the characteristics of Indian temple types, as there exists no specimen of the initial formative stage. Sporadic finds of these detached sculptures and architectural pieces are inadequate to bring about a synthesis of the six centuries following the Chedi supremacy.

When the veil of obscurity is lifted, we find the land under the influence of Śaivism, particularly the lakulīśa Pāśupata sect. Its architects had given a distinct turn to the form of the temples as evolved during the Gupta period and were already on the way towards developing the North Indian style known as the Nāgara style in the Śilpa-śāstras.

The evolution of Orissan Temple style can be broadly divided into three phases.
1. The Early Phase - From 600 AD to 900 AD

Important specimens of the early series are the Śatruṅghneśvara group of temples- 6th century A.D.; Paraśurāmeśvara 7th century A.D.; Vaitāl - 8th century A.D.; Śiśireśvara - 8th century A.D., all located in Bhubaneswar. Outside Bhubaneswar we have examples of this early style like the Twin Temples at Gandharādi 9th century A.D. (Dist. Phulbani); the Śimhanātha temple in the island of the Mahānadi 9th century A.D. (Dist. Cuttack); the Vārāhī temple at Chaurāsi (Dist. Puri), which indicate the spread of the style to different parts of Orissa.

2. The Middle Phase - 10th century AD

This phase includes the Mukteśvara temple and other temples which are affiliated to the Mukteśvara style. The series include the Tirthesvara and Gaurī temples at Bhubaneswar and outside Bhubaneswar the three Śiva temples at Baudh in Phulbani district, and the Pañchapāṇḍava temple complex at Ganeśwarapur in Cuttack district.

3. The Mature Phase - 11th to 13th century A.D.

After Mukteśvara, the evolutionary process of temple architecture is marked at Rājarāja, 11th century A.D. and the Brahmeśvara, 11th century A.D. The Brahmeśvara temple being constructed by Queen Kolavati, mother of Somavamsi king Uddyota Keśari (1040-1065 A.D.) is definitely dated to the 11th century.
A.D. The temple shows, in addition to the curvilinear rekhā-deul a full-fledged piḍhā-deul with all its crowning elements. With the construction of the Liṅgarāja temple in the 11th century A.D. the Orissan style became standardized and provided the model for subsequent temples. The development of this style is noticed in the famous Jagannāṭha temple at Puri, which was built in the 12th century A.D. The ultimate climax of the Orissan temple architecture was reached in the Sun Temple of Konārk in the 13th century A.D.

THE EARLY PHASE

The Śatrughneśvara Group of Temples: (Photo-1)

A group of three ruined temples commonly known as Lakṣhmanaśvara, Bharatēśvara and Śatrughneśvara, stand in a row opposite the Rāmeśvara temple. This group of temples represent the earliest extant temples of Orissa. These temples were in complete ruined state, but were restored by the State Archaeological Department. From the Śatrughneśvara temple which is comparatively in a better state of preservation we come know about the architectural features and peculiarities of this group. It is from the inscribed astagraha lintel of the Śatrughneśvara temple, now kept in the Orissa State Museum, that we ascertain the dates of these temples. 3 This lintel contains images of eight grahas or planets, a characteristic feature of

the temples of the earlier period. Of the names inscribed only four can be read and the rest are completely damaged. The four names are Soma, Budha, Brhaspati and Sukra. On the basis of palaeography, K.C. Panigrahi assigns the temple close to the 6th century A.D. (575 A.D.). It would be better to place this group of temples and the Paraśurāmeśvara in one phase because of similarity and identical treatment of the front rāhā of the deul. Since the thematic treatment are identical in both the temples, it would not be just to separate them by a long gap of time.

These three temples, even in ruins, represent the basic elements of the later temples in rudimentary form i.e. the Orissan rekha-deul. Of the three the southern most i.e. the Satraghneśvara gives us a fair degree of details for the study of the architectural and sculptural features of this group. It is modest in height and has a squat and thick-set gandi. The temple is not fully decorated, which hints at the point, that a comprehensive scheme for the decoration of the walls of the temple had not evolved. It has a recessed kāṇthi, which separates the bada from the gandi and is relieved with panels containing mythological stories. The three central niches of the bada do not have the pārśvadevatās but the subsidiary niches still contain figures of the saivite order; of these a Natarāja figure is the most remarkable. The decorative scheme of the front rāhā with two chaitya-windows containing Rāvaṇānugraha-mūrti and Natarāja, crowned by a
kīrtimukha, above which is a seated figure of lakulīśa, shows its close proximity with the Paraśurāmeśvara temple.

The three temples today stand as individual shrines alone. K.C.Panigrahi tells us categorically, that there was a rectangular plinth to the Śatrughneśvara. He further reports that it was a pillared hall and the fragments of an octagonal pillar which is now in the Orissa State Museum belonged to its mukhaśālā. Thus, we can say that all the main elements of a full-fledged Orissan temple had developed by the time of the Śatrughneśvara temple viz. the rekhā type deul and a mukhaśālā or jagamohana.

The Paraśurāmeśvara Temple: (Photo 2)

Of the earliest group of extant temples, the Paraśurāmeśvara is the best preserved. This temple was built during the rule of the Śailodbhavas, who were feudatories of the Gauḍa King Āśāṅka, but soon after 619 A.D. declared independence under Mādhavarāja II.

Paraśurāmeśvara is the best preserved example of an early group of temples which in plan and elevation bear a basic similarity to the temples of the later age. This temple consists of a rectangular forehall - jagamohana attached to a square shrine deul which is surmounted by a super structure - śikhara.

While the basic format of the Paraśurāmeśvara temple survives throughout the entire development of the Orissan temple, various aspects, such as the proportion of the jagamohana to deul, proportion of the śikhara, wall designs and sculptural motifs changed radically, and this started with the Vaitāl deul. This Paraśurāmeśvara temple is a useful starting point in tracing the development of the Orissan temple.

The most archaic feature of the Paraśurāmeśvara temple is its jagamohana, which has a flat level roof, in contrast with the stepped pyramidal roofs of the later temples. The jagamohana of this temple was constructed some time after the construction of the deul. It was definitely not conceived in the original plan of the temple. This is evident from the imperfect joining of the two structures viz. the deul and the jagamohana. The jagamohana has four windows and two doorways. At a single glance one can say that no symmetry has been maintained while placing the windows nor is there any uniformity in the treatment of the windows. The relatively uncertain decorative programme of the jagamohana suggests a certain degree of experimentation, and it is evident that as yet there was no formula for the exact placement of the doors and windows, nor for the sculptural treatment of the long walls of the jagamohana.

Like all the early temples, the Paraśurāmeśvara is of moderate height. The deul raises to a height of about

12.80 meters\(^7\) and has no pitha. In plan the deul is triratha, but its projecting niches flanking the central projection heralds the ushering in of the pancha-ratha type. The bada has three divisions. The pabhaga consists of three mouldings of which the lowest one is in the shape of a khura or hoof. The topmost is square in section and is relieved with Chaitya windows. The middle one is rounded in section and is left plain. The jangha is plain, except for some ornate projections carved similar to shrines; and the baranda consisting of a projecting moulding topped by a recessed kanthi, demarcates the bada from the gandi. The gandi has five pagas. The kanika-paga is divided into five planes by bhumi-amlas. The anuratha is not quite pronounced and is separated by shallow vertical recesses on either side. The raha is more projecting than the rest. The mastaka consists of a beki, an amalaka, khapuri, akasa-liuga and the ayudha. The decorative programme of the deul is well organised unlike the uncertain scheme of the jagamohana.

Vaital Temples (Photo 3)

The Vaital deul is dedicated to a horrific form of the goddess Chāmunḍā. It constitutes a transitional point between temples of the archaic group, exemplified by the Paraśurāmeśvara and those of the middle group best represented by the Mukteśvara. It is the earliest example of the khākhara style. From the Śilpa Prakāśa we come to know that this type of temples were

\(^7\) Debala Mitra, Bhubaneswar, p. 27.
used for the worship of the Mother goddess and that it is a tantric shrine.

The temple has two inscriptions, but neither of them help us much in arriving at the correct date of the temple. What can be said is that the Vaitāl deul undoubtedly belongs to the glorious reign of the Bhaumakaras. Stylistically speaking, the temple can be dated to the closing years of the 8th century A.D. The plan of the deul is oblong or rectangular. It is of moderate height i.e. 11.58 metres. Like the Šiśireśvara, this temple is constructed on a low pitha. Instead of the ratha projections the bāḍa of the deul has shallow pilasters, all on the same plane and most elegantly carved, the effect being enhanced by the austerely plain recesses in between. The pabhāga consists of four mouldings, with the middle two joined by a pūrṇa-ghaṭa motif. Here the pārśvadevata niches do not interrupt the base pabhāga mouldings as was the case of the earlier temple. The tri-ratha design of the bāḍa has been maintained.

As is evident from the temple itself, a marked emphasis was given on ornamentation of the temple. This temple presents itself as one of the most enticing of the Orissan temples—especially because of its refined craftmanship and a very well developed iconographic programme. The temple exudes an array of cult images of Śiva and Pārvatī, manifested in the portrayal of Mahiṣāmardini, Naṭarāja, Umā-Maheśvara, Ardhanārīśvara and so on. Besides this, the Vaitāl is unique among Orissan temples
because it is the only example of a deul with carved images against its interior walls. This inner cell houses as many as fifteen images which allude to the tantric pantheon, and are potential reminiscent of the Kapālikā cult.

The gaṇḍī has a completely different type of roof. It consists of two sections with a recess in between. The semicylindrical lower section, with truncated upper portion, is built up of plain blocks of stone. The upper section is completely semicylindrical and is a bit smaller in size. A solid block of stone constitutes the upper semicylindrical section. It is without any carving. The upper ridge of the roof is surmounted by three crowning elements, each consisting of an amalaka and a kalaśa.

The jagamohana is rectangular in design and has four miniature rekha - deul of tri-ratha pattern embedded into the four corners of the jagamohana. These temples are solid and do not serve any purpose except perhaps decorative units. The pābbāga of these miniature shrines are comprised of three mouldings. This is in consistent with the mouldings of the jagamohana. The khapuri and the kalaśa, the two units of the mastaka of the corner temples rise above the roof of the jagamohana or mukhaśālā. Taking this into view it can be said that the Vaitāl jagamohana represents a developed phase in the evolution of the rectangular mukhaśālā. The Vaitāl jagamohana has a flat double roof with a clerestory between
the two levels. It is devoid of any internal pillars, a feature quite similar to that of the Śiśireśvara temple. Another noteworthy feature of the mukhaśālā of this temple is that it is without any carvings. It seems that the work of embellishing the walls with sculptures was abandoned. In some places one can see the outlines of the proposed carvings. The reason as to why the work was left half way is quite inexplicable.

The Vaitāl deul in many respects can be regarded as an improvement upon the Śiśireśvara and the Paraśurāmeśvara temples. Though the decorative reliefs belong to a common denominator of the form of those of the Paraśurāmeśvara, there is considerable display of maturity in technique and this puts the temple closer to the Mukteśvara. The sculptures of this temple are more developed and restrained. The figures are remarkable for their elegance. Their bodies are taller and slender. The figures are characterised by a soft plasticity of modelling, delicacy of features and perfect equipoise, suggestive of the classical tradition.

Śiśireśvara Temple: (Photo-4)

Built in the same compound of the Vaitāl temple is the Śiśireśvara deul, which now stands without its crowning members and also the bisama and the fifth bhūmi-amlā. This temple is similar to the Mārkandeyeśvara both in architectural design and sculptural treatment. Rather it would be better if we say
that the innovation introduced on the Markandeyesvara are further developed in this Śiśireśvara temple. K.C. Panigrahi has dated this temple to 800 A.D. and says that the innovations introduced are on the outer face of the śikhara and on the modifications of the roof of the jagamohana. Donaldson, stylistically dates the temple to 775 A.D. and says that this Śiśireśvara deul is a near duplicate of the Markandeyesvara. This temple can be placed to the early phase of the Bhaumakara rule, because of the preponderance of the buddhist influence on the sculptures.

The temple stands on a low pitha of a single moulding. The deul is tri-ratha in plan. The bada of the deul consists of three divisions. The pabhāga consists of four mouldings with the middle two joined together by a projecting pūrṇa-ghaṭa. The recessed kāṇṭhi, separating the bada from the gandi, is relieved with mithuna figures. Here in this temple we have for the first time five niches on each side of the deul except on the east or front with its entrance portal, a feature which has led many to say that the temple is pañcha-ratha in plan. The rāhā pārśvadevatā niches are flanked by elaborate pilasters, with the vajra-mastaka serving as its crowning member. All the pārśvadevatās Gaṇeśa, Kārttikeya and the eight armed Mahiṣamardini, are intact. The intermediary niches contain the images of different forms of Śiva, while the kanika ones

have the nāyikās. The gāndi is decorated similar to that of the Markaṇḍeśvara, so also is the rāhā-pāga treatment. One unique feature in this temple is the total absence of the graha panel in its usual place i.e. above the door lintel. It is difficult to justify the absence of this graha panel.

The jagamohana is rectangular in shape without any internal pillar. It has a terraced roof sloping in two stages with a clerestory in between. The roof as on the twin temples at Gandharā, is built on the cantilever principle and so represents an advancement on the earlier technique of free standing pillars used on temples such as the Paraśurāmeśvara. The decorative scheming for the bāda is more uniform and clearly articulated. There is just one door and no jāli windows. The pābhaga is undeveloped, i.e. it just has one khurā moulding. The walls of the jagamohana have been divided into compartments by exquisitely carved pilasters for the purpose of decoration. In the jagamohana the windows have been replaced by large niches. Each of the two large niches, on either side, is flanked by two small niches. The middle large niche projects slightly forward so as to form a tri-ratha design. It was probably an experimentation to impart a tri-ratha plan to the jagamohana, but the experimentation did not probably prove successful in the rectangular hall.

The Twin Temples at Gandharāḍī

Two temples which were the mainstream of development of Orissan style are the twin temples of Siddheśvara and Nīlamādhava at Gandharāḍī, a village, about 14 kms from the town of Baudh in Phulbani district. Gandharāḍī is situated in the ancient khiṇjali-mandala of the upper Mahānadi which was under the rule of the Bhanjas. Gandharāḍī might have been derived from Gandhata Satrubhanja as we know from the Baudh plates of Rānabhanja.\(^{11}\)

The Nīlamādhava dedicated to Viṣṇu and the Siddheśvara dedicated to Śiva stand close to each other on a common platform or pīṭha. This hints at the peaceful coexistence of two religious creeds in Orissa in the past. The sides of the pīṭha are carved with a set of pābhāga mouldings and a jāṅgha. Both the temples are treated in identical manner or are exact duplicates except for the āyudha. The crowning element of the Nīlamādhava is a chakra and that of the Siddheśvara is a liṅga. Normally Śiva temples have a trident as its crowning element, but this temple is peculiar because of its liṅga on the top.

The temples are of the rekha order with a flat roofed jagamohana. At a glance the temples seem to be of the general early Orissan style, but a closer look reveals some innovation.

which appear for the first time and become standard decoration for the temples of the later period. The bada of the deul is of three divisions. The plan is full-fledged pañcha-ratha one, with recesses separating each projecting pāga. The pāgas are carried upto the gandi. The pābhāga has four mouldings i.e. the khurā, kumbha, pāta and vasanta. The various mouldings of the pābhāga are joined by a leaf design. The kanikas are designed as pilasters. The anurathas are treated as miniature shrines with horizontal mouldings. The rāhā is designed as a large vajra-muṇḍi flanked on either side by an offset pilaster crowned at the baranda level by a kalaśa. These pilaster cut into the pābhāga mouldings. The pāraśvadovatā niches have projecting eaves above them. There are no nāga or nāginī pilasters in the recesses of the pāgas. Their place being taken by flat decorated pilasters. The design of a kīrtimukha on the pilaster framing the rāhā niches, is one of the first examples of this pattern which became popular with the later temples.

The bada is separated from the gandi by a recessed kāṇṭhi. The gandi or sikhara is pañcha-ratha in design continuing the fivefold arrangement of the bada, thus giving an overall vertical fluidity to the design. The kanika-pāga are now divided into seven bhūmis by bhūmi-amālas. Each bhūmi has four barandis. Here we see that two more bhūmis have been added—making it seven from five of the early temples. A new introduction in these temples are the seated figures on the bisama above the
raha which serves as a forerunner for beki figures on later temples.

Each of the temples have a rectangular jagamohana with a two tiered flat roof, and there is no open space between the two roofs. At present we do not see any pillars inside the mukhasālā but there are evidences on the roof and along the floor that at some given time there were pillars inside the mukhasālā. This is also confirmed by R.D. Banerji when he writes that there were four pillars inside the mukhasālā. The treatment of the jagamohana walls and that of the deul are identical. This mukhasālā is regarded as the harbinger to the pīdhā style mukhasālās. This idea of similar treatment of the exterior walls of the deul and the jagamohana is a late feature. In this temple's jagamohana we see two latticed windows similar in design to those of the Vārāhi temple at Chaurāsi and the Muktesvara temple at Bhubaneswar. But unlike the latter two, the windows of the Gandharādī are not supplemented by decorative motifs. The windows and the doorway are flanked by massive ascending nāga pilasters.

The Simhanātha Temple in the island of Mahānandī

One of the most fascinating temples, both architecturally and sculpturally is the Simhanātha Śiva temple situated on

the rocky island of Mahānadi near Baideswar in Cuttack district. This temple is particularly interesting because of its iconographic exhibition of both the Śaivite and Vaishnavite cults. The Śaivite imagery dominate the decorative programme of the deul and the vaishnavite images dominate the jagamohana programme. The outcome is a unique, synthesised temple, the "Simhanātha". The saptamātrakās on the doorframe of the jagamohana and the illustrations of some sexual rituals hint that this temple had a sākta and tantric leanings. This temple is one of the most advanced temples of the early phase as far as the joint between the deul and the jagamohana is concerned. On the walls connecting the deul with the jagamohana we now find additional sculptured niches housing Gaṅgā and Yamunā. This is certainly a late feature and hints at the progress of the Orissan temple building activity.

The temple faces east. The bāda is of three division. It is tri-ratha in plan. The pābhāga consists of four mouldings. Only the top two mouldings are decorated. Here in this temple we see that the base mouldings follow the projections and recesses of the walls above, and this is an advanced feature which we see was practised on later temples. Now a new feature is seen, i.e. a thin stambha is added on either side of the subsidiary pāgas. This is again an extension on the plans of Bajrakot and Badgaon temples. In this temple the rāhā-pāga gets more prominence as it projects out of the main deul. The
rāhā projection on the east is about 81. cms and thus connects the deul with the jagamohana without any marked overlapping as is evident in earlier temples. The exterior walls of this jointing is decorated with mundis, similar to the design of the side pāgas of the deul. This is again the first example of such decoration and continuity of the deul programme on these walls.

The bāda is separated from the gandī by a recessed baranda consisting of three mouldings. The gandī is pañcha-ratha in plan. The rāhā-pāgas are decorated with vajra-mastakas consisting of two superimposed chaitya-medallions. Here we find many variation of Śiva like the image of dancing Śiva (Naṭarāja) seated image of Śiva and Pārvatī, Śiva killing Andhakāsura, Yama on a buffalo, and many such figures.

The jagamohana is a rectangular hall with a three-tiered roof rather than the double one, with no clerestory in between the sloping eaves. We know that the process of increasing the height of the jagamohana started when its flat roof was made double tiered. And now we see that one more level has been added, making it three. And this process was carried on, which finally led to the emergence of the pīḍhā style. So, we can definitely say that this temple was built during the later part of the early phase when new features were being incorporated.
The *jagamohana* had originally twelve pillars internally arranged in two rows of six each. But off late these have been joined in a most odd manner. The whole decorative scheme of the *jagamohana* wall is done in an organised manner, which speaks of the advancement of ideas not found in any temple of this early phase. Each side wall is divided into seven compartments by six ornamented pilasters. The central unit has a grille or perforated window. The central area projects slightly and is divided into three units, by horizontal bands, and these units are filled with short balusters forming lattice work, a deviation from the standard *jāli* perforation seen in the early temples. The corners of the *jagamohana* are designed as miniature *rekhā-deul*, obviously an influence of the Vaitāl deul. The *pābhāga* mouldings are three in number instead of four as on the deul.

The *Sīmhanātha* *jagamohana* is remarkable for depicting a good number of Vaishnavaite deities. The images of the *saptamātrikās* along with Vīrabhadra are not found in their usual place, but are carved on either side of the door-frame. And the *astagrāhas* can be seen on the door lintel of the deul.

**The Vārāhī Temple at Chaurāsi**

The Vārāhī temple at Chaurāsi in Puri district is one of the finest examples of the *khākharā-deul*. Situated on the banks of the Prachi river, this temple incorporates the new
architectural features filtering into Orissa via the Mahānadi valley. Dedicated to Vārāhī one of the mātrīkās, the goddess is seated in lalitāsana on a lotus pedestal. She has two arms and the face of a boar. She has a mount, a buffalo, on the pedestal.

The stone used in the temple is of very poor quality and hence, none of the images on the jagamohana retain their original crisp outlines. Nevertheless, it is one of the most fascinating early Orissan temple, for it combines features of both the early and middle phase - the deul walls are quite advanced and could belong to the middle or even the mature period, while the rectangular flat-roofed jagamohana is a typical early phase out come.

The bada is pañcha-ratha in plan and consists of three divisions. The pābhāga has three mouldings viz. the khurā, kumbha and the damarū-garbha. The different mouldings of the pābhāga are linked by an elongated leaf. The pāgas project prominently on the bada and continue up to the mastaka. The recesses between the kanika-pāgas and the anuratha-pāgas are filled with nāga pilasters. This is the first example of such a motif appearing in the recesses. Nāga pilasters do appear on earlier temples like the Kosalesvara temple at Baidyanath, but there they act as projecting pilaster. In the Vārāhī temple they specifically are used for filling up the recesses. These nāga pilasters are different from those seen in the Muktesvara
or the Gaurī. Unlike the later, at Vārāhī we see the entwined nāgas are represented in an ascending position with their tails at the bottom. The rāhā-pāgas on the north and south sides are designed as khākharā-muṇḍis with their niches to house pārvadevatās resting on the top moulding of the pābhāga. They do not cut into the pābhāga mouldings. The niches have large projecting eaves above them. The pārvadevatās are carved out of separate stones and only two have survived, those of Gaṇeśa and Sūrya. This is an unusual feature of a Devī temple, where normally we see the images of the Devī in different forms. From the overall decorative programme of the bāda it can be said that this temple was an experimental one. Though it has used the new features introduced into Orissa, they have not been fully incorporated into the indigenous style.

The bāda is separated from the gaṇḍi by a set of baranda mouldings. The gaṇḍi is divided into two levels by a recessed kāṇṭhi decorated with mithuna and other sex-related sculptures.14 The rāhā-pāgas are decorated with two superimposed vajra-mastakas, the upper one extending to the mastaka. The mastaka is demarcated from the gaṇḍi by a moulding. It consists of one khākharā only, and is carved. The mastaka is crowned by a kalaśa and udyatā-simhas are placed above the rāhā-pāgas.

14. J.N.Banerjea says that these sculptures represent eight stages of ritual love-making as prescribed in the Kaula-Chudamani. (J.N.Banerjea, "The Vārāhī Temple at Chaurāsi", Felicitation volume presented to Mahamahopadhyaya Dr. V.V.Mirashi, pp. 348-354.)
The jagamohana is rectangular and is tryaṅga in design. In its decorative scheme it is similar to the twin temples of Gandharāḍi, but is more lavishly sculptured. There are no pillars internally. The joining of the deul and jagamohana has been a perfect one. The walls of the deul and jagamohana have been identically treated.

The pābhāga has four mouldings, rather than three as on the deul. All the pilasters extend through the pābhāga mouldings rather than begin above them as on the deul. The jāṅgha is topped by a barāṇḍa consisting of a slightly projecting piḍhā moulding. On the central projections of the two sides there are latticed windows. The window treatment is similar to that of the Muktesvara. The window is surrounded by three bands of floral and scroll designs, and centrally placed are the figures of Gajalākṣmī, a male figure and two vidyādharas.

In the Vārāhī temple we do not find the profusion of the nāyikās as seen in the Muktesvara. But this is supplemented by a large number of yakṣa images with uplifted hands as if bearing the load of the structure. This Vārāhī temple in many respect is similar to the Muktesvara and the Gaurī temples. The deul of the Vārāhī is similar to that of the Gaurī; kalaśas crowning the kanika and anuratha-pāgas; division of the gāndhi into two units and the yakṣas are all similar to the Gaurī temple. The latticed windows of the jagamohana of both Muktesvara and Vārāhī are exactly the same. Hence, we can conclude that this temple was in close proximity with Muktesvara and Gaurī.
In this phase we find the largest number of temples. Most of these temples have a flat-roofed rectangular hall—jagamohana which in many temples is pillared. There is no uniform disposition of doors and windows, and the joining of the deul and jagamohana is of the elementary type. The architects had not yet arrived at a consensus about the decorative programme of the deul and the jagamohana.

As we go into the later period of the early phase we find a considerable degree of standardization. In this period we find that the nature of the joint between the deul and jagamohana is better developed. Here we find a separate wall is built to connect both the units. The hall is still rectangular and flat-roofed with two tiers but the placing of the doors and windows is now standardized. A single door is placed in vertical alignment with the deul doorway and two windows are cut in the centre of the two side walls of the jagamohana.

With the Vārāhī temple and the Gandharādī temple we see a number of new features. The base moulding are linked by an elongated leaf design. The deul walls have converted themselves from tri-ratha to pañcha-ratha. The nāga and nāginī pilasters appear in the recesses and also on the doorway and windows of the jagamohana. This shows that the architects were making progress in refining their ideas and styles.
THE MIDDLE PHASE

The Muktesvara Temple: (Photo 5)

Signalling the end of the first phase and heralding in a second phase, the Muktesvara temple is an important landmark in the progressive course of architectural evolution in Bhubaneswar. This temple assigned to the 10th century A.D. undoubtedly reflects a process of development from the earlier temples. It retains an archaic look and the early features of the tryaṅga-bāda. But it has attained a full-fledged pañcha-ratha status and the pābhāga consists of five mouldings. A radical change is seen in the jagamohana which is now a piḍhā-deul, though the characteristic crowning elements and the square interior plan of its counterparts in the fully developed temples are yet to emerge. A change is also seen in the iconographic details, i.e. the introduction of ketu as the ninth planet, the association of kārttikeya with the cock and the presence of the mouse as ganeśa's mount. Other innovations include the nāga and nāginī column, decorative inter-laced chaitya arches on the gāndi and the bho motif on the rāhā-pāga.

The toranā is the only surviving example of its type in Bhubaneswar and was part of the original temple complex. Another interesting feature is the low compound wall within which both the deul and the jagamohana are enclosed.

It is beyond doubt that the temple that best integrates the new architectural facets and decorative motifs, with the
indigenous tradition is the Muktesvara. And hence, it would not be wrong to term this temple as "the gem of Orissan architecture". It is indisputably one of the most refined and beautiful temples of Orissa on account of its elegance, proportion and vibrant texture of its exquisite surface treatment.

Tirtheśvara Temple: (photo 6)

This temple located in Bhubaneswar, can be placed as a near contemporary of the Muktesvara and stylistically it can be dated to the initial years of the 10th century A.D. This small, partially finished temple is regarded as a fore-runner of the more improve decorative programme appearing on the Gaurī and Muktesvara temple.

The deul is built on a high pītha and the pābhāga consists of four mouldings similar to the twin temples of Gandharāḍī. These mouldings are linked by an elongated leaf design. The bāḍa is pañcha-ratha in design, and probably the first full-fledged example at Bhubaneswar. The kanika-pāgas are designed as pilasters, with a small niche. The anuratha-pāga rests on the top moulding of the pābhāga and has a niche. The recesses between the kanika and anuratha are filled with nāga pilasters like the Muktesvara. These nāga pilasters cut through the

17. Debala Mitra, op. cit. p.44.
pābhāga as complete independent units. The rāhā projects more than the adjacent pāgas and its sides are flanked by large pilasters. It has a niche to house the pārvavadevatās, and above it is a projecting eave. The gaṇḍi similarly is pańcha-ratha in plan keeping the continuity of the bāḍa pattern. Except for the vajra-mastakas on the rāhā-pāgas which are crowned by kīrtimukhas, the gaṇḍi is devoid of carvings.

The jagamohana is completely destroyed and it is difficult to say whether it was a pidhā-deul or a rectangular hall. That it was not built directly against the front wall is evident from the existing connecting wall. An element common with the Mukteśvara is the navagraha panel over the doorframe. And this navagraha is regarded as the earliest surviving example of such slabs in Bhubaneswar.

Gaurī Temple: (photo 7)

This Devī temple, though a creation of the khākhara order has a remarkable resemblance with the Mukteśvara temple, both in respect of decorative details and the style of execution. This temple cannot be dated much far off from the Mukteśvara. Built on a low tri-ratha plinth, the oblong deul is pańcha-ratha in plan. The pābhāga consists of five mouldings in the rāhā and anuratha-pāga, but becomes four in the kanikas. This transitional feature is also seen in the Mukteśvara. The nāgas have changed over from the ascending to a descending posture.
The kanikas are similar to the Tirtheśvara. The anuratha-pāgas are designed as elongated khākharā-mundis, with subsidiary niches crowned by kalaśas. The rāhā-pāga projects considerably from the temple and has a pañcha-ratha design consisting of a niche flanked on either side by a pair of pilasters. The pañcha-ratha design of the rāhā is covered completely by a projecting eave.

The gāndī is divided into two levels, which are designed as khākharā-mundis. The bisama terminates the gāndī, and the beki recess is filled with perforated jāli. The original shape of the mastaka crowning the deul is not known with certainty because it has been renovated and plastered a few decades ago.

The present jagamohana is a modern restoration, the original having disappeared. The original jagamohana was in all probability a piḍhā-deul consisting of horizontal mouldings, diminishing in size to form a pyramidal shape, like the Mukteśvara. However, this temple is noted for its redundancy in ornamentation-nāyikās in various remarkable poses, are significant for their masterly treatment.

**Three Śiva Temples at Baudh**

The three temples of Baudh, locally known as Bhubanesvara, Kapileśvara and Siddheśvara, located within the campus of the Rāmeśvara, synthesise the newly introduced motifs with indigenous
style. These temples have been placed in a triangular form, the first two facing east and the other facing west. The unusual feature of these temples is their star shaped ground plan. They have eight points in their plan.

Each of these temples is erected on a pîtha. The sanctum or garbhagriha and the place of the enshrined linga are star shaped. And this has led K.C. Panigrahi to suggest that the temple had its origin in tantricism. The pābhāga consists of five mouldings with a leaf-like strip extending vertically all through them. The pābhāga is almost fully-developed and it becomes the standard for virtually all the later temples. The star-like plan has resulted in the deul having seven kanikas each treated as pilasters decorated with nāyikās, scroll work, kirtimukhas and dwarfs. The facets between them are treated as anurathas. These anurathas contain niches designed as khākhara-mundis. The star plan has resulted in the elimination of the rāhā-pāgas. The gandi is divided into five bhūmis and each bhūmi into three barandas. The decoration of the pāgas includes the multiple inter-laced chaitya arches. Here the interlacing of the chaitya arches are more ornate than that of Gandharādī, but with the Muktesvara they were further developed.

The small entrance portico is flanked by pillars. Above the portico is a projecting rāhā-pāga which has a niche, at present

empty. The sides of this projection have large nāyikās carved against them. The deuls have the navagraha slabs over their entrances. Inspite of the many doubts, stylistically these temples can be assigned to the second half of the 10th century A.D.

Pañcha-Paṇḍava Temple at Ganeswarpur

Locally known as the Pañcha-Paṇḍava, this temple is dedicated to Viṣṇu and is situated at the foot of the Jalaúka hills, on the banks of the Birupa river, about eight kms east of Chhatia in Cuttack District. The temple is in a considerably dilapidated state. The temple is of the pañchayatana order, and hence there is one main shrine with four subsidiary shrines. The main temple has been reconstructed and one can see the general arrangement of the bāda up to the jāṅgha. The gāndi is absent and one may assume that it had the shape of the existing subsidiary shrines. And the jagamohana of the main temple remains up to the pābhāga level. Unlike the pañchayatana order, here at Ganeswarpur the subsidiary shrines have been lavishly ornamented. From these ornamentations one can see a lot of affinity between the Pañcha-Paṇḍava and the Mukteśvara temples. Of the four corner temples, the one to the right of the entrance to the courtyard has been completely destroyed. The others are reasonably in good condition.

The presiding deity of the main temple is a four-armed Viṣṇu. The remains of the main temple suggests a bāda of
pañcha-ratha plan with a pābhāga consisting of four mouldings, joined by a leaf pattern. The finding of a large chakra probably suggests that it served as the crowning element of the temple. From the plinth of the jagamohana it can be said that it was probably a unpillared piḍhā-deul. The ground plan being square, it had one doorway.

The corner temples are rekha-deuls without the jagamohana. With a pañcha-ratha bada plan carried upto the gaṇḍi, the pābhāgas have four mouldings. The kanikas are designed as pilasters and the anurathas as khākharā-muṇḍis. The rāhā is designed as a truncated rekha-deul. There is no anuratha recess separating the side pāgas. In the gaṇḍi level, the kanika is divided into five bhūmis and each bhūmi has four baraṇḍis. The upper two baraṇḍis being joined by a chaitya arch. The rāhā is relieved with a vajra-mastaka motif surmounted by a kīrtimukha.

Thus, we can say that this temple shared some features with the Muktesvara temple. The pābhāga mouldings, a jagamohana of piḍhā order, inter-laced chaitya arches on the rāhā and anuratha, treatment of the kanikas on the bada as pilasters and finally the pañcha-ratha plan reveals a lot of rapport between the two temples.

THE MATURE PHASE

The next developmental phase of Orissan architecture, which is called the mature style makes a conceptual shift.
It changes markedly from the previous style, rejecting the characteristic elements - the rounded, column-like nature of the rathas of the lower walls and the śikharas - clusters around the upper body of the temple. Rather than developing these characteristics, seen from the Gaurī temple through to the Rājarāṇī, the mature style looks back to the Mukteśvara as a prototype, though retaining certain elements which accumulated experimentation had made impossible for it, to reject.

Rājarāṇī Temple: (photo 8)

The Rājarāṇī temple presents a refined version of the architectural composition seen in the Dākrā Bhīmeśvara. This temple may be regarded as the penultimate Somavāṁśī temple. It is without doubt that the post Mukteśvara phase of temple building reflected some degree of innovation, though it was short lived. This superb temple has certain architectural features rare in their occurrence in other temples-the aṅga-śikharas. The temple can in no way be regarded as exotic in Orissa, and the idea of decorating the spire with miniature replicas of itself-aṅga-śikharas, is not peculiar to it alone. In other temples the replicas are not prominent and do not break the continuity of the towering śikhara, but here they are more pronounced and are given more volume.

Inspite of such features, the temple has a distinct relation with the evolution of the Orissan temple form. The clusters
of miniature replicas round the body of the main tower is inherent in the logic of the evolutionary direction of the Orissan temple form, and cannot be regarded as sufficient to relate this feature to an alien tradition. Its beautiful sculptures are unparalleled in the history of plastic art in Orissa, and they are more akin to the Muktesvara, the Brahmesvara and the Lingaraja, than to any other temple. And finally we can say that this temple was an experimentation, which apparently did not find favour with later architects.

Rising to a height of 17.98 metres, the temple stands on a pitha of three mouldings. The bada is pancha-ratha in plan, though it appears to be sapta-ratha, because of the increased projection of the pagas and the lateral flanks of the anuratha being decorated. The bada consists of five division instead of three and for the first time we see that the bada is divided into two horizontal levels by a bandhana. The pabhaga consists of five mouldings. The kanika and anuratha-paga are designed as multi-faceted pilasters. The recesses between the pagas are occupied by gaja-vidalas, some nara-vidalas and human figures, often erotic. The raha has a two storey design with the parsvadevata niches framed on each side by a pilaster and crowned by a projecting eave. For the first time the dikpala are found occupying their appropriate positions on the temple body. The treatment of the dikpala is superb. They are tall and slender with enchanting facial expression.

A new development is marked in the transition between the bada and gandi. Instead of a recessed kāṇṭhi, now a series of seven mouldings divide the bada and the gandi. By doing so, the demaration of the two units have been narrowed down and the śikhara is more effectively integrated into the bada of the deul. The paṇcha-ratha design is followed in the gandi in perfect alignment. This in totality, accentuates the vertical thrust of the śikhara. This temple as already said is famous for its miniature rekha-deuls decorating the gandi. These aṅga-śikharas are paṇcha-ratha in plan. They stand on the seven fold baranda moulding. These aṅga-śikharas dominate the gandi which is devoid of other decorations. This aṅga-śikhara feature has been regarded by many scholars as Chandela influence. However, one should be aware that similarity of features always do not establish indebtedness. The amalaka is supported by four figures sitting on the rāhā-pāgas. The mastaka is devoid of the āyudha.

The jagamohana is a piṭhā-deul. Its walls are plain, but a decorative plan had been envisaged which was left incomplete. The plan is a paṇcha-ratha square. The roof consists of twelve receding piṭhās topped by a kalaśa. The pābhāga has five mouldings and is devoid of decoration like the piṭha. The central projection on the north and south side have balustraded windows. The entrance is flanked by two rounded pilasters.

entwined by a nāga, have at the base three sets of vidālas. The architrave above the entrance contains the navagraha slab. This temple is now without a deity, but taking the various panels i.e. the liṅga worship, Naṭarāja and Pārvatī into consideration the temple was originally affiliated to the Śaiva sect. And stylistically this temple can be placed in the 11th century A.D.

**Brahmeśvara Temple:** (photo 9)

The Brahmeśvara temple is most important for the study of Orissan temple, because this temple provides a date-line in the chronology of Orissan architecture. From an inscription, originally present in the temple but now missing, it is learnt that this temple was built to enshrine a liṅga called Brahmeśvara along with four charusalas by Kolavati, the mother of the Somavaṃśī king, Uddyotakeśarī, in the later's eighteenth regnal year i.e. 1060 A.D. at a place known as Siddhatirtha in Ekāmra.21

The Brahmeśvara rejects the approach of the Rājarāṇī, which treats architecture more like monumental sculpture. Except for its great size and the two fold division of its lower walls, the Brahmeśvara bears several general similarities with the Mukteśvara. This is the second temple in Bhubaneswar with internal carving on the ceiling of the jagamohana, the first being Mukteśvara.

---

It is in Brahmesvara temple that the formal problem of the jagamohana roof is solved. The aim of the builders seems to have been a pyramidal roof with a forty five degree inclination, capped by a kalasā, and in an appropriate proportion of 1:2.

The Brahmesvara temple supplies us with some well-marked features and characteristics that became distinctive of the Orissan temple type in the later ages. So, it may not be wrong to say that the Orissan temple form attained its complete form towards the end of the Somavamsi period. The architectural activities in the later period though not scarce, were more concerned with elaboration than with any introduction of new features or forms indicating new directions of development.

The temple belongs to the pañchayatana class, a main temple with four minor shrines. Like a typical Orissan temple, the deul is pañcha-ratha in plan and the bada has a five fold division. The pabhāga has five mouldings. The jāṅgha is divided into two units by a single broad moulding. The kanika and anuratha-pāgas are designed as khākharā-muṇḍis on the lower jāṅgha and on the upper jāṅgha as piṭhā-muṇḍis. On the kanika-pāga there is a central niche flanked by smaller side niches. These central niches houses the dikpālas. The anurathas are similarly designed and its central niche contain the different form of Śiva like Aja-Ekapāda, Andhakāsura-vadha-mūrti, Ardhanārīśvara, Naṭarāja and Bhairava. The corresponding
spaces in the upper jāṅgha have alasā-kanyās or mithuna images. The rāhā-pāga is designed as a piṭhā-muṇḍi with a big central niche to house the pārśvadevatās covering both the units of the jāṅgha with a two tiered eave above it.

The baranda with three mouldings, most effectively demarcates the gandi from the bada. It is paṇcha-ratha in design, keeping pace with the bada and the vertical alignment has been achieved. The lowest part of the gandi is decorated with aṅga-sīkharas. The kanika is divided into five bhūmis by bhūmi-amalās and each bhūmi into five barandis. On the gandi the kanika-pāga widens up eliminating the recesses between it and the anuratha. The anuratha-pāga has a succession of khākhara-muṇḍis, the mastaka of which is relieved with a bho motif. The rāhās above the aṅga-sīkharas take the form of a bho crowned by a rampant lion on a kirtimukha. The mastaka has a beki, the amlā supported by four seated figures on the beki.

The jagamohana is a full-fledged piṭhā-deul. The bada has three divisions. The pabhāga has five plain mouldings. The kanika and anuratha-pāgas have khākhara-muṇḍis containing seated dikpālas in their respective niches. The recesses between the pāgas are filled up with the vyāla, mithuna and nāyikā figures. The central rāhā-pāga is similar to the Rājarāṇī, but here the finish is much better. The window is framed by three moldings and is filled with five balusters as on the Rājarāṇī. The mastaka consists of a full-fledged design i.e. a beki, ghaṇṭā, amlā-beki, amalaka, khapuri and a kalaśa.
The ceiling of the *jagamohana* is decorated like the Mukteśvara, but is not as elaborate as the later one and the theme of decorations is different. The *navagraha* slab over the entrance on the *jagamohana* is more ornately designed than the Rājarāṇī, with each of the *grahas* housed in a miniature *pidhā-mundi* rather than a simple niche.

The subsidiary shrines are modelled after the main temple, though on a much smaller scale. The stone used is of poor quality and most of the carvings, if at all they had any, are eroded. Upto the bāda level we find carvings, but once we come to the gaṇḍi level we see that it has been left plain except for the *vajra-mastaka* found on the rāhā. The entire complex is set within a compound wall having two gates, one on the east and the other on the north.

**Liṅgarāja Temple:** (photo 10)

The Orissan temple form as we see in the Brahmēśvara and so beautifully exemplified by the majestic Liṅgarāja, is surely the result of a long process of evolution through centuries beginning from the period of the earliest extant temple.

The Orissan temple style reached its full maturity in the Liṅgarāja temple. K.C. Panigrahi has dated the Liṅgarāja to a period slightly later than the Brahmēśvara, and subsequent scholars have readily agreed upon his views.22 From tradition,

---

we come to know that the Liṅgarāja temple was built by Yayāti Keśarī and Lalatendu Keśarī. And from the Mādalā-Pāṇji (Chronicle of the Jagannāṭh temple) we come to know that the Liṅgarāja temples construction was begun by Yayāti Keśarī, continued by Ananta Keśarī and completed by Lalatendu Keśarī. Another name Sūrya Keśarī is also mentioned as the fourth builder. But again a copy of the Pāṇji says that the construction of the temple was over in three generation, contradicting itself. So, it would not be wrong on our part to associate the three later Somavamśi kings, with names ending in Keśarī, with the construction of the temple. And that the construction extended between the period i.e. 1030 to 1065 A.D.

This monument was considered as a supreme achievement in its own time because of the fact that it served as the formal example for almost all subsequent temples to be built during the next 400 years. The basic compositional format seen in the Liṅgarāja had long been standardized. This huge superstructure is proportionately balanced, the jagamohana with that of the deul. The temple plan shows how a balance has been achieved between the round rathas of the Rājarāṇī and the flat squarish ones of the Brahmesvara. A synthesis of architectural forms developed and refined in the Muktesvara, Rājarāṇī and Brahmesvara temple, the Liṅgarāja serves as the ultimate model for all temples subsequently built in Orissa.

23. Mādalā Pāṇji (Prachi edition) p.6
24. Ibid., p.7.
The temple rises to a height of 45.11 metres. The bada of the deul is pañcha-ratha in plan and is divided into five divisions. The pabhāga consists of five ornately carved mouldings joined in the centre by a elongated leaf design. The jāṅgha is divided into two units by a bāndhanā. The kanika and anuratha pāgas of the lower jāṅgha are relieved with khākharā-muṇḍis having seated figures of eight dikpālas in the niches of the kanika-pāga. The anuratha-pāgas have in their niches various subjects like liṅga worship, a musical party, a group of persons in front of a women etc. The recesses between the pāgas are filled up by varieties of vidālas. The bāndhanā consists of three beautifully carved mouldings. The upper jāṅgha is decorated with piḍhā-muṇḍis. This becomes the standard design on most of the later temples. The niches of the upper jāṅgha mostly have deities including Sūrya, Gaṇeśa, Kārttikeya, Pārvatī, Ardhanārīśvara, Śiva and Brahmā. In the recess of the upper jāṅgha we see kanyās of enchanting beauty in various poses.

The decorative programme of the rāhā is obscure because of the addition of the pārśva-devatā porches at a later period. The baranda consists of ten elegantly carved mouldings. Rather than clearly demarcating the two units, i.e. the bada and the gāndi, the baranda in fact integrates them in a very subtle manner enhancing the upward thrust of the gāndi. This upward thrust in further boosted because of the perfect vertical alignment of all the pāgas. The gāndi like the bada is pañcha-ratha and like the Brahmeśvara, the pāga recesses are eliminated.
With the rise in height, the number of bhūmis have been increased from seven to ten in the kanikas. Each bhūmi is divided into five baraṇdis. Each anuratha-pāga is composed of four aṅga-śikharas super-imposed one above the other, each progressively diminishing in size as it reaches the top. These aṅga-śikharas are conceived as replicas of rekha-deul. The rāhā-pāga above the baraṇḍa has a bho motif crowned by a kīrtimukha which supports a lion on crouching elephants. The portion above this, has a series of chaitya-windows in low relief.

The jagamohana rising to a height of 28.96 metres is equally amazing and closely follows the deul’s decorative programme. The pābhaga has five mouldings and the bāda is pañcha-ratha in plan. The jāṅgha is divided into two units by a bāndhanā and the pāgas of the upper and lower jāṅgha have been identically treated as in the deul. There are two balustraded windows on the north and the south. These windows have six balusters each having an alasa-kanyā carved in high relief. The projecting eave over the window is a piḍhā moulding supported by two pilasters. The south balustraded window has been converted into a entrance for the temple, perhaps at the time of construction of the nāṭamandapa, which blocked the entrance. However, one should be aware that the nāṭamandapa and the bhogamanḍapa were later additions.

With the increase in the height of the piḍhā-deul the number of piḍhās were increased, and hence they were arranged
in two groups or potalas - nine receding tiers for the lower potala and seven for the upper. The mastaka has all the crowning elements - ghanta, an amla-beki, amalaka, khapuri and finally the kalaśa.

**Temples after the Liṅgarāja**

It was generally believed that the Orissan temple style which had attained full maturity in the Liṅgarāja had a period of decline in the Jagannāth (Photo 11). But this is far from truth. With the deplastering work in full swing, it has been clearly proved that the magnificences attained in the Liṅgarāja was continued in the Jagannāth temple during the 12th century A.D. Dedicated to Lord Jagannāth, the present temple was built by Gaṅgeśvara or Choḍagaṇgadeva. However, the exact dating of the temple is not possible to determine, but we know that Choḍagaṇgadeva conquered Orissa shortly before 1112 A.D. and rule upto 1147 A.D. The Mādalā-Pāṇji also credits Anaṅgabhīmadeva II to the erection and consecration of the temple. So, it would be reasonable for us to conclude that Choḍagaṇgadeva began the construction of the temple, and it was completed by Anaṅgabhīmadeva III. However, the nāṭamandira and bhogamandapa are later additions.

The temple is erected on a pīṭha and is paṅcha-ratha in plan. Stylistically the temple is a near duplicate of the Liṅgarāja. And as further deplastering work is being carried
on, elegantly carved figures and pāgas are being revealed, which strengthen the fact that there was no discontinuity in the Orissan architectural creativity.

This development of the architectural style reached its climax in the Sun Temple of Konārk (Photo 12) in the 13th century A.D. One can safely assert that nothing comparable to the Sun Temple of Konārk has been produced anywhere in India at that time.