CHAPTER XII

TEMPLE ARCHITECTURE AND SCULPTURAL ART
Orissa is a land of temples. Innumerable temples of various architectural designs have been constructed in the past and the process is perpetuating till today. This temple building activity was marked in Orissa from the ancient time. In the first century B.C, Kalinga monarch Kharavela claimed to have repaired and reconstructed a large number of temples and shrines within his territorial boundary. It is to note here that earlier temples were of the type of common living houses whose roofs were mostly flat. At a later stage, spires on the temples developed. The real foundation of modern temple architecture in India was laid down by the Gupta emperors who constructed a large number of temples in dedication to Hindu gods and goddesses. The Asampat stone Inscription of 4th century A.D., discovered in the district of Keonjhar of Orissa, was dedicated to a Devāyatana.

The earliest existing temple today is the temple of Māheśvarī Bhavadā in the Maraguda Valley, a recently excavated site in the district of Kalahandi. It is a flat-roofed structure and it consists of a sanctum and a circumambulation path around it. In course of time the sikhara temples were constructed and

1. Line 17 of the text of Hathigumpha inscription states "Sava Devāyatana Samskāra Kārako" which testifies this fact.
the Jagamohans (audience halls) were added to them. During the period of our review, the temples of Orissa consisted of a sanctum which was generally of Pidha structure. The Deula was either of Tri-ratha or of Pañcha-ratha type. A brief account of the temple architecture and sculptural arts in some main centres of feudatory states of Orissa during the period of our project is presented below.

Khiching (Khiijinga-Kotta)

Khiching, in the district of Mayurbhanj, is rich with architectural remains. The place has been described in Cunningham's report. Archaeological excavations, carried on recently have brought to light three stone temples and a large number of sculptural arts. These temples and other materials are within the Thakurāni compound which is a prime centre of interest both for pilgrims and scholars. Kichakeśvarī, the present deity, has been represented as a Châmundâ. The shrine, constructed on a mound, is small and plain and it occupies a central position of the compound.

One of the temples called Khandādeul stands in front of the shrine, meant for Thakurāni. This was a restored temple mostly by the use of old materials lying around after the damage of the original one. The reconstruction work continued up to the spires and the crowning elements were left incomplete.

The floor, lintels and the doorjams are perfect in finish. Charming figures of Ganga and Yamuna and scroll work are seen in appropriate places. Around Khandi deul are found a good number of scattered images and sculptures which include two images of Sun God and some Buddhist and Jaina images.

The Chandrasekhara temple (Fig. 5) which has successfully withstood the vagaries of nature, is within the compound of Thakurani. Various sections of the temple, namely, the plinth, the walls and the cella are in tact; only the finial has fallen down. The decoration of the lintels, the doorjams and the figures of Chanda and Prachanda are excellently carved.

The temple of Nilaikanthesvara (Fig. 7), known as Kutaitundi, is situated outside the compound of Thakurani. It is built on the Indo-Aryan style without a porch. The Sikhara is short and Pañcharatha in plan without any Anurāhā. The inward curvature begins from the Vāndhana which gives an idea of transition between cubical portion and the curvilinear tower. This characteristic is absent in the Kichakesvārī temple or the Chandrasekhara temple. In the temples of later period, the Sikhara rises in a vertical manner and its inward curvature is only towards its end and close to the Veki. The Konika is divided into five Bhūmis with Bhūmi-Amlās at regular intervals. The crowning member of the Mastaka is an Ākāśa-Līṅga as is found on the Śiddhesvara temple of Gandharādī. The Bāda is Tri-ratha in design, added by a thin pilaster on either side of the Rāhā. On the outside wall three
niches in each facade are visible. The niche in the central portion is the largest and is flanked by two smaller ones of equal dimensions. Cult images in the niches are at present not seen and those might have been taken away by the robbers.

Architecturally this temple is different from the temple of Kichakeswari and the temple of Chandrasekhara. A significant difference is noticed in both the temples in the development of the Pagas, the spires and the sculptural decorations like Chaitya arches on the Sikhara of both. The Pagas in the Kutaitundi temple are less developed in comparison to the Pagas of Kichakeswari temple. This stage of development, as noticed by K.C. Panigrahi, is equal with the Vaital and the Śisireśvara temples of Bhuvanesvar, assigned to the period between A.D. 700 to A.D. 900.

The carvings of a few cult images on the exterior walls have been badly mutilated. The Chaitya arches are shallow niches in which the decorative elements are in perfect condition. The reliefs, similar to those in Parasuramesvara and Śisireśvara temples, are found here. The date of this temple is approximately fixed at 8th century A.D.

The Kichakeswari temple

The Kichakeswari temple (Fig. 8), also known as the great temple, is the result of an architectural restoration made by the ruler of Mayurbhanj State. It was in a ruined

condition and the reconstruction work was completed in 1941, solely with the assistance of local masons. The restored temple after its completion is seventy feet in height with actual dimensions of the original one. The restoration work of the temple is efficient and preserves it in the perfect manner. It can be taken as a masterpiece conservation work in the whole of India.

The architectural design of the Kichakesvarī temple is of the Rakha type, as followed in the early stage of the Orissan temple architecture, with the absence of a Mukhasālā. The temple is of a full-fledged Pañcharatha one consisting of five Pāgās(Pilasters). The sanctuary (garbhagṛīha) is square in size, rectangular parallelo-piped from above the base surmounted by a curvilinear tower. On the outer walls of the temple, in the Pārvadevata niches, are seen beautifully carved image of Maḥisamardini, Kartikeya and Ganesa in a dancing pose. These cult images are represented as Ganesa mounting on a mouse on the pedestal, Kartikeya with a peacock held by a female figure and Maḥisamardini with a demon emerging out of the stomach of a dead buffalo. The Anarthas have niches finished with barrel-vaulted shrines, decorated with bands of scrolls. The Konakas have also tiny niches above which are found scrolls, Kirttimukhas and Bhrabāhakas. On the Anurāhas are found highly accomplished Nāga (Fig. 29) and Nāginī (Fig. 30) carvings. The Śikhara is exceedingly tall consisting of ten levels of two sections each without bhū arch and Vajra-Mastaka. The Rāhā and the Anarthas of the Śikhara have intertwined Chaitya arches of advanced type.
The base mouldings are provided with small panels which contain a large number of erotic figures, Kanyās and deities. The usual structural subdivisions like Pāda, Kumbha, Pata, Kani and Vasanta are clearly visible in the basement.

The features like the Chaitya arches, the amorous couples, the obscene figures, the scrolls, and the arabesques seen in the Kichakesvari temple, bring it to the proximity of the temple of Brahmesvara and the Lingarāja at Bhuvanesvara.

The shrine houses a skeletal ten-armed Chāmunḍā (Fig. 15), seated on a corpse with sunken belly and wearing a garland of severed heads. The figure displays prominent veins and ribs. This goddess was most probably the presiding deity of Khijjinga Bhānjas. A Lakulisa image tied with Yogapattā round the legs is also seen in the Kichakesvari temple.

On an analysis of the architectural and sculptural features of the Kichakesvari temple, the work reveals a good standard of artistic skill. The construction work was probably executed during the reign of Raṇabhaṅjadeva of Khijjinga-kotṭa in the tenth century A.D. or by one of his immediate descendants.

Some confusion, of course, is created on a close look on the architectural features of the temples. Vidyā Dehejia, on the basis of Orissan temple architecture, opines that the Devī shrine (Kichakesvari temple) should have been rectangular in plan instead of square. Moreover the Parāvadevataś are similar to those of a Śiva shrine.

1. A. Joshi, History and Culture of Khijjinga-Kotṭa, p. 126.

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Virātagarh and Kichakgarh

The archaeological wealth of Khiching is further enriched by the excavations of Virātagarh and Kichakgarh. These places are apparently the residences of ancient Bhanja rulers. The excavations of Virātagarh have brought to light the remains of a brick structure along with potteries, the Kushana Coins, terracotta figurines, stone figurines, household and agricultural implements, seals, three pronged iron nails used for taming wild elephants. The excavation also reveals a Buddhist Stupa with a casket of ashes in it. All these objects provide us with the idea of a descent habitation on this part of Khijjinga-Kotta. It is also possible that the Kottāśrama of the copper plate grant was situated near Virātagarh and the temple of Kutāitundi.

The Kichakgarh, the other excavated site, unfolds the structure of a fort with two miles in circumference. This is surrounded by a mud rampart and a partly silted trench of about 30 feet. The other monumental structures, seen in the place, are suggestive of a royal residence. It may be inferred that this citadel was constructed by the Bhanja rulers when they were compelled to evacuate their residence at Virātagarh because of heavy flood in the river. The massive stone Pillars, which may be the ruins of a pillared hall, are an addition to the original fort.

Sculptures of Khijjingakotta

A large number of sculptures, discovered from Khiching and the neighbouring areas, have been preserved in the site museum. The collection includes religious sculptures like

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Buddhist, Jaina and Brāhmaṇical and a few secular ones. The Buddhist art is represented by an important image of Buddha (Fig. 22) in Bhūmisparśa mudrā. This image seats in a Padmāsana on a carefully carved lotus throne. The right hand is in Bhūmisparśa mudra and the left is on the lap, palm upwards. The face of the icon reveals a heavenly grace with dangling earrings. According to Dr. N.K. Sahu this image is "both in its size and workmanship, one of the most remarkable among the antiquities of Khiching". Below the lotus are found two lions. The image seems to be in a deep meditation. Another significant specimen of Buddhist art, preserved in the museum, is the image of Bodhisattva Avalokiteśvara (Fig. 24) the upper half of which has been severed. This image is sitting in Sukhāsana on a lotus throne and the inscription below the pedestal reveals that it was made by Bharani Varāha during the reign of Rājabhaṇjadēva, a ruler of Khijjiṅga-Kotṭa. Most probably this belongs to the 10th century A.D. The image of Tārā (Fig. 26), seated in Lalitāsana on a lotus throne, is another representation of Buddhist art of Khijjiṅga belonging to the 10th century A.D. This goddess is flanked by heavenly bodies who are seen moving gleefully. The Goddess symbolises an important aspect of Tantric Buddhism and looks enchanting with her head-dress, bangles and other ornaments. The inscribed image of Mārchi (Fig. 25) originally discovered at Khijjiṅga by late K.P. Bose, has been

1. Sahu, N.K., Buddhism in Orissa, 1958, p. 213.
2. ibid.
now kept in the Baripada museum. This is a life like figure carved out of a single piece of granite and it stands in the Alidha attitude. She has eight arms and in her four left arms she holds the thunderbolt, the goad, the quick arrows and the needle. Out of the four right hands she holds Ashoka flowers, a bow and a thread in the three hands and the fourth one is in Tarjani. Over the prominent breasts beautiful necklaces have been carved. She has three faces and heads are crowned with Kiritamukutas and a round halo behind it. The faces display celestial beauty and the entire structure illustrates an artistic excellence. Dr. N.K. Sahu is of the opinion that "the image may be supposed to be that of a variety of Ashokakanāth Mārīchi" and it is assigned to the 10th century A.D. Another important image of Buddhistic iconography is of Aparāchāna Mañjuṣī (Fig. 28), now seen in the Baripada Museum. The image in Padmāsana is seated on a double lotus seat. It is a two-armed figure holding a lotus and a book in the left hand and a sword in the right. He wears a pair of Kundalas and his hair extends to touch the shoulders at the back. The entire figure is decked in princely ornaments and the face radiates a smile of contentment.

Jaina Art

Specimens of fine Jaina sculptural art are found at Khijjinga, Baripada and other places of Mayurthana. One of

the Jaina images of Parśvanātha Tīrthaṅkarā (Fig. 41) has been preserved in the Khiching museum. This image with a serpent hood stands on a lotus throne surrounded by six Jaina figures. The image of Rishabhanātha (Fig. 43), preserved in the Khiching museum, is in a fairly damaged condition. The wide prevalence of the worship of Rishabhanātha is indicated from the large number of such images found in the site museum.

Śaiva Sculptures

The Ḍāņjas of Khijjiṅga-Koṭṭa were devout followers of Śiva and a large number of temples dedicated to Śaivite deities are found in different places of their kingdom. Besides the sculptures on the temples, a large number of free standing images are found at Khijjiṅga. One of the excellent pieces of Śaiva figures, preserved in the Khiching museum, is the image of Hara (Fig. 14), made of chlorite stone. It wears a Jaṭānukūṭa with the halo decorated in a vegetable pattern. The figure wears Kundālas in the years and rich decorative jewelleries round the neck. It is a four-handed figure whose left hands are completely lost. One of the damaged right hands displays Varadā and the other a rosary. On the left is the Triśūla with the missing shaft. A portion of the right hand is missing and is replaced by a copper rod. Female attendants in Tribhāṅga pose are seen flanking the image of Hara.

The Umē-Maheśvara (Fig. 12) is one of the artistic examples of the Khijjiṅga school of art in the site museum. This figure, along with other images of Umē-Maheśvara
on the basis of workmanship, can be dated to the 10th century A.D. It is carved out of hard chlorite stone. The two hands out of the four hands of Śiva hold a lotus and a trident. With the other two hands, he caresses and embraces Pārvatī. Śiva, in Urdhvalinga, is seated in sukhāsana and Uma is seated on his lap. The two-handed Uma embraces Śiva with her right hand and holds a mirror in the left. Below the double lotus seat the figures of a bull and a lion and two devotees are found. Flying Gandharvas with garlands are seen on the top. Two other images of similar characteristics are discovered from the site of Khijjinga. A Bhairava image (Fig. 36) of 10th century A.D. has been kept in the Khiching Museum. This Bhairava image was first located at Chandisal and brought to the museum for preservation. The Bhairava is a life-size statue with Śaivite attributes like Kharpara and Dambaru.

Mahiṣāsuramardini images are seen in the Khiching museum, on the temple of Khijjingeśvarī, Baripada museum and in other places of Mayurbhanj. All these images are eight-armed and busy in killing the buffalo demon. The Mahiṣāsuramardini image (Fig. 37) of Khijjingeśvarī temple is a fine specimen of this category of Śākta icon.

Vaishnavite Icons

The site museum at Khiching houses the images of Viṣṇu along with a Chakra which reveal the Vaishnavite art at Khijjinga. The images of Narasiṃha and Varāha, the two Avataras of Viṣṇu, exhibiting excellent features of sculpture, are
preserved in the Baripada Museum.

The image of Vishnu (Fig. 17) has four hands holding a Sankha in the upper left, a Chakra in the upper right, a Gada in the lower left and showing Varada pose in the lower right. The Vaishnavite attributes like Sankha, Chakra, Gada and Padma are the symbols of salvation, protection, destruction and creation respectively. The image is ornamented with Kiritamukuta, Vanamala, necklace and a halo with rich carvings. The Narasimha image (Fig. 31) is seen killing the Hiranyakasipu, the demon. The image of Varaha (Fig. 33) was found from a tank at Agaria. This image has four hands two of which hold a Sankha and a Chakra. The right hand of the remaining two encircles the waist of the goddess and the left supports the legs of Bhudevi. The workmanship of this image can be compared with similar images of Jaipur and Bhuvaneshvar.

Naga Motifs

The Khajjiang art is also expressed through different forms of serpents, represented on the pillars and pilasters of the temples. Some Naga and Nagini figures are also preserved in the museum. A Naga figure (Fig. 18), now preserved in the Baripada museum, was discovered at Kusmara and a Nagini figure is at Kaptipada. Some Naga and Nagini images, preserved in the Baripada museum, are beautiful pieces of workmanship. The Naga figures generally hold garlands in their hand with benign attitudes in their faces. On the heads of these figures are seen seven-hooded canopies. Ornaments like
headgear, earrings, necklace, Yajnopavito, girdles and Kankana decorate their bodies. Only threehooded canopies are provided on the heads of Nāginīs, having chaura and pot in their hands. The Nāginīs have snake coils towards the lower part of their bodies which surround the pillars and pilasters. This iconography is in conformity with the designs provided in the Silpa Sāstra.

The secular images, another noteworthy feature of Khijjinga school of art, though few in number, are still unique in its execution and design. An inscription on the pedestal of Bodhisattva Avalokiteśvara, now preserved in the Khiching museum, states "This image of the lord Lokesa has been made by Śrī Dharani Varāha, assisted by Kirtti for Rāja Śrī Rāyabhañjadeva." Most probably the image of this Rāyabhañja (Fig. 44) is found on a stone pillar with the name Śrī Rājabhañja incised below it and this image belongs to the 10th century A.D. Another figure of a king (Fig. 45), seen riding on an elephant, is also a figure of secular character.

On a close look into the sculptures of Khijjinga, it appears that the area was abounding in excellent specimens of art.

Kanakesvara Temple at Kualo (Kodālake-Mandala)

In a village named Kualo, near the town of Talcher, stands the isolated temple of Kanakesvara Śiva (Fig. 9) which is tall but heavily damaged. This is a Pañchāyatana temple.

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2. Sahu, N.K., op. cit., p. 213.
where at least three of the four corner shrines are well preserved. There is no Mukhasālā at present but close to the main shrine the ground plan of a plinth foundation now visible confirms that a Mukhasālā of certain design existed in the earlier days.

The recessed Vandhana of the Kula shrine with a frieze of elephants, is seen at 20 feet above the ground level. The remains of the Śikhara part of the temple shows that it is of Pañchāyatana type. Amalakes still in situ on the Koṇakas indicate that there are three sections of the levels, decorated with dotted arches and Kanyās.

On the Parāvadevatā niches, the images of Ganeśa, Mahāsamardini, and Kārtikeya are visible. Images on the side niches include Ardhānārīśvara, Pārvatī, Śiva and the river goddess. Ganeśa is seen here with light curling hair flanked by bands of intricate scrolls. All these figures are carved out of the pieces of stones used in the temple wall.

The four corner shrines are identical to the main shrine in style and ornamentation. An Aṣṭagraha lintel is found on the entrance doorway of the temple No. 1, similar to the one seen on the doorway of the main shrine. The eight grahas are treated in familiar style but there are no inscribed levels. Ganeśa and Mahāsamardini in the Parāvadevatā niches are quite distinct. Temple No. 3 (Fig. 10) is the best-preserved one in comparison to other three. This temple has the picture of a Linga, depicted on the lintel and its door is elaborately decorated. The lower semi-front Rāhā contains a dotted double arch with dancing Śivain the
circular portion, a Trimūrti in the circle above and the usual Kirttimukha crowning the arch. In one of the Parśva-devatā niches, Mahiṣamardini is clearly visible. The images of Ardhanaariśvara and the river goddess are found in the side niches. A number of fragmented images are found scattered around among whom a śaiva figure, with Urdhvalinga and with hair in rirglets, is prominent.

The main shrine and the four corner shrines are dedicated to śiva in the shape of Linga. In all of the corner shrines the Parśva-devatās are Ganeśa, Mahiṣamardini and Kārtikeya as is found in the main shrine. It is a point to note that the corner shrines of a Pañchāyatana temple, in Orissa, are dedicated to the same gods as in the main shrine, whereas in other parts of India, the Pañchāyatana Śiva temples have corner shrines dedicated to Durgā, Ganeśa, Surya and Vishnu.

Simhanātha Temple of Baramba

The Simhanātha temple (Fig. 3) is built on a rocky island in the river Mahanadi near the town of Baramba, in the district of Cuttack, datable to the closing years of 9th century A.D. This temple is significant from the point of view of its architectural feature and sculptural themes. The heavy plastering has, of course, damaged the charm of its original beauty.

The Mukhaśāla is rectangular and flat-roofed with twelve original pillars and twelve pilasters. The roof is triple rather than a double one with no sign of any clerestory level in between. Scenes from the epic of Rāmāyana are vividly portrayed along the edges of lower roof slabs.

The Mukhaśāla has six pilasters, decorated with escola, galbai, purnaghātas and either a Kanyā or a Mithuna couple. These pilasters which divide the wall into seven bays, emerge from the roof and touch the ground. The central bay is a grilled window of large square block with decoration of purnaghātas, dwarfs and floral motifs. The bays on the either side of the window where the spaces are left plain, are carved with a shallow Jali design. The bays on both the sides of the semi-window exhibit sculptural niches. On the south wall the images of Śiva and Agni are seen, whereas Varāha and Narasimha on the north wall. The two corner bays are narrow and contain images of deities. On the south side the picture of Krishna killing Kāliya and Lingodbhava Murti are visible while the opposite wall indicates the image of Trivikrama and a damaged panel.

On the east wall of the Mukhaśāla is a central doorway flanked by niches containing the river goddess. Saptamatrikā images are carved on the two bands beyond the door-jams. On the left side the images of Virabhadra, Śaṅkara, Vaishnavi and Aindrei are seen. On the right side, there are images of Brāhmaṇi, Kaumārī, Varāhī and Chamundā with garland of skulls and seated on a recumbent male figure. A heavily plastered Aṣṭagraha lintel is on the doorway of the main
shrine. The Astagraha is decorated with familiar style and clearly distinguishable. On the Mukhasāla various forms of Śiva and Vishnu are portrayed. The south wall depicts Krishna, Śiva, Agni and Lingodbhava while the north wall is absolutely devoted to various forms of Vishnu. An unusual feature of the temple, devoted to Śaivism, is that there are more depictions of Vishnu than of Śiva.

The Śikhara of the temple is a familiar one where the front Raha of the shrine projects considerably with a further projection for its Vajramastakas. Above the door of the Mukhasāla a many-armed dancing Śiva is depicted. The lower portion, high above the shrine doorway, contains seated images of Śiva and Pārvatī with a whole range of Gana attendants below.

The left Raha contains the image of Śiva as Andhakāsuravadha. On the back Rāhā a figure of Lakulisa, seated on a lotus seat with a Yogapattā around his knees and an umbrella, is seen. On both sides of the Lakulisa, his four disciples are sitting on tiny lotus seats. An image of Pārvatī is seen on the Rāhā of the right.

The Bāda is Triratha in plan. Tall and slender pilasters, extending to Vandhana, are flanking the side niches. The shafts of these pilasters are decorated with lotus petals, Purnaghatas, scrolls, Kirtimukhas, half-lotuses and a Kanyā. At the base are found three little blocks carved as lions and elephants. Flanking the base of each niche, is a small standing male figure with a Nāgahood behind him and holding a vase in his two hands.

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All niche images on the Śiṁhanātha temple are carved from separate slabs of stone and inserted into the niches. One peculiarity which is found in this connection is that images of Ganesa and Kārttikeya, supposed to be put in the Parāsvadevata niches, are seen in the side niches. Images of Ardhanarīśvara, Harihara, Gāngādhara, Śiva and Ekapāda, all shown with Urdhva-linga, are also seen in these niches. The recessed Vandhana is crowned with figures of various types.

Base mouldings of both the shrine and the Mukhasālā are in four levels and they follow the projections and recesses of the walls. Parāsvadevata niches project considerably and have their own set of mouldings.

Eśringesvar Temple at Bajrakot

The ruined temple of Eśringesvar (Fig. 4), situated in the small town of Bajrakot, along the upper reaches of Brahmani river, is in the district of Bhunkanai. This temple was constructed during the rule of the Śulkis of Kodālaka-Maṇḍala, a feudatory of the Bhauma-Karas of Tosali and is datable to 9th century A.D.

The Mukhasālā of the temple is at present a thatched structure which has been erected on the collapse of the original one of rectangular flat-roofed hall. The Bada is Triratha in plan. The Raha is designed as a truncated Rekha and the subsidiary pagas are designed as Vajra-mundis. The recessed Vandhana in between the sanctum and the Śikhara, is clearly defined. The Parāsvadevataś of the niches are Ganesa without his...
mouse, a severely plastered Kārtikeya riding his peacock and a much damaged Mahisamardini. Durga locally called Bhringaśvara.

The pilasters, flanking the side niches, are decorated with scrolls and purnāghataas. On the side niches are seen damaged figures of Ardhanārīśvara, Lakulisa with his four disciples, the river goddess and the Mithuna couple. The pillars on the four corners of the Bāda have Pūrṇāghataas on their bases and have been decorated with exquisite scrolls. The Kumbha-Stambha (Pillar with a Kumbha or water pot at the base and top) as described by Donaldson, is an innovative aspect which has been influenced by Chālukya tradition.

The doorway, with several acrobatic figures, is decorated with charming gelībāli motifs. There is an Aṣṭagraha lintel which indicates that the ninth Graha (Ketu) had not been conceived till then. The temple walls are sparingly decorated, but whatever sculptures are found, indicate the glory of that period in the field of art.

Gandharādī Temples

The twin temples (Fig. 1) of Gandharādī are located on the right bank of the river Mahanadi at a distance of about 14 Kms. from the town Baud. Constructed on a low stone platform, in an identical fashion, these temples are dedicated to Siddheśvara Śiva and Nilamadhava Viṣṇu and can tentatively be assigned to the closing years of the ninth century. This exact-

1. Decorative Programme of the Superstructure on the Orissa Nekhā-Deul, Side Lights on History and Culture of Orissa, p.574.
2. ibid.p.580.
ness as noticed by R. D. Banerjee is a rare fact in the case of
enshrined temples of Orissa. The materials used in these
temples are of common sandstone of very low quality. The
carvings on the surface is in a highly abraded condition. The
crowning elements are a Chakra on the Nilamadhava temple and an
Ākāśa-linga on the top of Siddhesvara Śiva temple which are
carved of fine-grained chlorite. The Linga is octagonal at the
bottom and round at the top. Śiva temples are normally crowned
with a trident and this appears to be the only example in India
of a crowning Linga. The sides of the platform give an idea
that there might be smaller temples on it in the past.

R. D. Banerjee places the twin temples of Gandharādi chronologically
the second among the group of medieval temples the first being
the temple of Paraśurāmeśvara at Bhubanesvar. Fabri has also
compared the twin temples with the Paraśurāmeśvara temple of
Bhubanesvara and Śimhanātha temple at Baramba as belonging to
the same period, the same architectural point of development and
of the same century.

The shrine walls of the Gandharādi temples have
a Pañcharatha plan with the pāga divisions extending from the
base of the Bāda to the Visama of the spire. Pārśvadevatā
niches are found in the central bays. Three niches have been

1. Antiquities of Baud State, J. B. O. R. S., XV, pp. 64-86.
2. Vidya Dehejia, op. cit., p. 129. But the assumption, is, however,
   wrong.
provided with barrel-vaulted roofs. Above the cave of the Pārvatdevēla niches are the remains of a Vajra-maṭa. The Antarālas (garbhagriha) in each of these temples have square chambers. The niches on the Anarthas are of cusped arch pattern, surmounted by gobled top. Oblong niches with trefoil arches are designed on the Konakas. There is a plain recessed Vandhana over which the Śikhara stands. The spires are short, squat and Pañcharatha in design and gradually curve towards Amalaka on the top. The Konaka of the Śikhara is divided into seven horizontal Bhūmi divisions of three sections each. The stages are distinguished by the Bhūmi Ātis. The Rāhās and the Anarthas of the spire have decorations of square trellis producing elegant tracery.

The Mukhasālās of both the temples are oblong in size with two-tierd roofs over it. The clerestory or air passage in between the two roofs is absent. R.D. Banerjee\(^1\) states that there were four pillars within the Mukhasālā of the twin temples including a central grille window, Konakas, three Anarthas on either side of the window and Anurāhas. All these are definite indications of the advancement of temple architecture. Flanking the doors and windows are massive Nāga and Nāgini pillars where the serpents are in hybrid form. There is a seven-hooded serpent encircling the pillar and showing pointed end to the front. We come across twelve Nāga pillars flanking

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1. Antiquities of Baud State, J.B.O.R.S., XV, 1929, pp. 64-86.
the four latticed windows and two entrance doorways. The enthopomorphetic busts are canopied by seven hoods of a serpent. The Mukhaśālās of the Gandhanādī temples have also four latticed windows which are so symmetrical that one can have direct view from one end to other. On the front central bays of the spires of these temples have lancets, meant obviously to provide beam of light to the cult icons. As a result of this arrangement, Gandharā temples are much better lighted than the Vimarana of any other temples in Orissa.

The temple of Nilaṁadhava contains a standing life-size image of four-armed Viṣṇu (Fig. 16). The right lower arm, which must be holding the lotus, has been broken. With the other three, the image holds the disc (Chakra) in the right upper hand, the conch (Śankha) in the left upper hand, and the club (Gaḍā) in the left lower hand respectively. Unfortunately the Chakra of the Nilaṁadhava Viṣṇu has been stolen. This Viṣṇu image, made of black chlorite stone, is highly polished and it stands on a lotus, carved in the pedestal. The Viṣṇu here is in Sthanaka pose which is a unique representation and ranks among the finest of its counterparts in the country. A scarf has been put across the chest of the image and it is tied to a knot on the left shoulder. The image wears a coronet which is conical in shape. There is a halo on the back of the head which is plain and elliptical with a pointed centre at the top. The Ḫitaṃukta, joined with a tiara, is conical in shape and graceful in appearance. The Nilaṁadhava is flanked by the images of Śrī and Pushti. The
image is a standard Vishnu image in respect of style and material and is with a benign look. The Jagannatha, as described by R.D. Banerje, contains images of large standing Vishnu similar to the one in the sanctum and incarnations of Matsya, Kuma and Varaha. But there is hardly any trace of these images now except the standing Vishnu image placed in one of the corners of the Mukhaśālā.

Śiva icons, in the form of Linga (Phallus), are a popular feature in the period of our study. Linga obelisk of various sizes and shapes are fixed to a square or circular Yoni-pīṭha, connected with a spout. The Siddhesvara temple of Gandharādi also contains a Linga with square Yoni-pīṭha. This Linga is square at the base, octagonal in the middle and cylindrical at the top. This arrangement is considered to be the representatives of Hindu Trinity, namely Brahmā, Vishnu and Śiva.

Among other decorative sculptures the Kirtimukhās are less prominent. The Nāga and Nāginī pillars in these temples are provided with double Gajasārdula motifs below. There are also figures of lions leaping on the back of couchant elephants.

Śiva Shrines at Baud

Three star-shaped Siva shrines, (Fig. 2) standing within the compound of later Ramesvara temple of Baud, are a unique feature in the temple architecture of our period. Each of the three temples, constructed on raised plinths, are
provided with sanctums and small rectangular porches in front. Each of the shrine in the Rameswar complex "is planned on the principle of two squares placed diagonally and intersecting each other at angles of forty-five degrees". These temples are considered to have been constructed in a triangular fashion with an oblong shrine at the centre. Such a configuration as suggested by R. D. Banerji is quite unusual and gives the impression of tantric influence. It definitely does not represent the plan of a panchayatana temple in which the main shrine has been obliterated.

The porticos, in front of the cell of Siva shrines, have miniature temples provided with a large niche in the centre and two smaller ones on the sides. The roofs of these niches are in the fashion of barrel-vaulted shrines. Such miniature temples are found in the Bhubanesvara group of temples in Orissa.

The sikha of the shrine suddenly curves inward near the finial of the amalaka. Each of the sikha, owing to its peculiar configuration, has seven corner ribs, three anarthes and without any rāha. The spire beyond the recessed vandhana have five units of three levels each, decorated with the tracery of chaitya arches and mouldings with small amalakas at regular intervals. The konakas in the form of pilasters are ornamented with kanyās, scrolls and kirttimukha with garlands.

2. Antiquities of Baud State, J.B.O.R.S., XV, pp. 64-86.
3. Vidya Dehejia, op. cit., p. 149.
4. R. D. Banerji, op. cit., pp. 64-86.
The popular Kanyā is the Dālamālika and the Konakas end with Bharabahaka. There are niches on the Anarthas, completed with barrel-vaulted shrines. The pilasters on both the sides of the niches are decorated with the scroll and Kirttimukha garland.

The pillars, flanking the entrance porticos, emerge out of auspicious overflowing Purnaghatas. The shafts of the pillars are embellished with scrolls, tracery and Kirttimukhas, emitting pearl strings. Over the portico is seen a niche which is empty at present. On the lintels of the shrine doorways Navagraha figures, representing nine Grahas, are found. The door frames are in much eroded condition where a faint trace of gelbal and tracery are visible.

The octagonal sanctum of the shrine houses a Linga of octagonal shaft and cylindrical capital, fixed on the star-shaped Yoni-pitha. The curvilinear tower, surrounding the sanctum, is also octagonal. This is perhaps for the purpose of maintaining symmetry in all stages of temple. "Barring the star-shaped plans the other arrangement of the Bada and the Gandi have striking attributes with those of the temples of Bhuvanesvar of the early phase".

Baud is also famous for rich treasures of Buddhistic remains. A colossal figure of Buddha (Fig. 23), depicted majestically in the Bhumisparśamudra, is found in front of the Baud Royal palace. This image of Buddha is placed on a

peDESTAL in front of which is a Padmāsana with long split ears and curly hair, tied to an Ushnisha. This figure seems to be in a contemplative mood. Flying Gandharvas, with garlands in hand, are found at the top corners of the panel. A large number of Buddhist images, both Mahāyānic and Tantric, most of them in broken condition, are found within the compound of Rāmeśvara temple. One of the images worshipped there as Ugratāra is identified by R.D. Banerjee with Mahattārī Tārā. The scholar discovers a stone image of Lokeśvara class leaning against the back wall of the Rāmeśvara temple. A bronze image of two-armed Maitreya, (Fig. 49) seated gracefully, with a bunch of Nāgakeśara flowers in the left hand and a vase of nectar in the right, is a beautiful piece of art in this temple-complex. The other image is of the variety of Lokeśvara (Fig. 50) and represents four-armed deity which holds a conch shell in the upper right hand, a lotus in the upper left hand while the lower right hand is in Varādhāmudrā and the lower left hand is placed on the throne. Such a variety of Lokeśvara is in deed rare in India. Dr. N.K. Sahu is inclined to identify it with "Śaikhanātha Lokeśvara". A standing image of Brahmā (Fig. 51), a minor deity with four hands and four faces, seen within the premises of Rameśvara temple complex of Baud, is a fine composition. The God is seen holding a chaplet, a lotus, a manuscript and a water vase. It wears a Rudrakṣamālā, a dhoti having an embroidered border and a scarf. This scarf is tied round the waist in the fashion of a girdle. The attitude of the figure, with a smiling face, gives a serene and sublime impression.

2. Dr. N.K. Sahu, op. cit., p. 204.

Ph. D., THESIS
ORISSA DURING THE PERIOD UNDER REVIEW
(SOVEREIGN STATES AND MANDALAS)

80 MILES