

Study on Kalinga Style Architecture of Four Shakta Temples of Eastern Odisha in India

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ABSTRACT

The eastern part of Odisha is well-known for Shaktism as evidenced by the presence of a good number of Shakta temples of the Hindu pantheon. The extant Shakta temples of Eastern Odisha represent the Kalinga style architecture of Eastern India. Most of the minor Shakta temples of Odisha have not been dealt by the art historians in detail. Here, four Shakta temples of Eastern Odisha have been taken by the author for scholarly discussion. They are such as 1. Rama-Chandi temple of Narisho, 2. Durga temple of Narisho, 3. Durga temple of Adaspur and 4. Jagesvari temple of Srirampur respectively. These Shakta temples have been renovated by the local villagers. The architectural features of all the above four Shakta temples are of the modern period. These four Shakta temples represent the *Kalinga style* architecture of Odisha. The Kalinga style temple architecture of Odisha is divided into four types such as *rekha*, *pidha* (*bhadra*), *khakhara* and *Gauriya*. Here, the Rama-Chandi temple of Narisho, Durga temple of Narisho, Durga temple of Adaspur and Jagesvari temple of Srirampur represent the *pidha* type of the Kalinga style temple architecture of Odisha. Although these Shakta temples belong to the modern period, still these shrines preserve some masterpiece sculptures of the medieval period, which are very interesting for scholarly works. The aim of this article is to highlight the detailed art and architecture along with the religious significance of the above four Shakta temples of Eastern Odisha in India. Methodologically, both the primary and secondary sources have been used for the writing of this article.

Keywords: Kalinga style, architecture, Shakta, temple, Durga, Jagesvari, Narisho, Adaspur, Odisha, India.

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I. INTRODUCTION

In the state of Odisha, Shakti is generally worshipped in the forms of Mahisamardini Durga, Parvati, Chandi, Chamunda, Mangala, Varahi, Kali, Charcika, Bhagavati, etc. The worship of female principle in the form of a divine mother goddess appears very early in Odisha (Donaldson, 2000, p.11). The beginning of Shakti cult in Odisha may be traced to an early age. The Shakti cult was quite popular in Odisha over the centuries (Behera and

Donaldson, 1998, p.31). Shaktism had a dominant influence over the religious life of the people of Odisha in Eastern India. Shakta images particularly those of Mahisamardini Durga and Chamunda are found worshipped in large number and variety in many places of coastal belt of Odisha. For the spread of Shaktism, a good number of Shakta temples were built in the different places of Eastern Odisha. The native rulers had constructed some Shakta temples in different parts of the Eastern Odisha. Indian *Shilpashastras* recognize three major styles of temples such as *Nagara*,

Dravida and *Veshara* (*Ishana Shiva Gurudeva Paddhati* and other Texts). Odisha is famous as the land of temples and the Odishan builders have developed not only a special nomenclature of their own but a distinct style of building art known as the 'Kalinga style' (Das, 1958, p.9). Odishan temples architecture is appropriately named as *Kalinga Style* after its ancient name 'Kalinga'. Odishan temples form a class by themselves and these Hindu monuments can be conveniently labelled as "Kalinga style" (Behera, 1993, p.1). Basically, Odishan temples practice the most compacted and standardised architectural set in India (Fergusson, 1875, p.414). Odishan temple architecture with its uniqueness and distinct nomenclature was included in the other types of temples of India such as *Nagara*, *Dravida* and *Veshara* raising their number to four i.e. the *Kalinga style* (M. E. Report, 1914-15 and Panigrahi, 1985, p.371). The Kalinga style temple architecture of Odisha is divided into four types such as *rekha*, *pidha* (*bhadra*), *khakhara* and *Gauriya* (Bose, 1932, p.78 and Mohapatra, 1982, p.14). Here, the Rama-Chandi temple of Narisho, Durga temple of Narisho, Durga temple of Adaspur and Jagesvari temple of Srirampur represent the *pidha* type of the Kalinga style temple architecture of Odisha. These Shakta temples are very important in their locality, but these shrines have not been dealt by earlier scholars in detail. Hence, the present article attempts to highlight the arts and architectures along with the religious significance of four Shakta temples /shrines of Eastern Odisha in India.

II. LITERATURE REVIEW

Some of the earlier scholars have done works on temples of Odisha. No one scholar has undertaken the extensive work on the Rama-Chandi temple of Narisho, Durga temple of Narisho, Durga temple of Adaspur and Jagesvari temple of Srirampur in their scholarly works. The different works of the earlier scholars, historians, archaeologists, antiquarians are *Books*, *Journals*, *Reviews*, *Records*, *Reports*, *Gazetteers*, *Proceedings*, etc.

The titles of some of the earlier works and their authors are being mentioned here. G.S. Das has written a book entitled *Exploration of the Prachi Valley* in 1958. This work is undoubtedly a pioneer work and it records most of the ancient historical sites of the Prachi Valley briefly. But the detailed art and architecture of the above four Shakta temples of Eastern Odisha have not been recorded in his work. R.C. Panda has published an Odia book *Prachi Nadira Aitihāsika Bivāba* in 1969. This book gives a brief account of all the aspects of the Prachi Valley civilization including temple building activities. The book contains some of the temple sites of the Prachi Valley only but it does not contain the detailed descriptions of the art and architecture of the above four Shakta temples of Eastern Odisha. P.K. Ray has edited *Archaeological Survey Report Prachi Valley* in 1975. This report contains a brief account of the archaeological sites of the Prachi valley, but it has not mentioned about the art and architecture of the above four Shakta temples of Eastern Odisha. T.E. Donaldson has written *Hindu Temple Art of Orissa* in 1985/86 and *Tantra and Sakta Art of Orissa* in 2000 respectively. These two works (Books) have referred to a few aspects of Durga image of Adaspur only, but not detail in other three Shakta temples of Eastern Odisha. R.P. Mohapatra has written a book *Archaeology in Orissa (Sites and Monuments)* in two Volumes (1986). This book contains a brief account of the some of the temples and their sites in the Prachi valley only, but it does not record the detailed art and architecture of the above four Shakta temples of Eastern Odisha. K.S. Behera has written *Temples of Orissa* in 1993. In this book, K.S. Behera has described the art and architecture of the 3 temples (Sovaneshvara temple, Madhava temple and Varahi temple) of the Prachi Valley only, but not the above four Shakta temples of Eastern Odisha. B.K. Ratha has edited *The Forgotten Monuments of Orissa* in 1990. Here B.K. Ratha has briefly documented some temples of the Prachi Valley but not all the aspects of these four Shakta temples of Eastern Odisha. In the extensive study of review of

literature, the present author found that the earlier scholars have not covered the detailed art and architecture of the said four Shakta temples of Eastern Odisha. Hence, these four Shakta temples require an extensive study by the scholars. Here, the present author has meticulously covered the detailed architectural features, art and religious significance of the above four Shakta temples of Eastern Odisha of India.

III. METHODOLOGY

Both the primary and secondary sources have been used in the writing of the present article. The primary data have been collected through Texts, Gazetteer, unpublished thesis, the practical observation, public opinions, hearsay accounts and interview methods during the period of experimental field survey. The collected data with regard to the art, architecture and religious significance of the four Shakta temples of Eastern Odisha are mainly based on practical observations made by the author. The secondary data relating to the present article are Books, Journals, Periodicals, Proceedings, Manuscripts, Antiquities, Records, Reports, and published thesis. The data collected from both the primary and secondary sources are used in this article.

IV. DISCUSSION AND RESULT ANALYSIS

4. Four Shakta Temples of Eastern Odisha in India

The eastern part of Odisha is well-known for Shaktism as evidenced by the presence of a good number of Shakta monuments/temples of the Hindu pantheon. The extant Shakta temples of Eastern part of Odisha represent the Kalinga style architecture of Eastern India. Out of all the extant Shakta temples of Eastern Odisha, four minor Shakta temples have been taken here by the author for the scholarly discussion. These four Shakta temples are noticed in the undivided Cuttack and Puri districts of Odisha in India. The names and sites of these four Shakta temples are such as 1. Rama-Chandi temple of Narisho, 2. Durga temple of Narisho, 3. Durga temple of Adaspur and 4. Jagesvari

Temple of Srirampur. It is known from the practical field study that these four Shakta temples of Odisha have been renovated in the twentieth century. Although these temples have been dedicated to Shaktism, still some sculptures of Vaishnavism are also found to be preserved in these shrines. These four Shakta temples of Eastern Odisha are very interesting for study. The descriptions of different aspects like art, architecture along with religious significance of the above four Shakta temples are briefly discussed below.

4. 1. Rama-Chandi temple of Narisho

The temple of Rama-Chandi is one of the Shakta shrines of the Prachi Valley in Odisha.



It is located at the village Narisho in the Balipatna Block of the Khurda district of Odisha. The temple is situated at a distance of about 2 kms from the Niali Bazar and ½ km from the river Prachi (Mohapatra, 2011, p.489). It is completely a renovated temple. The presiding deity Rama-Chandi is considered as the Gramadevati of that village. The present temple is erected on the ruins of the original temple (Mohapatra, 2017, p.428). The local people say that the temple has been rebuilt on the ruins of the earlier broken temple in 1905 A.D. The present temple consists of two structures such as the *vimana* and the *jagamohana*. It is built in sand stones, laterite blocks and bricks. The temple faces to east. Although the architectural features of the present temple has no significance but the temple preserves some old sculptures of the Ganga period (Mohapatra, 2011, p.489).

A. *Vimana*.

The *vimana* of the temple is a *panca ratha pidha deula* and its height is about 25 feet

from the surface of the temple complex (Mohapatra, 2011, p.489). The entire structure of the *vimana* is thickly plastered with lime mortar. It has four vertical parts such as *pishta*, *bada*, *gandi* and *mastaka*. The *pishta* of the *vimana* has three horizontal mouldings. Each *paga* on the *pishta* portion is joined by a vertical band. The base of the *bada* measures 17 feet in the southern and northern sides and 18 feet 6 inches in the eastern and western sides respectively (Mohapatra, 2011, p.490). The *bada* of the *vimana* is *pancanga* type i.e. having five component parts such as *pabhaga*, *tala jangha*, *bandhana*, upper *jangha* and *baranda*. All the component parts of the *bada* are devoid of decorative elements. The central niches of the three sides of the *bada* are remained blank. The side deities are not found housed in the central niches from the beginning of the renovation of the temple. All the three side central niches of the *bada* are decorated with *pidha mundis*. The *gandi* of the *vimana* is a pyramidal superstructure. It consists of seven horizontal *pidha* mouldings. Each *pidha* is decorated with *tankus* in all sides. The *gandi* continues the *panca ratha* plan of the *bada*. The middle portion of the *raha paga* of the *gandi* on each side is projected out by *jhapa simha*. *Deula Carini* figures and *dopichha* lions are completely absent in their respective places above the *gandi*. The *mastaka* of the *vimana* consists of *beki*, *ghanta*, above which there is another *beki*, *amalakashila*, *khapuri*, *kalasa*, *ayudha (chakra)* and *dhvaja* (Behera and Donaldson, 1998, p.150).

The sanctum preserves the image of goddess Rama-Chandi as the presiding deity of the temple. The four armed image of Goddess Rama-Chandi is carved in standing posture on the plain pedestal. The upper right hand displays an indistinct object, the lower right hand holds a staff (*danda*), the upper left hand exhibits a *padma* and the lower left hand holds a *ladu* (sweat ball) respectively. The image Rama-Chandi is made of sand stone. It measures 3 feet 1 inch in height and 1 foot 7 inches in width respectively (Mohapatra, 2011, p.490). The background of the slab of deity is

decorated with trefoil arch, which is supported by circular pillar on each side. Besides the presiding deity, Gopinath-Radha and Mahisamardini Durga images are also being worshipped in the sanctum.



There is an octagonal pillar of 4 feet high noticed at the floor of the sanctum. It contains the burning *deepa* for goddess Rama-Chandi. Inner walls of the sanctum are devoid of decorative elements.

The sanctum has one doorway towards the *jagamohana*. Ganga and Yamuna figures are housed in either side *khakhara mudi* niche of the doorway. The doorframes of the sanctum are bereft of decorative embellishment. *Navagrahas* are not found on the architrave above the doorway lintel.

Jagamohana

The *jagamohana* of the temple is a flat roof structure and its height is about 13 feet from the surface of the temple complex. The



structure of the *jagamohana* is also erected on

the ruins of the earlier temple. The southern side inner wall of the *jagamohana* is inserted with the doorway lintel and *navagraha* slab of the ruined (original) temple. The centre of the doorway lintel, which is inserted in the wall, is carved with an image of Gaja-Lakshmi. Here the image Gaja-Lakshmi is depicted in *abhisheka* pose. The lintel is decorated with *nagabandhas*, lotus flower designs, *apsaras*, creepers with the frolicking boys and scroll work. The *navagraha* slab of the ruined temple is also found above the inserted lintel of the *jagamohana* wall. All the *grahas* are carved in *yogasana* posture with usual attributes in their hands. *Gana* figures are carved on both sides of the *navagraha* slab.

The *jagamohana* of the temple also preserves the images of Lord Vishnu, a diminutive Narasimha image, Manasa, Parvati and *Deula Charini* figure. They are being described as follows.

Vishnu: The four armed image of Lord Vishnu is carved in standing posture on the double petalled lotus pedestal. The bottom part of the slab is decorated with scroll work. Shridevi and Bhudevi figures are flanked on either side of the deity. The centre of either side of the slab is decorated with diminutive figures of Brahma and Shiva in seated posture. The backside of the head of deity is carved with trefoil arch; *makara* head at the base and the *kirtimukha* motif at the apex. Flying *vidyadhara* and *apsara* figures holding garlands and *chamara* are depicted on both side top corners of the slab. The image Vishnu is made of chlorite stone. Garuda figure is not found depicted on the pedestal. The deity Vishnu wears a garland in his body. He displays *padma* in upper right hand, *shankha* in lower right hand, *gada* (Behera and Donaldson, 1998, p.151) in upper left hand and *chakra* in lower left hand respectively. The image Vishnu measures 3 feet 7½ inches in height and 1 foot 9½ inches in width (Mohapatra, 2011, p.491). Iconographical features of this image convey the artistic tradition of the Ganga period.

Manasa: The two armed image of Manasa is carved in *padmasana* posture on the

double petalled lotus pedestal. Both the hands of Manasa are folded with holding a *kalasa* (vase) at the centre of her chest.



The lower part of the pedestal is devoid of decorative elements. The head of Manasa is surmounted by the seven hooded serpent but the hoods of the serpent are mostly broken.

Flower medallion is carved on both side top corners of the slab. The image Manasa is made of chlorite stone. It measures 2 feet 7 inches in height and 1 foot 5 inches in width (Mohapatra, 2011, p.492). The local devotees worship it as Devi Gayatri. On the ground of iconographic features, the image Manasa may be assignable to the Ganga art of Odisha.



In the religious texts Manasa is believed to be the daughter of Siva. The reasons may be due to close relations of snakes with Shiva from the very earliest time (Das, 1997, Vol.1, p.80). Manasa is an important manifestation of snake cult from the very ancient times among many

ances of the world and was held in almost universal veneration in the distant past (Das,1997, Vol.1, p.77).

Parvati: The four armed image of Devi Parvati is carved in standing posture on the double sectional pedestal. Lion, the conventional mount of Devi Parvati is noticed on the right of the pedestal. Two female attendant figures are flanked on either side of Devi Parvati. She holds *nagapasa* in upper right hand, *japamala* in lower right hand, *ankusha* in upper left hand and a stalk of the lotus flower in lower left hand respectively (Mohapatra, 2011, p.492). The backside of the head of Devi Parvati is decorated with trefoil arch; *makara* head at the base and the *kirtimukha* motif at the apex. Flying *apsara* figure holding garland and lotus flower is carved on both side top corners of the slab. The image Parvati measures 2 feet 9½ inches in height and 1 foot 6 inches in width (Mohapatra, 2011, p.492). It is made of chlorite stone. Iconographical features of the Parvati image contain the artistic features of the Odishan art of the Ganga period. Here the image Parvati is wrongly worshipped by local devotees as Devi Savitri. In her iconographic development over the time Parvati assimilated features and nature of various goddesses of Hindu pantheon (Das, Vol.2, p.214). Both the images of goddess Manasa and Devi Parvati are possibly the sculptures of the original temple.

Deula Charini Figure: There is a *Deula Carini* figure installed on the left side of Devi Parvati. Most probably, it was used in the original temple of Goddess Rama-Chandi.

The *jagamohana* has one doorway towards east. The doorframe of the original temple is found installed in its proper place. The base of the doorframe is decorated with *khakhara mundi*, which is plastered with modern cement. The doorframe is designed in three sections, which are carved with flowers in successive order, creepers with the frolicking boys and scroll work. A huge stone slab is installed on the top of both side doorframes. Two lions are installed on both sides of the doorway. They are acting as the *dvarapalas* of

the temple.

There is a raised platform erected in front of the *jagamohana* hall. Four ancient stone pillars are also found to be existed in the raised platform. The presence of ancient pillars suggests that there was an additional *mandapa* existed in front of the *jagamohana*.

There is a *Tulasi Chaunra* noticed at the end of the platform.

Date of the temple



There is no authentic evidence with regard to the exact date of the construction period of the original Rama Chandi temple of Narisho. Here Debraj Sarangi, one of the scholars of Narisho Village says that the original temple was undoubtedly built in the medieval period. On the basis of the architectural features of the fragments of the earlier temple, the construction period of the original temple can be tentatively assigned to the later part of the Ganga period. The earlier temple has been renovated in 1905 A.D. by the untiring efforts of the villagers of Narisho (Mohapatra, 2011, p.493).

Now, the temple is being managed by a committee of that village.

4.2. Durga temple of Narisho



The temple of Durga is one of the small Shakta shrines of Eastern Odisha in India. It is located at the village Narisho in the Balipatna Block of the Khurda district of Odisha. This temple is situated at a distance of about 2 kms from the Niali Bazar. The temple is consisted of two structures such as *vimana* and *jagamohana*. The *vimana* of the temple is completely renovated in the twentieth century. At the time of survey by the author, the structure of *jagamohana* was in under construction. The temple of Durga is made of sand stones and burnt bricks. It faces to east. The *vimana* of the temple is a small *pidha* deula and its height is about 23 feet from the surface of the temple complex. The *vimana* has four vertical parts such as *pistha*, *bada*, *gandi* and *mastaka*. The *pistha* is devoid of decorative elements and it is about 1 foot in height. The *bada* wall of the *vimana* is designed with five fold vertical divisions, which are completely plain. There is no provision of central niches in the three sides of *bada* of *vimana*. The *gandi* of the *vimana* is a pyramidal superstructure and it consists of eight flat shaped *pidhas* and each *pidha* is decorated with *tankus* in all sides. *Jhapa simhas* are not found to be projected on the centre of the *gandi*. *Dopichha* lions and Deula Charini figures are completely absent in their respective places above the *gandi*. The *mastaka* of the *vimana* consists of *beki*, *ghanta*, above which there is another *beki*, *amalakashila* (Borner and Rath Sarma, 1966, p.141), *khapuri*, *kalasa*, *ayudha* (trident) and *dhvaja*.



The sanctum preserves the image of goddess Durga as the presiding deity of the temple. The two armed image of Goddess Durga is carved in *padmasana* posture on the double pedalled lotus pedestal. Both the hands of Goddess Durga are joined at the centre of chest portion in *anjali mudra*. The image Durga is made of sand stone. It measures 1 foot 5 inches in width and 2 feet 1 inch in height respectively. A female devotee figure is depicted on the right of the base of slab and it is not clearly visible due to erosion. The back side of the head of goddess Durga is depicted with seven hooded serpent, but their heads are mostly eroded by nature. The presiding deity is installed on the *simhasana* of 2 ½ feet high. Here the lion figure is not found from the pedestal of the slab. There is an image of Vishnu also found in the right side of the presiding deity. The four armed image of Vishnu is carved in standing posture on the double petalled lotus pedestal. Garuda, the conventional mount of deity is carved on the right of the pedestal. The image Vishnu measures 1 foot 6 inches in width and 2 foot 8 inches in height respectively.

He displays *chakra* in upper right hand, *varada mudra* in lower right hand, *sankha* in upper left hand and *gada* in lower left hand respectively. Figures of Sridevi and Bhudevi are carved on either side of the deity. Diminutive Chauri bearer figures are decorated on both side centres of the slab. The back side of deity is decorated with trefoil arch crowned by the *kirtimukha* motif. Seated Brahma and Shiva figures are carved on either side base of the



trefoil arch. Flying *apsara* figures are depicted on both side top corners of the slab. This Vishnu image is made of chlorite stone and it is worshipped by local people as Narayana. Iconographical point of view, Vishnu image indicates the features of the Odishan classical art of the late Ganga period. Lion, the conventional mount of the Goddess Durga is installed on the left of the *simhasana* of sanctum. Two unidentified/disfigured male figures are also found preserved in the sanctum. Most probably, these loose sculptures of the sanctum were brought from the nearby ruined Hindu shrines of that locality. The *jagamohana* of the temple is a flat roof structure. The construction work of the *jagamohana* was being carried on at the time of survey by the author.

Date of the Temple-

The local people say that the present Durga temple of Narisho was built in the second half of the twentieth century. Though the temple belong to the twentieth century (modern period), but the sanctum of this temple preserves some old sculptures of the medieval period.

4.3. Durga Temple of Adaspur

The Durga temple of Adaspur is one of the ancient Shakta shrines of the Prachi Valley



in Odisha. It is situated about 37 kms from Bhubaneswara on the left bank of river Prachi. This temple is located at the village Adaspur in the Kantapara Block of the Cuttack district of Odisha. The original *pidha* temple for Goddess Durga is completely collapsed. The present temple is built on the ruins of the earlier temple. This temple faces to west. The temple of Goddess Durga consists of two structures such as *vimana* and *jagamohana*. It is built in sand stones, which locally called *Baulamala*

patharas. The architectural pattern of the temple is not so important.

A. Vimana

The *vimana* of the temple is a small *pidha deula* and its height is about 15 feet from the surface of the temple complex. It has three vertical parts such as *bada*, *gandi* and *mastaka*. The *bada* walls of the *vimana* are mostly undecorated. But some sculptures of amorous couples of the original temple have been haphazardly inserted in to the outer walls of the *bada*. The *gandi* and *mastaka* of the *vimana* contain the usual elements of the Odishan *pidha deula*.

The sanctum preserves a beautiful image of Goddess Durga as the presiding deity of the temple. The ten armed (*Dasasbhuj*) image of Goddess Durga is worshipped as the “Budhi Thakurani”, which stylistically can be dated to the 10th-11th century A.D. (Donaldson, Vol. II, 1985/86, p. 689). She puts her uplifted right foot on the rump of the decapitated buffalo while her left foot is placed on the back of her mount (lion). Goddess Durga displays trident in one of her left arms and other four of the left side are broken. The right side arms hold spear, *ankusha*, snake, etc. Stylistically and iconographically, the image is closely related to the examples at Pitapara and Ambapara (Donaldson, Vol. II, 1985/86, p. 689). Mahisamardini-Durga, one of the most impressive and formidable goddesses of the Hindu pantheon (Das, Vol. 2, p. 235). She is considered as the mother of universe, the warrior goddess, emerged to protect the cosmos from the destructive power of the Asuras (Das, Vol. 2, p. 235). The sanctum has one doorway towards the *jagamohana*. The *naga* images of the earlier temple have been fixed to the doorjambes of the present renovated temple. The doorway lintel of the sanctum is bereft of decorative embellishments. The *navagraha* slab of the original temple has been used on the top of the doorway lintel. All the *grahas* are carved in *yogasana* posture with usual attributes in their hands.

B. Jagamohana

The original *jagamohana* of the temple

has fallen into ruins.⁷⁷ A flat roof structure has been recently built on the ruins of the earlier *jagamohana*.

Date of the Temple

There is no authentic historical record regarding the exact date of the original temple of Goddess Durga. Most probably, the original temple of Mahisamardini Durga is the contemporary of the Varaha-Narasimha temple of that village. On the basis of the original *navagraha* slab, *naga* figures and amorous couples of the original temple inserted in to the present temple, the construction period of the earlier temple can be tentatively assigned to the Ganga period.

4.4. Jagesvari Temple of Srirampur



The temple of Jagesvari is located at Srirampur in the Baliantha Block of the Khordha district of Odisha. It is situated one km from Prachi river and five km from Niali Bazar. The temple consists of two structures such as *vimana* and *jagamohana*. The temple is made of old bricks. It faces to east.

A. *Vimana*

The *vimana* of the temple is a *pidha deula* and its height is about 18 feet from the surface of the temple complex. The *bada* is *panchanga* type i.e. having live components such as *pabhaga*, *tala jangha*, *bandhana*, upper *jangha* and *baranda*. All the component parts of the *bada* are devoid of decorative elements. The central niches of the three sides of the *bada* are housed with the *parsvadevata* images of

female deities. In the northern side central niche, a head of the female deity is housed. The head of deity is decorated with seven hooded serpent, The other parts of deity is not available. The broken image is made of sand stone. In the western side, a detached head of female is noticed as side deity. Similarly, another broken slab contains an image of female deity. The local people say that the image of deity is mutilated by nature. All the side deities are in broken conditions and they are housed in the *pidha mundi* niches. The *gandi* of the *vimana* is a pyramidal superstructure and it consists of four flat shaped *pidhas*. Each *pidha* is decorated with *tankus* in all sides. *Deula Charini* figures and *dopichha* lions are completely absent. The *mastaka* of the *vimana* consists of *beki*, *ghanta*, another *beki*, *amalakasila*, *khapuri*, *kalasas* ((Borner and Rath Sarma, 1966, p.147), *ayudha* (*chakra*) and *dhvaja*.

The sanctum preserves the image of goddess Jagesvari as the presiding deity of the temple. The two armed image of goddess Jagesvari is carved in *yogasana* posture on the plain pedestal. This goddess is being worshipped as the Gramadevati of that village. Both the hands of goddess Jagesvari are joined as *anjali mudra* (praying posture). The head of the goddess is decorated with seven hooded serpent, but now the hoods are found broken and covered with vermilion. The image of goddess Jagesvari is made of sand stone. It measures 1 foot 4 inches in height and 8 inches in width respectively. The image of presiding deity is actually the image of a Manasa considering its iconographic features. The presiding deity is installed on the *simhasana* of 1 ½ feet high. Inner walls of the sanctum are devoid of decorative elements. The sanctum has one doorway towards the *jagamohana* and it is devoid of decorative ornamentations.

B. Jagamohana



The *jagamohana* of the temple is a modern flat roof structure.

There is a boundary wall made of bricks and it is about 5 feet high from the surface of the temple complex.

Date of the Temple

The local people say that the temple of Jagesvari was constructed by the cooperation of villagers in 1910-1920 A.D.

V. CONCLUSION



We can conclude from the above discussion that these four Shakta temples of Eastern Odisha have been built in the twentieth century on the ruins of the earlier shrines. Although the Rama-Chandi temple of Narisho is dedicated to goddess Rama-Chandi, but it preserves some other images like Parvati, Manasa, Vishnu, which are very interesting for iconographical study. The *parsvadevata* images of all the four Shakta temples are not found in their original places. Loose sculptures of Rama-Chandi temple suggest that they were finely made in the medieval period. All the

above surveyed four Shakta temples represent the *pidha* type of Kalinga style architecture of Odisha. Iconographical features of the images of Vishnu, Parvati and Manasa of Rama-Chandi temple of Narisho imply the artistic features of the Odishan classical art of the Ganga period. Here the image Parvati is locally worshipped by devotees as Devi Savitri. Both the images of goddess Manasa and Devi Parvati are possibly the sculptures of the original temple of that site. These images of Rama Chandi temple are the masterpiece sculptures of Odisha. The presence of Vishnu image, a diminutive Narasimha image in the *jagamohana* and trident inserted in the *kalasa* of *mastaka* of *vimana* suggest that the site of Rama Chandi temple is associated with Vaishnavism. The Vishnu image of Durga temple of Narisho is locally worshipped as Narayana. Iconographic features of the Vishnu image possess the features of Odishan classical art of the late Ganga period. The villagers say that this Vishnu image was brought from the nearby ruined Vishnu shrine of that locality. A beautiful image of Goddess Durga is found to be worshipped as the presiding deity of the temple at Adaspur. Here, the ten armed (*Dasabhuja*) image of Goddess Durga is worshipped by local people as the “Budhi Thakurani”. Iconographic features of this Durga image contain the features of the Odishan classical art of the Somavamsi period. The image of goddess Jagesvari is being worshipped as Gramadevati of the Srirampur village. The head of the goddess Jagesvari is decorated with seven hooded serpent, which suggest us the image of a Manasa by considering its style of iconography. This Jagesvari image may be assignable to the sculpture of the medieval period. Although the architectural features of the above four Shakta temples are not so important, but from the artistic point of view, these temples are prominent for preserving good specimens of masterpiece sculptures of Odisha in Eastern India.

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