

Study on Architecture of Two Minor Hindu Temples of the Puri District of Odisha in India

Dr. Ratnakar Mohapatra¹

Assistant Professor, Department of History, Kalinga Institute of Social Sciences, Deemed to be
University, Bhubaneswar, PIN-751024, Odisha, India ,
<https://orcid.org/0000-0002-3148-7662>
Email: ratnakarmohapatra2017@gmail.com

Article Info

Volume 81

Page Number: 6830 - 6838

Publication Issue:

November -December 2019

Article History

Article Received: 09 February 2019

Revised: 08 April 2019

Accepted: 18 May 2019

Publication: 30 December 2019

Abstract

Puri is not only famous as a holy place of India but its surrounding is also treated as grand and splendid in the whole of world due to the existence of Hindu monuments. The earlier art historians had documented the art and architecture of some notable Hindu temples of Odisha, but some minor Hindu temples of the Puri district have not been dealt by them in their scholarly works in detail. Among the extant Hindu temples of Puri district, two temples have been taken here for the scholarly discussion. These two Hindu temples are such as 1. Narasimhanath temple of Nuasasana and 2. Kosalesvara temple of Badakanjia. These two Hindu temples are the representative of the Kalinga style architecture of Odisha. Old sculptures of the medieval period are also found noticed in these temples and these were made by the artists of the Kalingan school of art. The artistic features and architectural outline of the Hindu temples of Puri district are the vital parts of the temple art of Odisha in India. Vaishnavism might have existed in Odisha from the early medieval period of Indian history. Really, Vaishnavism had deeply influenced the religious life of the people of the coastal belt of Odisha. Narasimhanath temple of Nuasasana was possibly built in the late medieval period. The architectural pattern of Kosalesvara temple of Badakanjia indicates that the temple belongs to the Ganga period of Odishan history. These two Hindu temples represent the *Kalinga style* architecture of Odisha in Eastern India. The aim of this article is to bring to light the detailed architectural features along with the religious significance of two Hindu temples of the Puri district of Odisha in India. Methodologically, both the primary and secondary sources are examined and utilized in this article.

Keywords: Hindu, temple, architecture, Narasimhanath, Kosalesvara, Puri District, Odisha

I. Introduction

The district of Puri is well-known in Eastern India for its extant Hindu monuments. There are a large number of Hindu temples are

noticed in the different places of the Puri district and they are the representatives of the *Kalinga style* of temple architecture of Odisha. The rulers of Puri had patronized the temple building

activities for the spread of Vaishnavism as well as Shaivism in the different parts of own district. Hence, some Vaishnava and Shaiva temples were noticed in the Puri district of Odisha. In fact, Odishan temples form a class by themselves and these Hindu monuments can be conveniently labelled as “Kalinga style” (Behera,1993, p.1). The district of Puri was the integral part of the ancient Kalinga territory. In Odishan temple architecture, each temple type / order and its individual part has been given a distinctive name (Mohapatra, 1982, p.14). Practically, 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* (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, 1931, p.78). The Kosalesvara temple of Badakanjia is a representative of *rekha* type temple of Odisha whereas the Narasimhanath temple of Nuasasana represent the *pidha* type of temple architecture of Odisha. The art and architecture of Narasimhanath temple of Nuasasana as well as Kosalesvara temple of Badakanjia are very interesting for study. Hence, the present author has made an attempt to focus on the art and architecture of these two Hindu temples of the Puri district of Odisha in India.

II. Methodology

The author used both primary and secondary sources in writing this article. Primary data were collected through gazetteers, texts, field observations, public opinion, hearsay, and interview methods during the experimental field survey period. The collected data on the art, architecture and religious significance of the Narasimhanath temple of Nuasasana and the Kosalesvara temple of Badakhandia in Puri District, Orissa are mainly based on the author's practical observations. Secondary data related to the current article are books, magazines, etc. Data collected from both

primary and secondary sources are systematically analyzed and used in articles.

III. Discussion And Result Analysis

3. Two Minor Hindu Temples of the Puri District of Odisha

The Puri district of Odisha is famous for its Hindu monuments, evidenced by the presence of numerous temples of different sects of Hinduism. Of all the extant Hindu temples in Puri District, two temples have been brought here by the author for scholarly discussion. The names and locations of these two Hindu temples are 1. Narasimhanath temple of Nuasasana and 2. Kosalesvara temple of Badakhandia. From the practical observations, these two Hindu temples in Puri district of Odisha are known to have been restored. A brief description of various aspects such as art, architecture and religious significance of these two small Hindu temples in the Puri district mentioned above is given below.

3.1. Architecture of the Narasimhanath Temple

Narasimhanath Temple is located in Nuasasana, a small village 7 km from Pipil in Puri district. The temple is built out of sandstone locally known as *Kandapatara*. It consists of three structures viz; *vimana*, *jagamohana* and *natamandapa*. All structures of the temple are built on a three-foot-high foundation and arranged on the same axis. This temple faces to east. In front of *natamandapa*, a 2.5 feet high platform was built. According to local tradition, Lord Narasimha's original or earlier temple was built by Langula Narasimha Deva of the Ganga dynasty. However, the Kalapahada, converted Muslim invader, destroyed the earlier temple in a state of ruins about 300 meters closer to the current temple complex. A local landowner had built the present temple of Lord Narasimhanata for public worship.

Vimana-

The *vimana* of the temple is the *pidha deula* (Bose, 1931, p.180) and its height is about 32 feet above the surface of the temple complex. There are four vertical parts such as *pista*, *bada*, *gandi* and *mastaka*. The *pista* has about 3 feet high and have no decorative ornamentation. *Bada*'s base is a 15-foot square and it is of the

Panchanga type, meaning it has five subdivisions viz; *pabhaga*, *talajanga*, *bandhana*, upper *jangha*, *baranda*. All elements of *bada* are completely simple.

The central niches of the three sides of *vimana's bada* house *parshvadevata* images of Varaha, Narasimha and Trivikrama. The statue of Varaha is *parsvadevata* on the south side. The four-handed god Varaha is carved on a plain base. He wears a long wreath of pearls that reaches to his knees. He holds a *chakra* in his upper right hand, a female figure (probably Lakshmi) in his lower right, a conch in his lower left, and a diminutive image of Goddess Prithvi on his raised left arm. Garuda, the traditional mount of the god, is attached to the left side of the pedestal. On the right side of the pedestal is a female statue in a standing pose. The image of Narasimha is *parsvadevata* in the western side. The four-handed Narasimha image is carved in the plain base. He holds *chakra* in his upper right hand, a conch shell in his upper left hand, and his lower hands are engaged in taking out the entrails of the Demon King Hiranya Kashyap. Garuda, the traditional mount of the deity, is attached to the right side of the base. A small female figure can be seen on the left side of the base. God wears a rosary that reaches to her knees. The god's neck is adorned with a wreath of pearls. Trivikrama is the *parsvadevata* in the north. In the Hindu religion, Vamana is the fifth *avatar* of Hindu god Vishnu (Gopinatha Rao, , 1914, Vol.1 , Part-1, pp.119-123). It has been generally accepted by scholars that the Trivikrama image emphasizes the Vedic image of Vishnu. The giant form of Vamana is also known as Trivikrama, literally three steps (Deborah, 1991, pp.3-4). A four-handed Tribikram statue is installed on a plain pedestal. His right foot stands firmly on a pedestal and his raised left foot touches the image of Brahma. He has *chakra* in the upper right, *padma* in the lower right, conch in the upper left and *gada* (mace) in the lower left. Small statues of the Bali king, Sukracharya and Vamana are noticed under the deity's raised feet

The *gandi* of *vimana* is a pyramidal superstructure consisting of three flat *pidhas*/*pirhas*(Bose, 1931,p185). A small *Dopichha* lion is projected in a hollow between the *pidhas* or in the corners of the *kanthis*. A small stone with a couple in love is also fixed in the *kanthis* between the *pidhas*. From a sculptural point of view, these figures do not attract visitors. The central part of the second *pidha* is projected with *jhapasimhas* from all sides. The *Dopichha* lion is delicately mounted on top of *gandi's kanika paga*. Figures of Garuda are inserted into his four cardinal points of *beki* above *rahas*.

The *mastaka* (Bose, 1931, p.183) of *vimana* comprising of *beki*, *ghanta* (bell-shaped limbs), and above it another *beki*, *amalakashila* (Borner and RathSarma, 1966, p.141), *khapuri*, *kalasa*, *ayudha* (*chakra*) and *duvaja*.

The sanctuary holds the image of Narasimha as the presiding deity of the temple. Besides the presiding deity, Radha , Krishna, Shiva, Salagrama and other images like Durga are also worshipped in the sanctuary. All the deities are placed in a two feet high *simhasana*. The *simhasana* of presiding deity is relieved with floral medallions, scrolls and lotus designs. The floor of the sanctum is covered with marble. The sanctuary has a door to *jagamohana*. The base of the door jamb is decorated with *khakhara mundis*. The central part of the lintel is delicately engraved with a picture of Vasudeva with the infant Krishna on her head. There are images of Jaya and Vijaya noticed on both sides of the door panel.

Jagamohana

The *jagamohana* of the Narasimhanath temple is a *pidha deula*, which is about 25 feet above the surface of the temple complex. It is also built on a 3 foot high base. The base of the *bada* is rectangular, about 35 feet long and 20 feet wide. The *jagamohana bada* is of the *panchanga* type, like the *bada* of *vimana*. All components of the *bada* are also free of decorative adornments. The *bada* is surmounted by the pyramidal superstructure and it consists of three flat shaped *pidhas*. The center of central *pidha* is projected with *jhapa simha* on both the northern and southern sides. However, in the

center of the middle *pidha* on the east side, a motif of *Gajakranta* (a lion on a crouching elephant) is projected. The top of the upper *pidha* is crowned by the *mastaka*, which consists of the *kalasa*, *ayudha* (*chakra*) and *duvaja*.

The paintings are drawn on the inner walls of *jagamohana*. The western wall on the right has a painting of Mahavira Hanumana, a scene from Lord Krishna, and a statue of Narasimha. The figure of Mahavira Hanumana is depicted in a pose carrying Mount Gandamardana. In the *Bhastrahara* scene, Krishna is depicted in a seated pose on a Kadamba tree branch and Gopis with their folded hands in the water of Yamuna river asking Lord Krishna to return their clothes. The figure of Narasimha is depicted in the *ugra* posture. The left inner western wall is decorated with a painting of Garuda, Radha-Krishna in *yugala* and Lakshmi with Narayana.

The southern inner wall of *jagamohana* is beautifully painted with the Dasavatara figure of Lord Vishnu. They are such as Matsya, Kurma, Varaha, Narasimha, Vamana or Trivikrama, Parsurama, Rama, Balarama, Buddha and Kalki. Lord Krishna's Gajaudhara scene is also depicted in his panels on the south inner side of *jagamohana*. A corner of the western inner wall depicts Anantasai Vishnu, surrounded by figures of Lakshmi, Saraswati and Brahma in their respective places. These images are performed in Odisha's traditional Patta style of painting. In the center of *jagamohana*'s floor is a five-foot-high Garuda pillar. At the top of the column is a Garuda statue in kneeling position. *Jagamohana* has three doors having no decorative details

Natamandapa-

The *natamandapa* of the temple is the *pidha deula* and its height is about 25 feet above the surface of the temple complex. The *nata mandapa* structure is also built on a three-foot high platform. The *bada* wall of *natamandapa* is of *panchanga* type. Namely, there are five subdivisions such as *pabhaga*, *talajanga*, *bandana*, upper *jangha*, *bandhana*. All elements of *bada* are completely simple. The *gandi* of

nata mandapa is a pyramidal superstructure. It consists of five *pidhas*, each of which is decorated with *tankus* on all sides. The center of the central *pidha* is projected with *jhapa simha* on each side. The *mastaka* of *natamandapa* consists of *amalakasila*, *kalasa*, *ayudha* (*chakra*) and *duvaja*.

Natamandapa has four doors, one on each side. All the doors of *natamandapa* have no decorations. The eastern architraves are carved with *chakra* and flower medallions. In front of *natamandapa*, a 2.5 foot high platform was built.

The temple complex is surrounded by a nine-foot-high perimeter wall. It's about 120 feet long and about 100 feet wide. The boundary walls are made of laterite.

Entrance Hall-

The main entrance hall on the eastern side is a *pidha*-order structure, and its height is about 24 feet above street level. This vestibule has the usual elements of the Odishan *pidha deula*. The porch hall *bada* is of the same *panchanga* type as the *vimana bada*. All *bada* components are simple. The pyramidal roof of the porch consists of five *pidhas*, each adorned on four sides with *tankus*. The vestibular *mastaka* consists of the usual elements of the Odishan *pidha deula*. The doorway of the entrance portal is largely unadorned. The architrave around the lintel is carved with the image of Navagrahas. They are all in *padmasana* posture and have the usual attributes in their hands. In both sides of the main gate, there are two giant *jhapashimas*. They act as gatekeepers of the temple. All structures of the temple, including the entrance hall, are thickly plastered with lime mortar.

Date of Temple-

On the basis of the architectural style and the iconographic features of the sculptures, the construction period of the Narasimhanath temple is tentatively assigned to his first half of the 17th century. The temple is now managed by this village committee.

3.2. Architecture of Kosalesvara temple

The Kosalesvara temple is located in Badakanjia village on the left side of the National Highway from Puri to Bhubaneswar. It is about 1.5 km from Satyabadi Police Station in Puri district. This temple is dedicated to Lord Kosalesvara Shiva. The temple consists of four structures viz; *vimana*, *jagamohana*, *natamandapa* and *bogamandapa*. The *vimana* and *jagamohana* of the temple might have been built earlier, while the *natamandapa* and *bogamandapa* structures were later additions. The temple is built out of sandstone, locally known as *Baulamala Pathara*. The temple faces to west.

Vimana-

The *vimana* of the temple is the *pancharata rekha deula*, which is about 40 feet above the surface of the temple complex. The *vimana* rises with a lower *pista* of 30 cm in height. The *pista* is very simply painted ocher. The base of the *bada* is square, 15 feet on each side. The temple features a *Panchanga* style *bada*, namely five vertical divisions like *pabhaga*, *talajangha*, *bandana*, upper *jangha* and *baranda*. *Pabhaga* of *bada* consists of traditional forms of *khura*, *kumbha*, *patta*, *kani* and *basanta*. The *pabhaga* has no decorative elements except vertical strips that are connected in the middle of each *pabhaga*. The center of the lower *garbika* is decorated with a large *khakhara mundi* flanked by elongated *mundi* on either side. The *bandana* consists of his three horizontal bars decorated with faceted patterns. These three horizontal mouldings are connected by a vertical band in the middle of each *paga*. The *talajangha* of the *bada* is delicately decorated with *khakhara mundis* and the upper *jangha* is decorated with *pidha mundis*. The space between the two *jangha pagas* is filled with *Nara vidala*, *simha vidala*, *asva vidala*, *gaja vidala*, *alaskanya*, dancing Girls and *jagrata* motifs (rampant lions with warriors on their backs).

The central niches of the three sides of the *vimana bada* house the *parsvadevata* images of Parvati, Ganesha and Kartikeya. Devi Parvati is the northern side *parsvadevata*. An image of the four-armed Devi Parvati was

attached to a lotus base with two petals. Devi slabs are made of chlorite. Devi slabs are about 2 feet tall. He has a *nagapasa* on his



raised right arm and a *pasankusa* on his lower left. However, his lower left wrist is broken, and the upper part of his *ankusa* is also missing. Two of Devi Parvati's hands are completely broken. Lion, the *vahana* (GopinathRao, Vol.1 Part-II, 1914, p.360 and Das, Vol. 1, 1997,p.219) of devi Parvati is carved on the right of the pedestal. The back of Devi's head is adorned with a trefoil makara headed arch and topped with a *Kirtimukha* motif. A flying *Apsara* is depicted on each side of the upper corner of the slab. On either side of the Devi Parvati are small standing female figures. They hold the *ankusa* in one hand and perform the *varada mudra*(Das, 1997, Vol.I, p.219)with the other hand. Behind Devi Parvati's left arm is a fully grown lotus stem. The size and design of the devi image indicates that it is the original *parsvadevata*(image) of the temple. Devi Parvati's image is broken at the lower torso, but Devi's lower legs are still preserved.

The image of Ganesha is *parsvadevata* on the south side. A four-armed Ganesha image was mounted on a lotus base with two petals. He holds a rosary (*japamala*) in the lower right hand and a *kuthara* (axe) in the lower left hand. In the upper left hand he holds a jar of *modaka patra*, but in the upper right hand an obscure object can be seen. Half of the palm is missing. A mouse, the traditional mount of the deity, is carved on the right side of the base. The back of the god's head is decorated with a trefoil arch. There is a Makara head on each side of the base and a

Kirtimukha motif on the top. In the upper corner of the panel is an *apsara* figure flying through the air with a wreath in hand. Small male figures are carved on either side of the deity. God is about 2.5 feet high. The Ganesha image is made of sandstone. Kartikeya's image is the *parsvadevata* in the east. Kartikeya's original image was stolen by a local miscreant in 1984. A small statue of the two armed Kartikeya is then placed in the central niche of the back wall of the *vimana*. God is about 1 foot high. The god's left hand is straight down and his right hand shows the *abhayamudra*. It is a completely modern image having no iconographic features. A peacock, the traditional vehicle of the deity, is carved on the right side of the pedestal. Both the images of Parvati and Ganesha are probably the original assistant deities of the main shrine. The upper *garvika* is decorated with two mouldings. The *baranda* consists of seven horizontal bars. Each *paga* of the *baranda* has circular facets. Each upper central part of the outside of the *baranda* is carved with a *vajra mastaka* design topped by a *jhapa simha*. The *bada* of the *vimana* is surmounted through the curvilinear superstructure, which shows 5 vertical *pagas* or segments. The top of the *gandi* is closely plastered with lime mortar through which it is very hard to have a look at the authentic architectural capabilities and ornamental programs. The base of the *gandi* is embellished with *angasikharas* (miniature *rekha* order *deulas*). The *raha paga* of the *gandi* incorporates 3 *angasikharas* one on the centre and elongated *angasikharas* are flanked the relevant *angasikhara*. *Gajakranta* motif i.e. rampant lion on crouching elephant is surmounted at the relevant *angasikhara* of every facet of the *gandi*. The top of the *gandi* is without ornamental factors. Deula Charini figures are inserted in the 4 cardinal guidelines of the *beki* above *rahas*. *Dopichha* lions have additionally been projected at the pinnacle of the *kanika pagas* of the *gandi*. The whole *gandi* of the *vimana* is covered with lime wash. The *mastaka* of the *vimana* includes normal factors of the Odishan *rekha deula*

together with *beki*, *amalakasila*, *khapuri*, *kalasa kalasa* (Borner and RathSarma,1966, p.147), *ayudha* (trident) and *dhvaja*.

The sanctum preserves the Sivalinga inside Saktipitha as the presiding deity of the temple. Sivalinga isn't always seen due to its installation below the Saktipitha. The ground of the sanctum is about eight feet under from the floor of the temple complex. The descending steps are noticed closer to the indoors of the sanctum. The sanctum has one doorway closer to the *jagamohana*. The doorjambes of the sanctum are relieved with floral motifs and scroll works. The decrease components of the doorjambes comprise figures of Nandi and Bhrunji and they are performing the role of *dvarapalas* of the temple. There is an image of Gaja-Lakshmi carved at the centre of the entrance lintel. Navagrahas are carved at the architrave above the entrance lintel. They are depicted in seated posture with normal attributes of their hands.



The *jagamohana* of the temple is the *pancharata pidha deula*, which is about 28 feet above the surface of the temple complex. The *jagamohana* structure is also built on the same one-foot tall *pista*. The *bada* has five vertical divisions such as *pabhaga*, *tala jangha*, *bandhana*, upper *jangha*, *baranda*. The *bada* of *pabhaga* consists of the traditional forms of *khura*, *Kumba*, *Pata*, *kani* and *basanta*. The *pabhaga* is adorned with a *khakhara mundi* in the center, with elongated *vajramundi* flanking either side of the *khakhara mundi*. The *tala jangha* of *bada* is also decorated with *khakhara mundis*. The

intervening recesses between the *pagas* of *bada* are relieved by *simha-vidalas* and *asva-vidalas*. The *bada's bandhana* consists of three faceted horizontal forms connected by a vertical band in the middle of each *paga*. The top of the *jangha* is decorated with *pidha mundis*. The space between the *pagas* in the upper *jangha* is filled with lovers, erotic figures, dancing girls and *alaskanyas*. The *baranda* consists of seven faceted horizontal bars.

Both the north and south central niches of the *jagamohana bada* are decorated with railed windows containing five railings. These balustrades depict dancing women holding musical instruments such as drums, hammers and flutes. One on the balustrade of the south window depicts a seated male figure in a *katuri*. There is also a seated female figure on one of the southern window railings. *Gavaksha* is intricately decorated with ornaments, inlays and perforations. The lower part of the *gavaksha* is decorated with a *khakhara mundi* sandwiched between elongated *khakhara mundi*; one on each side.

There are no sculptural panels on the northern and southern *gavaksha mandana* parts. According to public opinion, some of the decorative figures, carved tablets and animal figures of this temple were stolen by local miscreants 35 years ago. The upper part of the *gavaksha* is relieved by three horizontal (*pidha*-shaped) ledges.

Perhaps at that time the carved tablets of the *gavaksha mandana* were cut from them. The upper part of the *gavaksha* consists of three overlapping horizontal (*pidha*-shaped) mouldings. The *jagamohana's gandi* is a pyramidal superstructure. It consists of two *potalas*. The lower and upper contain 5 and 4 *pidhas* respectively. The top center of each *potala* features a *pidha mastaka* design. The recess or hollow between the two *potalas* has no decorative elements. The *Dopichha* lion was projected on *kanika paga* of the *gandi*. *Mastaka* of the *jagamohana* has *beki*, *ghanta* (bell-shaped element) and above it another *beki*, *amalakasila*, *khapuri*, *kalasa*, *ayudha*

(trident) and *duvaja*. The upper part of the *mastaka* is painted with red paint.

The inner walls of *jagamohana* have no decorative elements, unlike its exterior. A brass statue of Chandra Sekhara is attached to the inner northeast corner of the *jagamohana*. The *jagamohana* has a door to *natamandapa*. The *jagamohana* door frame is delicately decorated with scrollwork and floral medallions. At the bottom of the pillar are installed with images of Nandi and Burungi as *Dvarapalas* of *jagamohana*. Gaja-Lakshmi image is carved in the center of the lintel. Navagrahas are also carved into the architrave on the lintel.

Natamandapa and Bhogamandapa-

The structures of *natamandapa* and *bogamandapa* were founded during the late period of the main *deula*. This *bada* part of these two structures is built into one wall. These two structures stand on flat *pista* that is two feet high. *bada* is of the *panchanga* type. So it has five subdivisions like *pabhaga*, *talajanga*, *bandana*, upper *jangha* and *baranda*. *natamandapa* is of the *pidha deula* and its height is about 20 feet above the surface of the temple complex. Above the *bada* of *natamandapa* is a pyramidal superstructure consisting of three *pidhas*. *Mastaka* of *natamandapa* has common elements of the Odishan *pidha deula*. *Natamandapa* has four doors, one on each side. All the doors of *natamandapa* have no decorations. A bull sits on a 1.5-foot-high circular pedestal visible from the center of *natamandapa*.

Bhogamandapa is a *pidha deula* and its height is about 25 feet above the surface of the temple complex. The base of the structure is rectangular. Three sides are closed and only one side is opened. There is a door to *natamandapa* on the eastern side. The *bada* of *bhogamandapa* has windows with railings in three niches in the lateral center on north, south and west. The window railings are very smooth. *bogamandapa's gandi* is a pyramidal superstructure and not the complete design of Odishan *pidha deula*. It was built in a

contemporary regional style by a local architect. *Bhogamandapa's gandi* consists of three *pidha* mouldings decorated with *tankus* on all sides. The upper *pidha* of *gandi* is covered with *mastaka* containing *beki*, *ghanta*, and above it is another *beki*, *amalaka sila*, *khapuri*, *kalasa*, *ayudha* (trident) and *dhvaja* (Donaldson, 1985 & 1986, Vol.III. p.1183). The *bhogamandapa* has no decorative elements on its inner walls.

South of main *deula* is another modern temple dedicated to Maa Rudrayani. The shrine faces to east. The temple priest states that the image of Maa Rudrayani is contemporary with the main temple. Stones images of Durga, Kali, Chamunda, Saptafeni and Nagakanya are also preserved in the additional shrine. They are worshiped with Maa Rudrayani. Recently, the temple complex was surrounded by a boundary wall made of baked bricks

Date of Temple-

B.K. Ratha refers to the construction of Kosalesvara temple in the 11th century A.D. (Ratha,1990 , p. 243). The *bada* ornamental designs in the Kosalesvara temple of Badakanjia are similar to those in Ganga period temples. This temple is a completely renovated temple. Based on the architectural style, the construction period of the main *deula* and *jagamohana* can tentatively be assigned to the 12th century A.D, while the *natamandapa* and *bogamandapa* structures were built later. The temple is now managed by a local committee under the Odisha Government Funding Committee.

IV. Conclusion

We can conclude from the above discussion that both temples are the representatives of the *Kalinga style* temple architecture of Odisha in India. The art and architecture of Narasimhanath temple and Kosalesvara temple are very interesting for scholarly work. The above minor Hindu temples are also important from the religious points of view in their locality. The present discussed minor Hindu temples of Puri district had been

renovated in the last quarter of the twentieth century. A few peculiarities are also noticed in the said temples. The sanctuary preserves the image of Narasimha as the presiding deity of the temple. Besides the presiding deity, images of Radha , Krishna, Shiva, Salagrama and Durga are also found to be worshiped in the sanctuary. It indicates that the site of the Narasimha temple of Nuasasan is a coordinating place of Vashnavism, Shavism and Shakism as evidenced by the presence of images of above deities of Hinduism. The central niches of the three sides of *vimana's bada* are housed with the *parshvadevata* images of Varaha, Narasimha and Trivikrama. They possess as usual attributes in their hands and are also finely executed by the artists of the Kalingan school of Art of Odisha. Iconographic features of the above side deities contain the features of the Odishan classical art of the late medieval period. The southern inner wall of *jagamohana* of the Narasimha temple of Nuasasan is marvellously painted with the Dasavatara figure of Lord Vishnu. A corner of the western inner wall of *jagamohana* depicts Anantasai Vishnu, surrounded by figures of Lakshmi, Saraswati and Brahma in their respective places. This scene is depicted by artists in the traditional Patta style painting of Odisha. The sanctum of Kosalesvara temple of Badakanjia preserves the Sivalinga inside Saktipitha as the presiding deity of the site. Here, the Sivalinga is not always seen due to its installation below the Saktipitha. In fact, the ground of the sanctum is about eight feet below from the surface of the temple complex. The descending steps are found provided for entry into the interior of the sanctum. The central niches of the three sides of the *bada* of *vimana* of Kosalesvara temple of Badakanjia are housed with the *parsvadevata* images of Parvati, Ganesha and Kartikeya. These side deities possess the iconographic features of the Odishan classical art of the medieval period. The *bada* designs of the Kosalesvara temple of Badakanjia display the Kalinga style architecture of the Ganga period. On the basis of architectural style, the construction period of the main *deula* and

jagamohana of Kosalesvara temple of Badakanjia can tentatively be assigned to the Ganga period of Odishan history. The *natamandapa* and *bogamandapa* of the temple were erected in much later period. Iconographic features of side deities of above two Hindu temples indicate the Odishan classical art of the medieval period. Really, these two minor Hindu temples of the Puri district discussed in the subject exhibit the *Kalinga style* temple architecture of Odisha. Similarly the sculptures of the said temples are found to be made by the Kalingan school of artists. On the whole, the artistic designs and architectural patterns of the above two minor temples of the Puri district are the important aspect of the Hindu temple art of Odisha in India.

Acknowledgement

I acknowledge with grateful thanks to Prof. P.K. Nayak (Retd.), Prof. K.S. Behera (late), Prof. C.R. Mishra, Prof. K.K. Basa, Dr. B.K. Ratha, Prof. B. K. Mallick, Prof. Jayanti Dora, Prof. H.K. Satapathy, Dr. P. K. Routray, Prof. Harihar Panda and Prof. Byomakesh Tripathy for their encouragement and valuable suggestions in course of the initial preparation of this article.

I express my profound reverence to **Prof. Achyuta Samanta**, the Hon'ble Founder of KISS, Deemed to be University, Bhubaneswar who encouraged me for the writing of this article.

References

- [1] Acharya, P., (1966). "Types of Temple Architecture According to Manasara with Special Reference To Orissan Temples", in *OHRJ*, Vol. XIV, No.2, Orissa State Museum; Bhubaneswar, pp. 380-386.
- [2] B.K. Ratha, ed., (1990), *The Forgotten Monuments of Orissa*, Vol.3, New Delhi.
- [3] Behera, K.S., (1973). "Temple Architecture of Orissa", in Basudeva Sahu (ed.), *Art and Artisans of Orissa*, Bhubaneswar.
- [4] Behera, K.S., (1993). *Temples of Orissa*, Orissa Sahitya Academi; Bhubaneswar.
- [5] Boner, Alice and Rathsarma, Sadasiva, Translated and Annotated (1966). *SILPA PRAKASA-MEDIEVALORISSAN SANSKRIT TEXT ON TEMPLE ARCHITECTURE* of Ramachandra Kaulachara, Leiden.
- [6] Bose, N.K. , (1931). *Canons of Orissan Architecture*, Calcutta.
- [7] Das, H.C., (1997). *Iconography of Sakta Divinities*, Volume-1, Pratibha Prakasan , Delhi.
- [8] Deborah, A. Solfer (1991). *The Myths of Narasimha and Vamana:Two Avatars in Cosmological Perspective*, State University of New York Press.
- [9] Donaldson, T.E., (1985/86). *Hindu Temple Art of Orissa*, Vol. II, III, Leiden.
- [10] Fergusson, J., (1875). *History of Indian and Eastern Architecture*, London.
- [11] Ghosh, Deva Prasada, (1939). "Kalinga Style of Architecture", in *Indian Historical Quarterly*, Vol. XV; No.3, Calcutta.
- [12] Ghosh, Deva Prasada,(1955). "The History of Orissan Hindu Temples", in *Marg*, Vol. III, No.4, Bombay.
- [13] Gopinath Rao, T.A., (1914). *Elements of Hindu Iconography*, Vol.1, Part-II(2nd ed.), The Law Publishing House , Madras.
- [14] Kramrisch, S. , (1946). *The Hindu Temples*, Vol.1, Calcutta.
- [15] Mohapatra, R.P., (1982). "Tradition in Architecture", in *Art Tradition of Orissa* Edited by Orissa Sahitya Akademi; Bhubaneswar.
- [16] Mohapatra, R.P., (1986). *Archaeology in Orissa (Sites and Monuments)*, Vol.I and II, New Delhi.
- [17] Panigrahi, K.C. , (1985). *History of Orissa*, Cuttack.
- [18] Rowland, Benjamin, (1953).*The Art And Architecture of India*, Baltimore.