

Recent Study on Kalinga Style Architecture of a Famous Vishnu Temple of the Cuttack District of Odisha in India

Dr. Ratnakar Mohapatra¹

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

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ABSTRACT

The region of Cuttack district of Odisha is an important historical place of the temple building activities of coastal belt of Odisha in India. It is known from the field study that a good number of Vaishnava temples noticed in the different places of the Cuttack district of Odisha. Out of all the extant Vaishnavite temples of the coastal belt of Odisha, the Madhavananda temple of Madhava has been taken here for the scholarly discussion considering their architectural significance. The Cuttack district of Odisha is well-known for its archaeological antiquities and religious sanctuaries in the Eastern Odisha. The architectural designs and pattern of the extant temples of Cuttack district are the significant parts of Odishan temple art in India. All the extant temples of the Cuttack district represent the *Kalinga style* of temple architecture of Odisha in India. In fact, the artistic designs and architectural features of the Madhavananda temple of Madhava draw the attention of scholars, art historians and archaeologists to undertake more research works. Some old sculptures are found to be worshipped in the Madhavananda temple of Madhava for which the present author has undertaken it for scholarly discussion. The extant images of Madhavananda temple were made by the artists of Kalingan School of artists of Odisha and these epitomize the iconographic features of the Odishan classical art of the medieval period. The present article attempts to highlight the architectural style along with the religious importance of the Madhavananda temple of the Cuttack district of Odisha in India. Both the primary and secondary sources are meticulously utilized in the writing of this article.

Keywords: Kalinga, Madhavananda, Vishnu, temple, architecture, Madhava, Cuttack, Odisha, India.

I. INTRODUCTION

The Madhavananda temple of Madhava is an important Vishnu temple of the Cuttack district of Odisha in India. The areas of undivided Cuttack and Puri districts are included in the regions of Prachi Valley of Odisha in India. Vaishnavism became a popular religion of the Prachi Valley during the Ganga rule in Odisha. The Prachi Valley is usually considered as the most important centre of Madhava worship in Odisha during the Ganga period. All the Vishnu images of the Prachi Valley are locally worshipped as Madhava or Madhavananda. So, the images of Lord Vishnu are popularly known as Madhava or Madhavananda in the Prachi Valley. Vaishnavism might have existed in Odisha from the early medieval period. Really, Vaishnavism lost its royal patronage and its place was occupied by Saivism in the early medieval period. After the visit of various Vaishnava preachers to Odisha and establishment of different *mathas*, worship of Lord Vishnu in the form of Madhava (Madhavananda), Rama, Narasimha, Krishna, Narayana, Varaha, etc. in the coastal belt of Odisha has been widespread. Vaishnavism had deeply influenced the religious aspect of the people of the coastal belt of Odisha. Although the Madhava cult was prevalent in the Sailodbhava period but it became a popular religion of the Cuttack district as well as Prachi Valley during the Ganga rule in Odisha. The Prachi Valley region is rich in findings of four handed images of Vishnu in the different forms of iconographical features. Images of Lord Vishnu are popularly known as Madhava or Madhavananda in the Prachi Valley region of Odisha. The Madhava Cult is an offshoot of Vaishnavism and it became more popular in Odisha during 13th and 14th century A.D. The Prachi Mahatmyam describes the Dvadasa Madhava, which signifies the importance and popularity of Madhava worship in Odisha. The Ganga rulers of Odisha had patronized the temple building activities for the spread of Vaishnavism in the coastal-belt of Odisha. As a result of which, some Vaishnava temples have been erected by the native rulers and rich

devotees to popularize Vaishnavism in the eastern part of Odisha. Out of the extant Vaishnava temples of the Prachi Valley, the Madhavananda temple of Madhava village is very famous in Odisha by considering its religious as well as architectural significance.

The coastal belt of Odisha is well-known as a centre of Hindu monuments. A good number of temples are existed in the different places of the Cuttack district and they represent the *Kalinga style* of temple architecture of Odisha in India. Odishan temples form a class by themselves and these Hindu monuments can be conveniently labelled as “Kalinga style” (Behera,1993,p.1). The *Kalinga Style* of temple architecture is divided into four types such as *rekha*, *pidha (bhadra)*, *khakhara* and *Gauriya* (Bose,1931,p.78).The Madhavananda temple of Madhava represents the *Kalinga Style* architecture of Odisha. 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). The Indian *Silpasastras* recognize three main types of temples known as the *Nagara*, the *Dravida* and the *Vesara*(*Isana Siva Gurudeva Paddhati* and other Texts). An inscription on the capital of a pillar in the *Mukha mandapa* of the Amritesvara temple at Holala (Bellary district of Karnataka State) mentions the *Kalinga* type (along with the *Nagara*, *Dravida* and *Vesara*) as one of the four categories of temples in India (*Madras Epigraphica Report*, 1914-15, p.90 and Kramisch, Vol.1, 1946, pp. 286-295). Most of the scholars have accepted the temples of Odisha as a sub-class in the category of *Indo-Aryan Nagara Style* of temples. Odishan temple architecture with its uniqueness and distinct nomenclature was included in the other types of temples of India such as *Nagara*, *Dravida* and *Vesara* raising their number to four i.e. the *Kalinga style* (Panigrahi, 1985, p.371). In fact, the Odishan temples are remarkable for the profusion of sculptures. In

this connection, Stella Kramrisch aptly comments that“ Architecture in Odishan temples is but sculptures on a gigantic scale” (Kramrisch, Vol.1, 1946, p.218). The extant sculptures of the Prachi Valley temples occupy a dominating place among the artistic achievements of Odishan sculptors. The Madhavananda temple of Madhava is famous for an archaeological site of the Eastern Odisha. Hence the present article attempts to highlight the architectural description, iconographic features and religious importance of the Madhavananda temple of Madhava of the Cuttack district of Odisha in India.

II. METHODOLOGY

Primary as well as secondary source materials are utilized in the writing of this article. The primary data have been collected through Texts, 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 Madhavananda temple of Madhava is primarily based on practical observations and the earlier scholarly works. The secondary data relating to the present piece of work are Books, Journals, Periodicals, Proceedings, Manuscripts, Antiquities, Records, Reports, etc. The data collected from both the primary and secondary sources are critically analyzed and discussed in this article.

III. DISCUSSION AND RESULT ANALYSIS

3. Madhavananda temple of Madhava of Cuttack District

The coastal belt of Odisha is an important historical place of temple building activities of Odisha in India. It is known from the field study that a good number of Hindu temples noticed in the different places of the Cuttack district of Odisha. Out of all the extant Hindu temples of the coastal belt of Odisha, one temple i.e. Madhavananda temple of Madhava has been taken here for the scholarly

discussion. The descriptions of different aspects like art, architecture along with religious significance of the above Vishnu temple of the Cuttack district are briefly discussed below.

3.1. Architecture of the Madhavananda temple

The temple of Lord Madhavananda is an important Vaishnava shrine of the Prachi Valley in the coastal belt of Odisha. It is located at the village of Madhava in the Niali Block of the Cuttack district in Odisha. This temple is situated about 8 kms from the Niali Bazar on the eastern bank of the river Prachi(Ray 1975, p.12). One of the stupendous architectural undertakings during the Ganga period was the construction of the Madhavananda temple of Madhava. Architectural features of the Madhavananda



temple resemble with the Sovanesvara temple of Nuagaun near Niali. From the religious point of view, the Madhavananda temple of Madhava is one of the famous Vaishnava shrines of Odisha. This temple is remarkable by its majestic size, massive vehemence, nobility and dignity(Das, 1958, p.19). The temple is also locally called as Durga-Madhava temple. The area in between Niali and Madhava village was the principal centre of Madhava Cult of the Prachi Valley. The Madhavananda temple of Madhava stands as a monumental evidence of the predominance of Madhava Cult not only in the Prachi Valley but also in whole of Odisha(Ray ,1975, p. 65). Considering the sanctity of the shrine, the site of the Madhavananda temple of Madhava is

popularly known as *Sudarsana Tirtha* of the Prachi Valley (Ray ,1975, p. 38). This temple is a good representative of the *Kalinga style* of temple architecture in Odisha. The temple has been repaired by the State Archaeology Department, Bhubaneswar. Now, this temple is under the protection of Odisha State Archaeology Department.

The Madhavananda temple of Madhava consists of four structures such as *vimana*, *jagamohana*, *bhogamandapa* and an open *natamandapa*. The first two structures viz. *vimana* and *jagamohana* were built in the same period. But the *bhogamandapa* and open *natamandapa* seem to have been added at a subsequent period. On the basis of the architectural features, the temple style of Odisha is divided into four categories such as *rekha*, *pidha*, *khakhara* and *Gauriya* types respectively (Bose, 1931, p.78). Here, the Madhavananda temple represents both the *rekha* and *pidha* types of the Odishan temple architecture. This temple is built in sand stones, which are locally called as *Baulamala patharas*. It faces to east.

A. *Vimana*

The *vimana* of the Madhavananda temple is a *saptaratha rekha deula* and its height is about 50 feet from the surface of the temple complex (Mohapatra, 2017, p.308). The plan of the *vimana* indicates a transition from the *pancharatha* to *saptaratha style* and is square in design. The structure of the *vimana* has four fold vertical divisions such as *pistha*, *bada*, *gandi* and *mastaka*. The *pistha* of the *vimana* consists of 3 horizontal mouldings and its height is 3 feet 5 inches. The *bada* of the *vimana* is *panchanga* type i.e. having five fold divisions such as *pabhaga*, *tala jangha*, *bandhana*, upper *jangha* and *baranda*. The base of the *bada* measures 26 feet on each side. The *pabhaga* of the *bada* contains the conventional mouldings of *khura*, *kumbha*, *patta*, *kani* and *basanta*. The *bada* of the *vimana* is *saptaratha* in plan. All the *pagas* of the *pabhaga* have multi-facets. The centre facet of each *paga* of the *pabhaga* is relieved

with vertical band. The *pabhaga* measures 4 feet 1½ inches in height. The *tala jangha* of the *bada* is decorated with *khakhara mundis* and elongated *khakhara mundis*. The *khakhara mundi* niches of the *tala jangha* are housed with the royal figure, *dalamalikas* (female figures holding tree branches), *Asthadikpalas*, *Matsya* (one of the ten incarnations of Lord Vishnu), *rishi* figure with devotee, female figures in different postures, standing female deity on the prostrate body of the male figure, Krishna's breaking of *Jamalarjuna* tree, dancing female figure, seated king on the couch, seated queen on the couch, *chauri* bearer female figures, scroll work, bordered line designs, etc. The intervening recesses between the *pagas* of *tala jangha* are finely filled with *simha vidalas*, *nara vidalas* and *gaja-vidalas*. The *bandhana* of the *bada* consists of three decorated horizontal multi-faceted mouldings, which are relieved with vertical band at the centre facet of each *paga* on all sides. The upper *jangha* of the *bada* is decorated with *pidha mundis* and elongated *pidha mundis*. The *pidha mundis* of the upper *jangha* are housed with seated female figures, mounted horses, *chauri* bearer female figures, dancing female figures, the *Dasavatara* figures of Lord Vishnu except *Matsya* such as *Kurma*, *Varaha*, *Narasimha*, *Vamana*, *Parsurama*,



Rama, *Balarama*, *Buddha* and *Kalki*, a king on the throne, *alasa kanyas* in different postures, etc. During that period the *Buddha* incarnation of Lord Vishnu particularly appears to have

been very popular with the artists who have carved out with proper care the image of Buddha in meditative posture (Das, 1958, p.20). Here the figures of *Dasavataras* of Lord Vishnu have been haphazardly decorated on the outer walls of the *vimana*. These are not found depicted in correct sequence. The intervening recesses between the *pagas* of upper *jangha* are filled with *dalamalikas* and *nayika* figures in different postures. All the sculptures in the intervening recesses between the *pagas* of upper *jangha* are installed on the double petalled lotus pedestals. The *baranda* of the *bada* consists of 8 horizontal multi-faceted mouldings as on the great Lingaraja temple of Bhubaneswar (Mohapatra, Vol. II, 1986, p.64).

The central niches of the three sides of the *bada* of *vimana* are housed with the *parsvadevata* images of Varaha, Narasimha and Trivikrama. Varaha is the *parsvadevata* of the southern side. The original image of Varaha is not found in the central niche. The present image is plastered with modern cement. The four handed image of Varaha is depicted in dancing posture. The upper right hand displays *chakra*, the lower right hand holds the hand of a female figure possibly Lakshmi, the upraised left arm bears the figure of goddess Prithvi and the lower left hand holds *gada* respectively. There is no Garuda figure near the Varaha (image). Most probably, the original image of Varaha has been replaced by the present Varaha image. Narasimha is the *parsvadevata* of the western side. This image is not the original side deity of the temple. The four handed image of Narasimha is found depicted in standing posture. The upper right hand holds *chakra* and the upper left hand displays *sankha*. The lower two hands are engaged to take out the entrails of Hiranya Kashyapa, the demon. There is no Garuda figure in the pedestal of the slab. The image Narasimha is also plastered with modern cement. Trivikrama is the *parsvadevata* of the northern side. The four handed image of Trivikrama is depicted in standing posture. The

right leg of deity is firmly installed on the pedestal while the left leg uplifts to heaven for touching the image of Brahma. He displays *chakra* in upper right hand, *sankha* in upper left hand, *padma* in lower right hand and *gada* in lower left hand respectively. There is a *Balidana* scene depicted beneath the uplifted leg of deity. Here the deity wears a garland in his body. This image is also plastered with modern cement. All the original side deities are not found in the central niches. As regards to the *parsvadevatas* of the main *deula*, G.S. Das has mentioned that these images appear to be of recent workmanship and very likely older images of these deities were originally placed there which are missing at present (Das, 1958, p.19). Most probably, the original images of the side deities were eroded by nature and these earlier images have been replaced by the present *parsvadevatas*. All the three side central niches of the *bada* are decorated with *pidha mundis*. The *parsvadevata* images housed in the central niches are crudely carved in modern period. The lower *garbhika* or below the central niche of each side of *bada* is decorated with *khakhara mundi*. The upper *garbhika* on each side is decorated with *pidha mundi*. Above the upper *garbhika* of each side is lavishly carved with *vajra mastaka* panel flanked by *gana* figure. The motif is the *bho*-type with *ganas* standing on the external wings of the *caitya* medallion.

The *gandi* of the *vimana* is a curvilinear superstructure and it continues the *saptaratha* plan of the *bada*. All the *pagas* of the *gandi* have multi-facets. The base of the *raha pagas* of the *gandi* in three sides except the east are projected out by *jhapasimhas*; one on each side. There is a large *vajra-mastaka* panel is flanked by *gana* figure and it is surmounted by the *gajakranta* motif (lion on crouching elephant) on three sides viz; north, west and south respectively. Five vertical bands are aligned on the *raha paga* of the *gandi* on each side. The *anuratha pagas* of the *gandi* in all sides are carved with three *angasikharas* superimposed one above

another. Both the *kanika* and *pariratha pagas* of the *gandi* are divided into ten storeys or *bhumis*, which are separated by a *bhumi-amala* (ribbed stone resembling an *amalaka* fruit). The *kanika paga* projects out and it is rounded. The smaller adjacent *anuratha paga* is also rounded, an alignment obviously influenced by the great Lingaraja temple of Bhubaneswar (Mohapatra, Vol. II, 1986, p.64). Here both the *kanika* and *anuratha pagas* are rounded. The *raha paga* of the eastern side is decorated with a large *angasikhara* surmounted by the *gaja simha* motif. Garuda figures are inserted in the four cardinal directions of the *beki* above *rahas*. *Dopichha* lions are firmly fixed on the top of *kanika pagas* of the *gandi*.

The *mastaka* of the *vimana* consists of *beki*, *amalakasila*, *khapuri*, *kalasa*, *ayudha (chakra)* and *dhvaja*. Here G.S. Das mentions that the top portion of the *vimana* was repaired in recent time when the monolithic discus (*chakra*) that crowned the *kalasa* was replaced by an iron one (Das, 1958, p. 19).

The sanctum preserves the image of Lord Madhavananda (Vishnu) as the presiding deity of the temple. The *Prachi Mahatmyam* records the presiding deity of the temple as Prachi-Madhava (Behera & Dhal 1992, pp. xii-xiii). The four handed image of Lord Madhavananda is installed on the *simhasana* of 4 feet high and it is covered by a *kanaka mandapa*. He displays *padma* in upper right hand, *sankha* in lower right hand, *gada* in upper left hand and *chakra* in lower left hand respectively. The image Madhavananda is carved in standing posture on the double petalled lotus pedestal. The bottom part of the pedestal is decorated with scroll work and figures of devotees in kneeling posture. Garuda, the conventional mount of deity is found depicted on the right of the pedestal. Figures of Sridevi and Bhudevi are flanked on either side of the slab. The backside of the head of presiding deity is decorated with trefoil *makara* headed arch crowned by the *kirtimukha* motif. Brahma and Vishnu figures

are carved on either side base of the trefoil arch. *Apsara* figures are carved on both side top corners of the slab. The image of presiding deity is made of chlorite stone. The presiding deity, according to the legend embodies in the *Prachi Mahatmyam* and the *Oriya Mahabharata* of Sarala Das, was established by Yudhisthira, the eldest of the *Pandavas*. So the presiding deity is locally called as 'Yudhisthi-Madhava' (Behera, 1993, p.64). Lord Vishnu became popular in the Prachi Valley as Madhava. The image Madhava (presiding deity) of this temple is said by local people as Madhavananda and this conception is generally accepted by most of the scholars (Panda, 1991, p. 81 and Mohapatra, 1997, p. 119). Brass images of Goddess Lakshmi and Sarasvati are installed on either side of the presiding deity. A small image of Goddess Durga made of brass is worshipped on the left side of the presiding deity. A separate brass image of Narayana is found to be worshipped on the left of the *simhasana*. A small image of Goddess Mahisamardini Durga made of chlorite stone is being worshipped on the *simhasana* of the sanctum. This image measures 8 inches in height and 6 inches in width respectively (Das, 1958, pp.31-32). It exhibits a remarkable quality of plastic treatment. The local tradition says that Durga and Madhava are combinely worshipped inside the sanctum of the temple. Hence the temple is locally called as Durga-Madhava temple. The worship of Goddess Durga with Madhava is a unique feature in Odishan Vaishnavism (Mishra, 1971, pp. 46-49). Due to installation of Goddess Durga along side of Madhavananda, the shrine is dedicated to the worship of Durga-Madhava Cult (Mohapatra, Vol. II, 1986, p.64). In this connection, T.E. Donaldson says that the Durga-Madhava worship testifies to the evolving religious synthesism popular in the Prachi Valley and coastal areas at that time (Donaldson, Vol. II, 1985/86, p.578). It can be said that the Cult of Durga-Madhava was prevalent in the Prachi Valley during the medieval period. Now, this tradition also continues by the people of that

region. Here Durga-Madhava worship suggests an ideological synthesis between Saktism and Vaishnavism. Inner walls of the sanctum are devoid of decorative elements in contrast to exterior walls.

The sanctum has one doorway towards the *jagamohana*. The frames of the doorway are mostly undercoated. The bottom part of the doorframe is decorated with *khakhara mundi* on each side. The doorway lintel is bereft of any decorative element. *Navagrahas* are carved on the architrave above the doorway lintel. All the *grahas* are depicted in *yogasana* posture with usual attributes in their hands. Each *graha* is housed in the *pidha mundi* niche.

Sandhisthala

There is a *sandhisthala* noticed between the *vimana* and *jagamohana* of the temple. The *sandhisthala* wall is connecting both the structures of *vimana* and *jagamohana* in a single architectural unity. The *sandhisthala* wall is approximately 51½ inches in length and is decorated with a *paga* design flanked by a *sthambha* on each side (Donaldson, Vol.II, 1985/86, p.580). The *pabhaga* of the *paga* is decorated with an elongated *khakhara mundi* while that of the flanking *sthambhas* consist of five conventional mouldings, which are crowned by a *gajakranta* motif. The *jangha* of the *paga* and *sthambhas* is divided into two storeys by a *madhyabandhana* as on the *vimana*. The lower storey is decorated with a *khakhara mundi*, which contains *alasa kanyas* on the *sthambhas* and a figure seated on a low couch on the *paga* (Donaldson, Vol.II, 1985/86, p.580). The upper storey of the *sthambhas* is carved with standing *alasa kanyas* while the *paga* has a vertical band relieved with scroll work on its centre facet (Donaldson, Vol.II, 1985/86, p.580).

B. Jagamohana

The *jagamohana* of the temple is a *pidha deula* and its height is about 35 feet from the surface of the temple

complex (Mohapatra, 2017, p.312). Its frontal facade is adorned with the *naga* images as found in the *jagamohana* of the Rajrani temple (Ray, 1975, p.12). The structure of the *jagamohana* has four vertical parts such as *pistha*, *bada*, *gandi* and *mastaka*. The *pistha* is *saptaratha* in plan but the *bada* displays nine *pagas* or *rathas*. The *pistha* of the *jagamohana* consists of three horizontal mouldings and it is the same height like the *pistha* of *vimana*. The centre of upper moulding of the *pistha* is fixed with the *makara* headed gargoyles on both the northern and southern sides for ventilation of washing water of the interior. The *bada* of the *jagamohana* is *panchanga* type i.e. having five fold vertical divisions such as *pabhaga*, *tala-jangha*, *bandhana*, upper *jangha* and *baranda*. The *bada* measures 27 feet 4 inches square at the base. The *pabhaga* of the *bada* consists of five conventional mouldings of *khura*, *kumbha*, *patta*, *kani* and *basanta*. The *pagas* of the *pabhaga* of the *bada* are decorated with *khakhara mundis*. The intervening recesses between the *pagas* of the *pabhaga* are filled with small *gaja-kranta* motifs. The central facet of each *paga* of the *pabhaga* is carved with vertical band, which is decorated with flower medallion. The *pabhaga* of the *bada* measures 3 feet 2 inches in height. The *tala-jangha* of the *bada* is decorated with *khakhara mundis* and elongated *khakhara mundis*. All the *khakhara mundis* of the *tala-jangha* are housed with *nayika* figures, seated king on the couch, *asthadikpalas*, dancing female figures, scroll work and bordered line designs. The intervening recesses between the *pagas* of the *tala-jangha* are filled with *simha vidalas*, *naga-nagini* pilasters, *asvavidalas*, etc. The *bandhana* of the *bada* consists of two horizontal decorative mouldings. The center of each *paga* in the *bandhana* portion is carved with vertical band. The upper *jangha* of the *bada* is decorated with *pidha mundis*, scroll works, elongated *pidha mundis*, bordered line designs, etc. The *pidha mundi* niches of the upper *jangha* contain female counterparts of the *asthadikpalas*, dancing female figures, *nayika* figures in different postures, seated

royal figure on the throne, female figure with baby, etc. One of the *pidha mundi* niches of the upper *jangha* of the *jagamohana* contains the image of Nara-Narayana deep in meditation (Ray, 1975, p12). The intervening recesses between the *pagas* of upper *jangha* are filled with *dalamalikas* (female figures holding tree branches), amorous couples, *nayaika* figures, standing *rishi* figure, etc. Most of the intervening recesses in the upper *jangha* are completely empty, because the earlier sculptures of the recesses are detached from their original places. The *baranda* of the *bada* of *jagamohana* consists of 8 horizontal mouldings. All the *pagas* of the *baranda* are carved with multi-facets.

The central niche of the northern side of the *bada* is fixed with the balustraded window, which contains five balusters. All the balusters of the window are decorated with dancing female figures in different postures. Each baluster is carved with elongated *khakhara mundi*. The frames of both sides of the window are decorated with female figure in dancing posture. The lower *gavaksha* of the northern side is decorated with elongated *pidha mundis*, which are surmounted by small *gajakranta* motifs. The upper part of the *gavaksha* is decorated with single projecting *pidha* moulding. The *gavaksha mandana* of the north is adorned with a royal figure on a galloping horse. Above the royal figure there is a small niche, which contains a *dhyani* Buddha figure in it. Emblems of *sankha* and *chakra* are depicted on either side of the head of Lord Buddha. Observing the Buddha images from the outer *bada* walls of the both *vimana* and *jagamohana*, G.S. Das remarks that the theory of ten incarnations with Buddha as the ninth incarnation was unknown in Odishan art before the time of Jayadeva who popularized this doctrine by his enchanting songs in Odisha (Das, 1958, p. 20 and Behera, 1993, pp.63-64.). The southern side central niche is not like the northern side wall. In the southern side, there is a doorway noticed. Above the doorway of the south is decorated with a

Garuda figure, which is surmounted by a *pidha* moulding. Standing female figures are firmly fixed on both sides of the *pidha* moulding. Their heads touch the projecting *pidha* eave of the *gandi* and their legs are installed on the *pidha* moulding.

The *gandi* of the *jagamohana* is a pyramidal superstructure, which displays five *pagas* or *rathas*. It consists of two *potalas*; the lower and upper *potalas*, which contain six and five *pidhas* respectively. Each *pidha* is decorated with *tankus* in all sides. The centre of the upper part of the lower *potala* is decorated with *vajramastaka* panel, which is surmounted by an *udyata simha* in three sides such as east, north and south. But the *udyatasimha* or *jhapasimha* is not found in the western side lower *potala* of the *gandi*. The centre of the upper part of the top (upper)



potala on each side is also decorated with *vajramastaka* panel flanked by *gana* figure. *Deula Charini* figures are finely inserted in the four cardinal directions of the *beki* above *rahas*. *Dopichha* lions are not found on the top of *kanika pagas* of the *gandi*. *Deula Charini* figures are again fixed on the top of *kanika pagas* of the *gandi* instead of *dopichha* lions.

Here double *mastakas* are noticed on the top of the *gandi*; one superimposed above another. The lower *mastaka* of the *jagamohana* consists of *beki*, *ghanta*, *amalakasila*, above which there is another *beki*. *Deula Charini* figures are again inserted in the four cardinal directions of the additional *beki* and also in its corners. The upper *mastaka* of the *jagamohana* consists of *beki*,

amalakasila, khapuri, kalasa, ayudha (chakra) and dhvaja. Here the *mastaka* is not made according to the architectural texts of the Odishan temples.

Inner walls of the *jagamohana* are devoid of decorative elements in contrast to exterior walls. The pyramidal roof of the *jagamohana* is supported by 12 pillars, which are closely fixed in the walls. Garuda, the conventional mount of the presiding deity is noticed inside the *jagamohana*. The image Garuda has been installed on the square sized pedestal of 2 feet high. The two handed image of Garuda is carved in kneeling posture on the top of the pedestal. His two hands are joined at the chest portion with lotus flower in it. The image Garuda is made of black chlorite stone. The dazzling and rare Garuda image is adorned with *asthakulanaga* so finely and artistically carved that no such Garuda image is to be found elsewhere in Odisha (Ray 1975, p. 12 and Mohapatra, Vol.II, 1986, p.64). This Garuda image is also an object of special devotion (Behera, 1993, p.64).

The *jagamohana* has two doorways; one on the southern side and another on the eastern side respectively. The doorway of the southern side is bereft of decorative embellishments. The eastern side doorway towards the *bhogamandapa* is decorated with some elements. The doorframe is designed in three vertical sections, which are completely plain. The bottom part of the doorframe is carved with *khakhara mundi* on each side. Figures of Jaya and Vijaya are housed in either side *khakhara mundi* niche of the doorframe. The centre of the doorway lintel is decorated with a *pidha mundi*. *Apsara* figures holding garlands are depicted on the doorway lintel. *Navagrahas* are carved on the architrave above the doorway lintel. Each *graha* is housed in the *pidha mundi* niche. All the *grahas* are depicted in *yogasana* posture with usual attributes in their hands.

C. Bhogamandapa

Now the earlier *natamandapa* is being used as the *bhogamandapa* of the temple. The present *bhogamandapa* of the temple is a rectangular *pidha* order structure and its height is about 20 feet from the surface of the temple complex. It measures 51 feet 8 inches in length on the northern and southern sides and 22 feet 4 inches in width on the eastern and western sides respectively. The present structure of the *bhogamandapa* is not older than 200 years as said by the local people. The *bada* of the *bhogamandapa* is erected on the original plinth of the earlier one (structure). The *bada* walls of the *bhogamandapa* are mostly plain. There is an image of Trivikrama housed in a northern side outer wall niche of the *bada*. The four handed image of Trivikrama is carved in standing posture on the single petalled lotus pedestal. He displays *padma* in upper right hand, *chakra* in lower right hand, *sankha* in upper left hand and *gada* in lower left hand respectively (Mohapatra, 2017, p.316). The right leg of deity is firmly installed on the pedestal while the left leg is uplifted to heaven for touching the image of Brahma. There is a *Balidana* scene depicted beneath the uplifted leg of deity. The image Trivikrama is made of sand stone. The southern side *bada* wall niches contain two Varaha images; one is larger and another is small in size. The larger size four handed image of Varaha is carved in standing posture on the double petalled lotus pedestal. The upper right hand is broken from the elbow portion, the lower right hand holds the hand of a female figure possibly Lakshmi, the upraised left arm bears the figure of goddess Prithivi and the lower left hand displays *sankha*. Above the head of deity is decorated with full blown lotus flower. A thin stem of lotus flower is found raised from the pedestal and it continues to the top of the slab. Flying *apsara* figures holding garlands are depicted on both side top corners of the slab. The image Varaha is made of chlorite stone and it measures 3 feet 11 inches in height and 2 feet 5 inches in width respectively. The image Varaha is housed in the *pidha mundi* niche of the southern side

bada wall. Another small image of Varaha is also found housed in one of the *pidha mundi* niches of the *bada* wall of southern side. The four handed image of Varaha is carved in standing posture on the double petalled lotus pedestal. The upper right hand holds *chakra*, the lower right hand possesses the hand of a female figure possibly Lakshmi, the upraised left arm bears the figure of goddess Prithvi and the lower left hand displays *sankha* respectively. Here the deity wears *vanamala* in his body. The slab of deity measures 1 foot 7 inches in height and 1 foot 1 inch in width. The image Varaha is made of sand stone.

The *gandi* of the *bhogamandapa* consists of two flat shaped *pidhas*. There is no *mastaka* found on the top of the upper *pidha* of the *gandi*.

Inner walls of the *bhogamandapa* hall are depicted with some paintings, which are executed in the twentieth century. The interior of the *bhogamandapa* is divided into three sections by two separate walls. Inner walls of the *bhogamandapa* are finely relieved with the *Dasavatara* figures of Lord Vishnu such as Matysa, Kurma, Varaha, Narasimha, Vamana, Parsurama, Rama, Balarama, Buddha and Kaliki. There is a big size detached Sudarsana *chakra* preserved in the northern side inner wall niche of the *bhogamandapa*. The wheel (*chakra*) contains 12 spokes and it is provided with an axle, which is carved with a Vishnu image in *padmasana* pose. The upper right hand of deity displays *chakra*, the upper left hand holds *sankha* and the lower two hands are depicted keeping one above another as in *anjalmudra*. The *chakra* is carved on the double petalled lotus pedestal and the top of it is decorated with a large sized lotus bud. This *chakra* measures 4 feet 6 inches in height including pedestal and 9 feet 4 inches in circumference. It is 3 feet in diameter(Das, 1958, p.19). Regarding the detached Sudarsana *chakra*, Hansanatha Sahu of Adaspur opines that the *chakra* was collected from the earlier ruined brick Madhava temple, which located on the bank of Ahara pokhari (pond) of that

village. Now that brick temple is not found to be existed. After complete cleaning work of that ruined (temple) site, this chlorite *chakra* was brought by the villagers and finally it has been preserved inside the *bhogamandapa* of the present Madhavananda temple.

Here G.S. Das and K.S. Behera have drawn the notice of scholars that the *chakra* (discus) was once adorned the top of the main temple(Das, 1958, p.19 and Behera, 1993, p.63). The *chakra* is carved out of black chlorite stone. The local people say that this *chakra* was made before the construction of the Madhavananda temple. Most probably, this detached chlorite stone *chakra* belongs to the ruined Madhava temple, which located nearby that village. The southern side inner wall of the *bhogamandapa* is depicted with the bas-relief of *Ananta Sayee* Vishnu. Here Lord Vishnu reclines on the serpent coil and the head of Lord Vishnu is crowned by the seven hooded serpent. A lotus flower is raised from the navel of Lord Vishnu and it is surmounted by four headed Brahma figure. The figure of Sarasvati is depicted above the head of Lord Vishnu while the figure of goddess Lakshmi is found depicted near the feet of Lord Vishnu respectively.

The south-east corner of the *bhogamandapa* hall is occupied by the figure of goddess Bhagavati. Here the goddess Bhagavati is housed in the *pidha mundi* niche. Lion on the crouching elephant is installed in front of goddess Bhagavati. Due to covering of clothes and flowers the iconographic features of Devi Bhagavati could not be documented in detail by the present author.

There is a small stone slab containing an image of Narasimha preserved in the southern side inner wall niche of the *bhogamandapa*. The four handed image of Narasimha is carved in standing posture on the double petalled lotus pedestal. The upper right hand displays *chakra*, the upper left hand holds *sankha* and the lower two hands of deity are engaged to take out the entrails of Hiranya Kashyapa, the demon. Garuda, the

conventional mount of deity is depicted on the right of the pedestal. There is a female figure carved on the left of the pedestal. The image Narasimha measures 1 foot 8 inches in height and 1 foot 1 inch in width respectively. There is a detached small *jhapasimha* preserved in the northern side inner wall niche of the *bhogamandapa*.

The *bhogamandapa* has three doorways. The northern and southern side doorways are bereft of decorative elements. *Navagrahas* are carved on the architrave of the eastern side doorway. They are depicted in *yogasana* posture with usual attributes in their hands. Jaya and Vijaya figures are housed in either side *pidha mundi* niche of the doorway wall of the eastern side. They are acting as the *dvarapalas* of the temple.

D. Open Natamandapa

The earlier *natamandapa* of the temple is already destroyed by nature. Four old (original) pillars of the *natamandapa* are only available at present. It clearly indicates that initially the structure was a pillared *mandapa*. The *pistha* of the earlier *mandapa* exists till now and it is about 4 feet in height.

There is a separate detached stone slab containing an image of Narasimha preserved near the southern side boundary wall of the temple complex. The local people say that this image (Narasimha) was the original *parsvadevata* of the earlier ruined Madhava temple, which located nearby the Madhavananda temple. Here one of the senior scholars like Hansanatha Sahu is of the view that this broken Narasimha image was once rescued from the water of river Prachi near the Madhava village. Thereafter, the image has been preserved in the temple complex. The four handed image of Narasimha is carved in standing posture on the double petalled lotus pedestal. A female attendant figure is depicted on the left of the slab. The four hands of Narasimha are completely broken from the elbow portions. The backside of the head of the deity is decorated with elongated diadem or

prabhamandala. *Apsara* figures holding garlands and *chamaras* are depicted on both side top corners of the slab. Hiranya Kashyapa, the demon is kept on the left upraised knee of the deity. Here the deity Narasimha is depicted in *ugra* posture. The image Narasimha measures 4 feet 6 inches in height and 2 feet 3 inches in width. The image Narasimha is made of chlorite stone.

Additional Shrine

There is an additional shrine of the *pidha* order erected on the northern side of the main *deula*. It is dedicated to Lord Budhesvara Siva. The shrine is about 20 feet high from the surface of the temple complex. It faces to west. The original *parsvadevata* images of Ganesa, Kartikeya and Devi Parvati are found housed in the central niches of the *bada* of that additional shrine. The image Ganesa displays goad and noose in upper two hands and rosary and sweet balls in lower two hands, but curious enough that the mount is absent (Sahu, 2007, p.56). The deity Kartikeya sits on the peacock with cross-legged, displays trident and *varada mudra*, but the rooster-cock is not there (Sahu, 2007, p.56). The image of Devi Parvati is carved in *lalitasana* pose. She holds a coiled snake in upper right hand, the lower right hand is in boon-giving posture, lower left hand lies on the thigh, etc. but the usual mount is absent (Sahu, 2007, pp.56-57). Observing the iconographic features of the Devi Parvati, Hansanatha Sahu remarks that this type of image is rare in Odisha and it belongs to the Sailodbhava period (Sahu, 2007, pp.56-57). The *gandi* and *mastaka* of the additional shrine contain the usual component parts of the Odishan *pidha deula*.

Boundary Wall

The temple complex is enclosed by a boundary wall, which is made of laterite stone. The boundary wall is about 9 feet in height. The temple complex has two entrance gates; one on the eastern side and another on the southern side respectively. The surface of

the temple complex is about 4 feet high from the road level.

Entrance Porch of the Temple

The southern gateway of the temple complex is devoid of decorative elements. The main entrance gateway of the eastern side is occupied by a *pidha* order structure. It has three vertical divisions such as *bada*, *gandi* and *mastaka*. The *bada* of the entrance porch is *panchanga* type i.e. having five component parts viz. *pabhaga*, *tala jangha*, *bandhana*, upper *jangha* and *baranda*. The pyramidal superstructure is surmounted on the *bada* of the entrance porch. The *mastaka* of the porch consists of usual components of the Odishan *pidha deula*. The doorway lintel is adorned with trefoil *makara* headed arch. The image Gaja-Lakshmi is also carved on the centre of the doorway lintel. It is depicted in *abhisheka* pose. The northern side inner wall niche of the entrance porch contains five figures of Mahavira Hanumana. They hold as usual attributes in their hands. The southern inner wall niche of the entrance porch contains an image of Narayana. The deity Narayana displays *chakra* in upper right hand, *sankha* in upper left hand and the lower two hands of deity are folded in *anjali mudra*. Here the deity is carved in *padmasana* posture on the plain pedestal. Huge lion on the crouching elephant is installed on both sides of the main entrance. These are being considered as gatekeepers of the temple.

Date of the Madhavananda Temple

Most of the scholars accept that the Madhavananda temple of Madhava was constructed during the Ganga rule in Odisha. The local legend says that the temple was built by Anangabhima Deva-III (1211-1238 A.D.), the Ganga ruler of Odisha. G.S. Das refers to the last quarter of the 12th century A.D. may be regarded as the earliest possible time for the construction of this temple (Das, 1958, p.20). In this connection K.N. Mahapatra mentions that the temple of Madhavananda was really built by Baidyantha, the Brahmana feudal king

of Anangabhima Deva whose time period from 1190-1198AD (Mahapatra, 1997, p. 119). P.K. Ray has mentioned that the Madhavananda temple belongs to the 13th century A.D. and it was probably built by Anangabhima Deva of the Ganga dynasty (Ray, 1975, p.12). T.E. Donaldson has remarked that the Madhavananda temple can be ascribed to the 2nd quarter of the 13th century A.D. (Donaldson, Vol. II, p.578). R.P. Mohapatra suggests that the Madhavananda temple was built during the middle part of the 13th century A.D. (Mohapatra, 1986, Vol.II, p.64). Here K.S. Behera is of the view that the architectural and sculptural affinities seem to suggest that the temple was close in time to the Sobhanesvara temple of Niali (Behera, 1993, p.63). On the basis of the architectural features, the construction period of the Madhavananda temple can be tentatively assigned to the 1st half of the 13th century A.D. (Mohapatra, 2017, p.321). The *vimana* and *jagamohana* of the temple were possibly built in the same period. But the *bhogamandapa* and the *natamandapa* of the temple are of the later addition.

Now, the temple is being managed by a Trust Board under the Endowment Commissioner of the Government of Odisha.

IV. CONCLUSION

We can conclude from the above discussion that the Madhavananda temple of Madhava village is the best specimen of the *Kalinga style* of architecture of Odisha in Eastern India. The architectural features of the temple indicate the architecture of Ganga period of Odishan history. Most probably, *vimana* and *jagamohana* of the temple were constructed in the same period, but the *bhogamandapa* and the *natamandapa* of the temple are built in later. The central niches of the three sides of the *bada* of *vimana* are housed with the *parsvadevata* images of Varaha, Narasimha and Trivikrama. Varaha is the *parsvadevata* of the southern side. The original image of Varaha is not found in the central niche. The present Varaha image is not

the original side deity of the temple. The four handed image of Narasimha is found depicted in standing posture. Trivikrama is the *parsvadevata* of the northern side. The four handed image of Trivikrama is depicted in standing posture. All the original side deities are not found in the central niches of *bada*. In fact, the original images of the side deities were eroded by nature and these earlier images have been replaced by the present *parsvadevatas*. Most probably, the *parsvadevata* images housed in the central niches are plainly carved in the modern period. From the architectural point of view, other Vaishnava temples of the Prachi Valley are not like the Madhvananda temple of Madhava. This temple stands as a monumental evidence of the predominance of Madhava cult not only in the Prachi Valley but also in whole of Odisha. The Madhavananda temple of Madhava village is locally famous as the site of Durga-Madhava worship. The worship of Goddess Durga with Madhava is a unique feature in Odishan Vaishnavism as evidenced from this temple. The Madhavananda temple is dedicated to the worship of Durga-Madhava Cult. The Durga-Madhava worship testifies the developing religious synthesis, which became popular in the Prachi Valley as well as coastal belt of Odisha in the medieval period. Now a day, this tradition is also continuing by the people of that region. On the whole, the Madhavananda temple of Madhava is considered by scholars as a famous temple of Odisha in India for its architectural significance.

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