

The Temples of Odisha: Special References South Odisha

Abstract

The Odisha land is very much plenty in temple architecture. The southern part of Odisha is also having its early stone temple architecture. To understanding the temple architecture of Odisha the temple architecture of the various part of the land must be known. So in the paper we are trying to evaluate the temple architecture through southern part of Odisha. Because there are plenty of early temple architecture has available in the southern odisha. Through the architecture, sculpture of the temple we have to find out the chronological development of Kalingan style of temple architecture.

Keywords: Temple, *Kalinga Style*, *Pidhadeula*, *Rekhadeula*, *Khakaradeula*.
Introduction

The present state Odisha has rich cultural heritage particularly in art and architecture. The geographical location has made this region exposed to cultural influences from the northern and southern part of India through the ages. Though Odisha was known artistically before Asokan invasion which referred in Hatigumpha Inscription structurally the art and sculpture is clearly indicated beginning with Mauryan rule in India. The evolution of temple in Odisha has mentioned by various scholars where most of the scholar concentrate on the temples of Bhubansewar whereas, the temple architecture on the other site has been left out. In the present contexts the article has concentrate upon the temple architecture of South Odisha. According to the Kaharavala's inscriptions, it has indicating that there was tradition of art in Odisha before Maurya which describe in the Hatigumpha inscription¹. The statue of *Kalinga Jina* was taken away by the Nanda king. It perhaps partly fulfills that the art culture was prevalent in Odisha. Unfortunately there are very lack inquiries about the history before the Kalinga war. The history of Odisha is beginning with the Kalinga war. There is no single evidences has been found regarding the history of Odisha before Mauryas. Since the Maurya occupation of Kalinga, the region has much regional distribution in different period of time through the ages.

Geographically, Odisha can be divided into two main part, the first is the coastal plains lands and other part is the hilly regions. The plain land has formed by many major rivers of odisha which flows in the Bay of Bengal. Greater part of the plain land constitute in Balasore, Cuttack, Puri and Ganjam wher most of the people resides. On the other hand, $\frac{3}{4}$ (three fourth of total area of state are covered by the hills and forests). The hills and forests constitute the north and north west along with the central and western plateaus formed the part of Vindhyan ranges. The hill regions in the Eastern Ghat lies upto the southern Odisha. These areas are particularly dominated by the tribals². The Eastern Ghat hills pass through the four coastal districts with an extension into the Koraput, Nawarangapur, Rayagada, Malkangiri, Gajapati and Kadhamal.

The present state of Odisha was known various names in the ancient and medieval periods. Perhaps there was not a single name by which the whole Odisha was known at present. D. C. Sircar,³ rightly said, "today Odisha which was indicate in ancient time is not entire Odisha". The geographical names not only covered parts of odisha but also of other territories, the names of territorial units to which particular areas belonged often changed. The boundaries of such units also sometimes varied time to time.

The present Odisha or Orissa during the British rule may have been derived from the word Odra. Much probably this denoted an area in the past. It is very difficult to find the exact extent the country Odra. According to the Soro Copper plate of Somadatta a feudatory of

Ramakanta Bhuyan
Assistant Professor,
Deptt. of History,
Berhampur University,
Berhampur, Odisha,
India

Harshavardh an and Hsuen Tsang account give some information. The word Odisha, Odisha rajya has used by the Gajapati Kapilendra deva in Jagannath temple description in 1436 A.D. Such as in the Mahabharata of Sarala Das⁴, Odisha is mentioned as Odra *rastra* or Odisarastra in 15th century A.D. According to information of seventh century, the country Odra comprised of Midnapur district of West Bengal and Balasore, Cuttack, Bhadrak, Jagat sishapur, Kedrapara, Khurda district of northern part of Odisha.

Beside Odra country, greater part of Odisha in the ancient period was known as Kalinga. The epic Mahabharata mentioned the name Kalinga. According to epic, Kalinga was extended upto Ganges in the north and through it followed the river Vaitarani. It appears that the southern boundary of Kalinga extended up to the river Godavari.

One of the portions of Odisha is known as Utkal. The name Utkala became so familiar that it came to be associated with the whole Odisha. As per the Kalidasa's Raghuvansa,⁵ he mentioned that prince Raghu after crossing the river Kapisa, the Utkal will come and the people of Utkala showed him the path of Kalinga. From the explanation it is evident that Utkala was extended from river Kapisa(modern Kasai) in Midnapur district of West Bengal in the north to boundary of Kalingain the south.

In the 8th century A.D. Utkala became Tosala during the reign of Bhauma-Karas. According to Soro Copper plate records, Tosali was divided into two parts. The northern part known as Uttara-Tosali and southern part denoted as Dkshina-Tosali. But the name Tosali was not mentioned by their successor, Somavamsi. It is clear that the name Tosali was never named after the Bhaumakaras after the first quarter of 10th century A.D.

In the 7th-8th century A.D. a portion of Dakshina-Tosali to the south of Chilikalake was renamed as Kongoda. It was then under Sailodbhabas. Bhauma-akarasa conquered Kongoda from Sailodbhabas. The undivided Sambalpur and Bolangir districts of western odisha constituted an area called Kosala, which was held by the Somavansis. Their capital was at Vinitapura which has been identified with modern Bimika near Sonepur. This place was renamed as Yayatinagar by the Somavansi ruler Yayati I. The Baudh-Phulbani area in the upper Mahanadi Valley and Khinching in Mayurbhanja district were called KhinjaliMandal and Khinjingakota respectively in the Ninth-tenth Century A.D.⁶.

There is no clear evidence before the Kalingawar, the Odisha has its architectural development. That's why it is essential to know some political development in Odisha that will lead us some ideas about the architectural development. The literary sources, the Purana has stated that Kalinga had 32 (thirty two kings) from Mahabharata war the rise of Mahapadmananda in Magadha⁷. The Nada supremacy over Kalinga has clear from the Hitigumpha inscriptions of Kharavela, through which we had get information about the KalingaJina image taken away by Mahapadmananda and the earliest representation of Odisha. The temple of Odisha is

providing some logical beginning to know the development of Kalingan temple architecture. The main group of Kalingan architecture on at the town of Bhubaneswar and its nearby such as Puri and Konark. Apart from the development of temple extended through the coast towards the south as far as Ganjam. In the northern Andhra there is a small group of temple found at Mukhalingam which is similarities to this group. On the other hand towards the northern side an offshoot of the movement is to be found in a series of ruined shrines in present Mayurbhanja district upto Bengal and Bihar⁸.

After the Kalinga war, Odisha became come under the political and cultural domination of Mauryas. Because of the terrible war of Kalinga, Asoka had changed his principle towards his subjects. For his subject he implemented declaration mostly related to material and moral welfare of the region. Perhaps the Odishan art and architecture might be developed into organized order⁹. After Asokan reign MahameghabahanaKharavela was rise in Odisha definitely not known, how? But according to Hatigumpha inscription at Udayagiri, he was successful administrator, he under took various measure of his subjects. His capital was Kalinganagari which is identified as Sisupalgarh, a place neighborhood of Dhauli. In his reign period he constructed the cave at Udayagiri for the settler of the *arhat* of Jaina in the rainy season. It is one of the important cave not only for Odisha but also for the eastern India for rock cut caves. In the inscription, he has inscribed that in the thirteenth regnal year he was renovated/repared all the temples. This indicates the existence of shrines in Kalinga prior to Kharavela rule. But there is no sufficient evidence to be got.

It is difficult to arrange systematically the development of architecture inOdisha. Percy Brown¹⁰ rightly said that it is not possible to treat its various phases dynastically but they will be dealt with geographically. So each will be described according to the region in which it flourished. It is very important that to understand the architectural development of Odisha because geographically, the land Odisha is connecting the northern India and southern India. From which, artistically, the architecture of Odisha has assimilated the both part of India, the Indo-Aryan and Dravidian architecture as well. The temple of Odisha provided the most logical beginning for a study of Indo-Aryan style. Though the main group of temple concentrated on Bhubaneswar and its nearby region, however the central development was considerable distance along the coast towards the south as far as away as Ganjam within the present Andhra Pradesh. There is small group of temples at Mukhalingam, which is give some significance to the main group. In the other direction, from Bhubaneswar towards north an offshoot of the movement has found in a series of ruined shrines in the Mayurbhanja districts still further north on the southern boarder of Bengal and Bihar. There are few structures of some what the same general character. Along the wide belt of country extending for some four hundred miles in the north-easterly direction, parallel to coastline of the Bay of Bengal, this type of temple is fairly common. So in this

paper specially focused on the architecture of Southern Odisha.

Aim of the Study

The aim of the paper is to study the southern temple of Odisha.

Temples of South Odisha

The present south Odisha comprises of Ganjam, Gajapati, Koraput, Rayagada, Malkangiri, Nabarangapur and Kandhamal. Among these districts many archaeological remains have been found in these regions. Mostly the temple construction in the early period has been found in Ganjam, Gajapati, Koraput and Rayagada districts besides that the early temples are much similar construction found in the present Andhra Pradesh also. There is some reason to believe that this style of temple architecture approached the eastern region from its southern extremity. Gradually it was spread to northward to form the main development in Odisha. Although the small series of Mukhalingam may not comprise the earliest examples that the beginning was made in this locality is not unlikely. In the Indian contexts, the temple architecture was begun to appear in the south during the Chalukyan period in the 5th-6th c. A.D. There has been any direct connection between the early Chalukyas structures on the South-west and the temple of South Odisha on the east¹¹. According to the architectural affinities observed, there must be some linking up by which the temple design in these two divert places. If such hypothesis may be right, than it will be assumed that there was political contact existed at that time. Most probably, the Ganga kings of western India on the one hand and the Ganga kings of Kalinganagara on the other. Beside the temples of Mukhalingam, the Madhukeswara temple and Vimeswara temples, the temples at Mahedra Mountain, the temple at Paikapada, at Nandapur, Jaina temple compound at Subai in Koraput districts and Mallikeswara temple at Jogomunda hill presently in Rayagada district are significant early stone temple architecture found in South Odisha. Badagaonsiva temple situated near a tributary of Rushikulya river in the northern part of Ganjam in the present Bhanjanagar.

Gokarneswar Temple

The Mahedra Mountain was one of the sacred religious sites in Odisha during the early phase of temple construction which is placed in the extreme south of Odisha now in Gajapati district. The site was also a great importance even during the rule of Matharas whose territory extended all around the mountain. The Ganga dynasty of Kalinga and the Sailodbhava kings of Kongoda had regarded great respect and the mountain it as a *Kulagiri*.¹² The Sailodbhava kings, regarded the mountain as the sacred seat of their progenitor. From the Buguda plates of Madhavavarman it is recorded that Pulindasena, a leader of the Kalinga- Janata, worshipped the god Svayambhu on top of this mountain where he received a boon from Brahma that a stalwart youth would come out of a rock after it had been split. He was called Sailodbhava after whom the family was named¹³. The Gangas on the other hand, most likely installed an image of Gokarneswara

on the mountain as their family deity. Mahendragiri is adorned with the Gokarneswara, Yudhistira, Arjuna, Bhima and Kunti temple built by early Gangas. The most famous of these temples is Gokarneswara temple. It is one of the earliest temples of South Odisha which may be assigned to the 7th century A.D.¹⁴ The small Bhima temple at the highest point on the mountain, though generally ascribed to the Gupta period, is crudely constructed *Pidha-deula* bereft of decoration which could have been constructed from debris of an earlier temple at a much later date by the local populace. Even the Gokarneswara (Kunti) temple appears to have been constructed from stones belonging to earlier temple. On a slab at the left entrance of the temple there is an inscription¹⁵ in Telugu script dated in the Saka year 1055 (1133 A.D) which is issued by Chodagangadeva. It records the gift of a lamp to the temple of Gokarneswara by an inhabitant of Arsavilli. Another inscription¹⁶ of Gokarneswara in the right entrance which is dated Saka 1045 (1123 A.D) issued by Chodagangadeva which declared that God Gokarneswara as Mahendraswara. In the Yudhistira temple there is also an inscription¹⁷ of Rajendrachola in Sanskrit which records that after defeating his brother-in-law Vimaladitya (1015-22 A.D) the former had installed a *Vijay Sthambha* (pillar of victory). Below inscription, the figures of two fishes and a sitting tiger in-front of the fishes is depicted. The tiger and the fishes are the emblems of Cholas and their feudatories, the Pandyas respectively. Near the Kunti temple an inscription has been found which is inscribed by Rajendrachola in Tamil version mentioned in the Yudhistira temple. Although numerous stone inscriptions tentatively ascribed to the 7th century have been found in Mahakantara (Koraput-Kalahandi districts), as at Mohanagiri and Deypur¹⁸. The existing ruin at these sites appear to be later in date or are modern reconstructions. Another temple is on the top of Jogamunda hill at Padmapur in the Gunupur subdivision present in Rayagada district. The temple contains an inscription, assigned to the 7th century, which preserves a small genealogy of three Buddhist *acaryas*- Candralekha, Bhaddhakhan and Dharmakirti- suggesting that the monastery of famous *acarya* Dharmakirti was located in this hill. The temple, however, is a plain *Pidha-deula* only 11 feet 6 inches in height built of single blocks of sandstone. The pyramidal roof has only two tiers and is crowned by an *amalaka*¹⁹.

Madhukeswara temple: Madhukeswara temple is probably the southernmost Odishan style of temple built during 9th century A.D. erected at Mukhalingam on the left bank of the River Vamsadhara, in the Sriakulam district of present Andhra Pradesh. The temple was built during the Eastern Gangas, when Mukhalingam was the capital city. There is no clear information regarding the origin of Eastern Gangas varying from 495 A.D. to 626/627 A.D.²⁰. In the early years of the dynasty Kalinga appears to have been bone contention between many neighboring powers including the Sailodbhavas, Vishnukundins and Calukyas. So it is difficult to determine how much area the Gangas kings had under their hegemony. They

generally were Saivite in religious belief and worshipped lord Gokarneswara of Mahendra mountain.

There are hundred and more records surviving on temple, but none of them has referred to its date of construction. According to Kornil Copper plate grants of Ananta-VarmanCodaganga dated 1112 A.D, that Kumarnava II has built the temple in the form of Madhukesha. We do not have surviving records of this king. The temple is built in the shape of *Khakhara-deula* with three *amalakas* on the ridge of its roofs. The temple gate ways, the entrance of the compound properly is from eastern side which is fashioned as a *Pidha-deula*. The east faced gateway consists of four jamb each with a lintel which are progressively recessed and richly ornamented. The four jambs has decorated with full of sculpture²¹. On the other gateway is on the west side which is decorated in a similar manner with the outside pilaster beginning above an abbreviate *pabhaga*. The decorative programme which are depicted the sculpture is not the typical of Odisha, but it may influenced from outside.

The temple is of the Pancayatana class with a small shrine at each of the four corners of the compound in addition to the main shrine which consists of *deula* and *Jagamohana*. There are three Khakhara shrine in the north, south and west compound²². The deula measure 27 feet square at the base though at the east end the walls are partly contained within Jagamohana. The east face of the sanctum serving as the west wall of Jagamohana. The *Pabhaga* consists of three mouldings which are arranged differently from the typical Odishan design. The temple is more akin to those in Kaksina-Kosala, particularly in respect to the recessed Khandi (which separating noli) second moulding. The *gandi* rises to a height of only 60 feet from the ground. The *bada* is large and extremely squat in size. It is also a reconstruction except for *Vajra-mastaka* designs at the base of the raha. In its present design it consists of 20 pidhamouldings each moulding even a *barandah* division. The *mastaka* consists of a *beki* surmounted by an *amalaka*, *kahapuri*, *kalasa* and trident finial. The double *amalaka* arrangement is unusual in Odisha. Though there are example on the *anga-sikharas* of the later Rajarani temple. The bull placed in the second *beki* suggests south Indian influence.

The Jagamohana of the temple is rectangular in size which is 40 feet 5 inches by 47 feet 9 inches stand on low pitha. In the later time it was added to form courtyard floor which completely cover this platform beneath the deul. The roof is flat but slopes gently towards the side where it assumes the shape of a large khura with naga gargoyles projecting out at space intervals. The four corners of the jagamohana are designed as miniature rekhadeula. The bada of these rekha shrines is *tri-ratha* in plan while *gandi* is *panca-ratha*. The bada design in rekha shrines consists of a *pabhaga*, *jangha* and *baranda*. *Pabhaga* is 38 inches in height consists of three moulding only the top *pidha* shaped moulding being decorated. The *jangha* on the south side is decorated

with a series of six *vajra-mundis*, a doorway and then one more *vajra-mundi*. Brahminical deities were depicted on various houses in the niches, beginning on the east with Kartikeya, standing Durga, Varaha, Gangadharamurti, Siva, Nrsimha and Nataraja. The *Vimanikas* crowning these niches are elongated and consist of four mouldings crowned by a *vajra-mastaka*. On the south doorway a large *vajra-mastaka* design, serving a pediment, which contains the *Andhakasura-vadha-murti* in the lower caitya and the Nataraja in the upper medallion. On the north side there is no doorway so the jagha is decorated with series of ten *vajra-mundi*. Three of them having window design in their niche, rather than sculpture.

Despite the multitude of deities enshrined within complex, the non-cult sculptures has play a vital role in the overall decorative programmes. The sculpture fall into two main categories, the first dominating categories is the sculpture of female, secondly the *mithunas* which along with the predominance of female *dvarapala* that indicate the strong tantric nature of the decorative programme²³. The female sculpture often assumed the *Salbhanjika* and allied roles. The sculptures are mostly depicting jambs of doorframes.

Paikapada

Isvara Temple and Patalesvaratemples: In respect to iconographic and stylistic aspects of the cult images, the temple at Paikapada the Isvara and Patalesvara temple are related with Madhukesvara temple of Mukhalingam. The work may possibly do by the Ganga kings which are now found in the Koraput district of the Nandapur block. The territory was continuously a bone contention among the Gangas, Eastern Chalukyas, Somavamsis and Cedis, probably have ruled over by each at various times as numerous rulers assumed the title of "Trikingapati" after annex the territories²⁴. The temples belongs to the early Odishan temple. The main temple complex belongs to somewhat later phase, but adjoining this is the small isvara temple consisting of a shrine. The temple is in the *panchayatana* class.

Jaina site at Subai: Near the Paikadapa, the Jaina temple complex has been found at the village Subai in Koraput district. There are five temples with the shrines, another is founded only base line. The temples are appear in thiratha structure with a low topped with an *amalaka*. Each shrine contains a slab carved with a seated image of Jaina tirthankara²⁵ with his identifying animal on the throne immediately below him.

Sarapalli Temple

The temple is appears to be southernmost of Odisha in Andhra Pradesh in Vizianagaram district. Base moulding of the shrine are in three levels and belong to earliest category. The wall is *triratha* with central *parva-devatas* are Ganesha, Kartikeya and Mahisamardini. The side niches contain various gods including number of Siva figures all shown with *urdhvalinga*. The flanking pilasters, elsewhere decorated with *urnaghatas* and floral motifs also contain narrative figures²⁶. This is an unusual practice not found in any of other Odishan temples.

Mallikesvara Temple

The temple is found at the foot of Jogomunda hill near Padmapur presently in Rayagada district. The temple remains of a rectangular, flat roofed, pillared *mukhasala* which indicate that the early dated temple²⁷. The wall of the shrine is basically *triratha* with central *parsva-devataniche* and side niches treated as barrel-vaulted shrines.

Badagaon Siva Temple

The temple is stylistically related to BhrgeswaraMahadeva temple at Bajrakot. The temple is situated near tributary of the Rushikulyariver, few miles from present Bhanjanagar in Ganjam district. A copper plate grant has been issued by branch of Bhanja kings in the immediate vicinity. The grant was issued probably dated 26th regnal year of Nattabhanja issued from the royal camp of Varadda, identified with Baradda near Bhanjanagar²⁸. The temple was probably constructed by a member of this Drmaraja dynasty. The temple is constructed in *tri-ratha* plan of the *bada*. The plan of the temple is resembles with the temples of Bhubaneswara in 7th century A.D., so some of the scholar believe that it is early phase erection of temple in Odisha.

The deula is of the Rekha style with squat curvilinear spire surmounting the sanctum. The bada is tri-ratha in plan with 12 feet 9 inches square at the base. The Pabhaga is 32^{1/2} inches high and consists of four mouldings. They are different in design than those on the 8th century temples at Bhubaneswar. The gandi is a squat, thick-set curvilinear spire similar in design to temples of 7th century. The gandi is like panca-rathaa in plan with the kanika divided into five bhumis by bhumi-amalas, each bhumi further subdivided into *bhumi-barandis*. The anartha consists of mouldings of equal size superimposed continuously up the height of *gandi*. Each moulding ornamented with triple *caitya-medalions*. The anuraha recess is extremely narrow and filled with standing figures alternating with *jalli* patterns.

The entrance portal of the temple constructed the doorframe that flanked on each side by a projecting *Kumbha-sthambha*. Above each kumbha-sthambha is an atlantid dwarf housed in a niche which serve to frame the *astagrahas*. The doorframe consists of four bands of scrollwork with the outside band carved at an angle so as to link up with the flanking kumbha-sthambha²⁹. Beginning from the outside the bands are decorated with the Padma *prstha*, *rangani*, *geleba* and *kuttilamotifs* respectively, with each continuing horizontally across the lintel. Gaja-Laxmi is carved in the center of the lintel. There are two niches at the base of the inside three bands on each side of the door. The larger niches with an arched ceiling, houses the standard Saiva *dvarapalas*. The second niche on each side houses a *naga* with hand folded in front of the chest and a canopy of seven serpent hoods forming the ceiling of the niche. The *vajra-mundi* niches on the east side of the deula, flanking the entrance portal, contain the river goddesses like at Bajrakot and Kualo.

There are various cult images were depicted in the temple walls as *parsvadevata* like Ganesa, Kartikeya, Mahisamardini. The Ganesa is depicted in seated in *ardhaparyanka* with right knee uplifted. His face is turned to his left and he plunking sweets from a madaka-patra held in the lower left hand. His right hand hold the radish and rosary while upper left hand holds a *kuthara*. Besides that a Ganesa image is also in *situ* as a *parsvadevata* on one of the corner shrine. The Kartikeya image is depicted in seated in *lalitasana* behind the neck of his peacock-mount. He holds the sakti in his left hand and a *vija-paraka* in his uplift right hand. A serpent appears beneath the talons of the peacock. There two other detached images of Kartikeya also found serve as *parsvadevata*. The Mahisamardini image is enshrined on the north side. Iconographically the image represents an incipient form of the later ten-armed image. Similar incipient forms appear at Simhanatha. Besides it there are many iconography images depicted in the *vajra-mundis* of the side *paga* of the temple such as Lakulisa and Haraparvati on the south, Ardhanarisvara and Hari-Hara on the west, siva holding a *parasu* and Aja-Ekapada on the north, Ganga and Yamuna on the east and Visnu and a seated Durga on the *sandhi-sthala*. Aside the cult deities few decorative motifs are depicted. The motif of *alasa-kanya* are generally confined to the anuraha recesses of *gandi* in small size. A image of male with seated in *ardhaparyanka* is depicted in the small *vajra-mastaka*, the *mithuna* images as at Bajrakot and the head of lion as well as floral motifs. The warrior figures filling the narrow baranda recess. Besides these figure some of the scroll works depicted include the *hamsa-lata*, *ragani*, *Padma prstha*, *ratikera* and *vana-lata*.³⁰

Conclusion

There are number of ancient and medieval temples found in the south Odisha. These monuments speak the history of the region. These monuments are in the verge of ruin, no proper care by authority as well as inhabitants. These few monuments speaks lot of things about the society, culture and economy of the region in their period. To alive the monuments it should be proper care and studied by the researcher as well as by the government.

References

- Asoka Kumar Rath, *Studies on Some aspects of History and Culture of Orissa, Calcutta, pp.188-189*
- A.N. Parida, *Early temples of Orissa, New Delhi, 1999, p. 12*
- B.M. Barua, *Old Brahmi inscriptions in the Udayagiri and Khandagir caves, Calcutta, 1929, pp.79 (EI.XX)*
- B.K. Rath, "The History of Mount Mahendra", *OHRJ, XXII(1977), pp.80-98.*
- D.C. Sircar, *Forward in D.K. Ganguly, Historical Geography and dynastic history of Orissa, p.vii*
- F.E. Pargiter, *The Dynasties of Kali Age, pp.23,69*
- Inscriptions of Orissa, Vol.III, Part. I, p.159*
- Ibid, P.92*
- Ibid., pp.103-105*
- Ibid, pp.133-135*

Ibid, pp.139-141

K.C. Panigrahi, *History of Orissa*, pp.134-149

M.M. Ganguly, *Orissa and her Remains*, Calcutta, 1912, p.14

Nilamani Senapati and N.K. Sahu, *Koraput District gazetter* (Cuttack, 1966), p.425

Percy Brown, *Indian Architecture: Buddhist and Hindu Periods* (Bombay, 1965), p.101

P. Acharya, "Trilinga, Trikalinga, Kalinga, Odra & Utkala", *OHRJ*, Voll (1952), pp.73-92

Raghuvamsa, iv, 38

R.K. Bhuyan, "The evolution of Kalingan type of temple- A Study", *Remarking and Analisation*, Vol.I, Issue-12, 2017, pp.40

S. Tripathy, "in Search of Epigraphical Antiquities," *New Dimensions of Tourism in Orissa* (Cuttack, 1977), p.71

S.N. Rajaguru, *History of Gangas*, II, pp.8-9.

Sarala Mahabharata, Adiparva

S.N. Rajguru, "The Banatumva Copper Plate Grant of Nattabhanja Deva of Drmaraja-Kula", *OHRJ*, Vol.I (1953), pp.265-70

T.E. Donaldson, *Hindu Temple art of Orissa*, Vol.I, 1987, pp. 66-67

T.E. Donaldson, *op.cit.* p. 67

T. E. Donaldson, *op.cit.*, pp.163-165

T.E. Donaldson, *op.cit.*, 160-165, and V.Daheja, *Early stone temples of Orissa*, pp.135-136

T.E.Donaldson, *op.cit.*, pp.138-139

V. Rangacharya, *Inscriptions of Madras Presidency*, Vol.I, p.710, Nos423-426.

VidyaDaheja, *Early stone Temples of Orissa*, New Delhi, 1979, pp.130-133

VidyaDaheja, *op.cit.*, pp.101-102