

Evolution of Kalingan Style of Temple - A Study



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Abstract

According to the architectural classification Indian Hindu temple is divided into three different style which is known as Nagara, Dravida and Vesara. Besides that the land of Odisha has its different form of architecture made special appearance which is generally called Kalingan type of architecture. It was flourished from 8th century AD to 13th century AD. The land Odisha is known for its temple architecture which is different from other style of temple in India. The Odishan temples are in a continuous succession which is spreading over long period from 6th century to 15th century AD. The foundation of the Odishan temple style were probably laid around 6th century AD. The temples are indicates its development upto the period of its early maturity around 950 AD. The architectural features, the kalingan temple have grouped under three different features. These are the Rekhadeula, Pidhadeula and Khakharadeula respectively. The Kalingan temple architecture is a constitute of the Nagara substyle of the Northern India, Dravida sub style of South India and some of the feature of Vesara style has been adopted in the Kalingan type of temples. The construction of temple building was in Odishan land was continuing for nearly one thousand years i.e. from 6th C. AD to 16th C. AD. The temple construction activities in Odisha was continuing without any distraction by the change of dynasties. The temple city Bhubaneswar has been taken as experimental ground.

Keywords: Evolution, Kalinga, Nagara, Vesara, Dravida, Garbhagruha, Varandah, Rekhadeula, Pidhadeula, Khakharadeula, Jagamohana, Natamandira, Bhogamandapa, Vimana.

Introduction

The state Odisha was on the east coast of India. The water of Bay of Bengal is washed on the one side, on the other side various mountain ranges are isolated from rest of India. The land is fertile with green paddy fields, swaying casuarinas trees and tall palm. Today Odisha is one of the least developed state in India. The boundary of modern state Odisha does not always correspond to the ancient political divisions, which are we acknowledge from inscriptions and documents. According to the various inscription ancient Odisha has divided into five parts. The Southern most portion upto Vamsadhara river was called as Kalinga and the capital probably known as Kalinganagara. The central portion which includes most of the present Odisha is called Tosala, the main town of the area was present Bhubaneswar, Puri, Cuttack and Jajpur on the river Vaitarani. The Tosala is divided into two parts, the northern Tosala was from Mahanadi river to river Vaitarani the north. While the south Tosala was extended from river Mahanadi down upto Vamsadhara. South Tosala was further subdivision known as Kongoda which seen to Chilika lake on the north to Mahendra mountain on the south. The area north of Vaitarani has extended into southern part of Bengal which is known as Utkala. To the west, beyond the sweep of Mahanadi river was are known as Kosala. South of Kalinga was Andhradesa. It is also referred that an area also called Odra, from which the modern term Odisha is derived. The exact area comprised is not quite certain. But it appears to have another name for part of Tosala and many have included the southern portion of Utkala¹.

The construction of early shrine was mainly concentrate in the area of Tosala. The large numbers of temples are located along the banks of Mahanadi and the tributaries as also along the Brahmani river. Apart from these major groups we found a few early temples along the Vamsadhara river and on a tributaries of the Suvarnarekha river. Probably these temples are located in Kalinga, a region to which are clearly assigned the temples at Mukhalingam and the shrine at Sarapalli. Only one ancient temple lies in Khinching in Utkala to the north.

According to Chinese pilgrim Hsuen-Tsang, described about the region on Odishan land. During his tour, he had extensive journey through Odisha in the 7th century AD. He did not give us any names of the Odishan dynasty ruled at that time, but his description to the country has greatest interest. He had travelled from Karnasuvarna of Bengal nearby about 1400 Miles and reached at (U-Cha) Odra-desa. The circuit of Odra was included part of Utkala. Its capital was probably at Jajpur. We have no evidence who were the rule Odisha at that time. As per Hsuen-tsang, Odra had 50 Hindu temples, and 100 Buddhist monasteries and 10,000 monks. A famous monasteries named Puspagiri is mentioned with the stupa to the north of it. From Odra-desa he had proceeded to south west and after about 240 miles, he had reached Kongoda. The kingdom was ruled under the Sailodbhabas. In Kongoda there are more than 100 Hindu temples and 10,000 of Jaina population were resides, but there are no Buddhist. From Kongoda Hsuen-Tsang proceeded to south west and reached at Kalinga which was about 1000 miles from Kongoda, its capital area was about 4miles. The kingdom was full of dense forests and wild elephants. There are 10 Buddhist monasteries and 500 monks all from Mahayana group². But there was more than 100 Hindu temples. He has described about Kalingan capital probably today's Mukhalingam.

The Hindu temple architecture was the transformation of Buddhist stupa. The first temple building traces remain found at Bairat near Jajpur which is similarities with the Buddhist stupa. The temple is made of bricks and wood which may be dated probably in 3rd century AD. Before Gupta period there was no free standing Hindu temple found. By this time temple must be built in wood, clay, and bricks. The Guptas are initiated the temple architecture in India. Generally the Gupta temples were small and most of the temples had flat roofs. The finest Gupta temple was at Deogargh near Jhansi which is probably built in 6th century AD. From 6th century onwards the temple building is followed to the present days. The temple building is completely not different from that of ancient Greece. Which is contains with the "garbhagriha" the shrine room. In front of the "garbhagriha" the mandapa or pillar hall was built. The upper part of the main shrine temple is known as Shikhara (Vimana). According to the architectural classification Indian Hindu temple is divided into three different style which is known as Nagara, Dravida and Vesara. Besides that the land of Odisha has its different form of architecture made special appearance which is generally called Kalingan type of architecture. It was flourished from 8th century AD to 13th century AD. The land Odisha is known for its temple architecture which is different from other style of temple in India. The Odishan temples are in a continuous succession which is spreading over long period from 6th century to 15th century AD. The foundation of the Odishan temple style were probably laid around 6th century AD. The temples are indicates its development upto the period of its early maturity around 950 AD.

On the basis of the architectural features, the kalingan temple have grouped under three different features. These are the Rekhadeula, Pidhadeula and Khakharadeula respectively. The Kalingan temple architecture is a constitute of the Nagara substyle of the Northern India, Dravida sub style of South India and some of the feature of Vesara style has been adopted in the Kalingan type of temples. The construction of temple building was in Odishan land was continuing for nearly one thousand years i.e. from 6th C. AD to 16th C. AD. The temple construction activities in Odisha was continuing without any distraction by the change of dynasties. The temple city Bhubaneswar has been taken as experimental ground. There was no different structure with changes of ruler in the region. They have adopted continuing the same style of architecture through the ages. Because of this the Odishan temple architecture is not named after any dynasty, but it is named in the name of land i.e., Kalinga type of architecture. The Kalingan temple is consisting of various components that are the Jagamohana (main temple), natamandira (dancing hall), bhogamandapa (offering hall). In the Kalingan temple Rekha deula and pidha deula is form two components parts of one architectural scheme. The former is represented by a sactum with its curvilinear spire and the later by the frontal porch having pyramidal roof of receding tires known as pidhas. In the early time the Jagamohana's frontal hall had a flat roof. Because of growing rituals, In the later period, the temples architecture was added two more building i.e., the Bhogamandapa (the offering hall) and Natamandira (dancing hall). The entire four components are arranged in one axial alignment and the temple complex is enclosed with Prakara (boundary) wall.

The Rekha deula is also called as Vimana. This is main part of temple which enshrines the deity in the sanctum. It is curvilinear roof. The Vimana is divided in two parts as per their structure one is horizontal and vertical. The vertical division is called paga and the horizontal one is Ratha. The audience chamber for pilgrims is called "Jagamohana". The vimana and Jagamohana are both square in plan. The former is cube are a rectangular parallelepiped surmounted by a pyramidal tower. One of the important characteristic of Kalingan temple was technically called as paga. The temples are classified on the basis of number of pilaster used. The intermediate pilaster are technically called Rahapaga, Konakapaga and Anarthpaga. In Odisha there are four different classes is found such as ekarath, thriratha, pancharath and saptaratha. The Vimana and jagamohana of Vaitala deula has in the ekaratha class. The Jagamohana of Parasuram temple is in the ekarath style, on the other hand the Viman has followed the triratha style. There are many temples of Odisha are followed the Pancharatha class viz. the Vimans of Lingaraja, Anata Vasudeva, Rajarani, Brahmeswara, Bhaskareswara, Megheswara, Rameswara, Sidheswara, Kedareshwara, Yukti-Kedareshwara, Gouri, Yameswara and many more. The Sari deula has in the saptaratha class. The vimana and Jagamohana has in saptaratha class.

There are not any of the temples of Odisha had followed the navaratha type⁴.

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 Bihar⁵.

To clarifying the evolution of temple architecture we should go to southern part of Odisha. There is left some reason to believe that temples were constructed in Odisha during Gupta period. As per the Chinese pilgrim the temple might have been constructed in 5th – 6th century AD⁶. As per the Early Gangas copper plates, they may be rose in the power in the 5th century AD. The rise of Gangas marked the effective sense of the Brahminical religion which provided an impetus to the temple building activities in Kalinga particularly in Mukhalingam region⁷. The temples of Mukhalingam built under the patronage betray the characteristics common to the temples now in Odisha. The Early Gangas rulers of Kalingan were devoted to Gokarneswar Siva on the Mahendra mountain⁸. The temple architecture of Mahendra is the initial design of Rekha deula which is not attached with pidha deula, the general characteristics of Kalingan temples. Another temples which is Dravidian type of architecture developed in the early time that is the Madhukeswar temple in Mukhalingam. It is the similarities with the Valabhi type of Khakhara style. Later on is adopted the Khakhara temple in Kalingan temple architecture superbly. The Madhukeswar temple is gateway tower of splayed quadrental mastaka profile⁹.

The Kalingan temple style is constituted a sub style of the Nagara style of northern Indian temples. It is right to mention that the temple building prevalent in ancient Odisha. That it has been clear from the 17th line of Hatigumpha inscription of Kharavela. Where he has been described as “the repairer of all shrines of Gods”(Sava-devayatana-sankara-karako) and renovated the temples. In the 3rd century AD the Bhadra inscription has clearly referred that goddesses Parnadevati must be enshrined and worshiped. From a stone inscription of Asanapat in Keounjhar district reflected that a shrine was built for a image of Nataraja by maharaja Satrubhanja, who is ascribed to 3rd- 4th century AD.

During its long period of evolution the Odishan temple architecture acquired certain distinct characteristics which distinguished it from that of the Nagara style. The distinction becoe so well marked that a separate nomenclature, called Kalinga style, was used for the Odishan temples. This style received due recognition when it was mentioned in the Silpa texts and the inscription.

The temples thus evolved in Odisha consist of two main parts- the sanctum and the frontal hall. The sanctum or (Vimana) and the frontal hall or (the Jagamohana) can be divided into two types. The sanctum is either a rekha or a khakhara type deula. Similarly, the frontal hall or mukhasala is either a flat-roofed rectangular hall or square hall with the roof arranged in pidha,i.e., tiers. The latter is called pidha deula.

The majority of Odishan temples are rekha type of architecture whereas the khakhara type is limited to a few Sakta temples. The Mukhasala of the earlier temple are flat roofed rectangular halls but in later temples they are pidha deulas. In the fully developed temples the natamandapa (dancing hall) and bhogamandapa (hall of offering) belong to the pidha type. Thus rekha deula and pidha deula are the dominant types of Odishan temple architecture¹⁰.

On elevation the temple shows interesting features. Both the sanctum and the porch can be divided into three parts along with the vertical plane such as bada, gandi and mastaka from bottom to top. Each part of the temple has a special name corresponding to that of limbs of human body standing on a pista or the platform on which the temple stand.

The lower part of the temple is called bada, Bada raised upto certain height. It is composed with Pabhaga, Talajangha, Bandhana, Uppara Jangha and ended with Varanda. The Pabhaga is corresponding to the foot(base) the jangha or the shine and the baranda, which is set of moulding crowing the bada. In the early temples, the bada is composed of three elements viz. Pabhaga,,and Baranda. Later on the temple gained much height resultly, the bada became higher. Became higher bada the height is divided the Jangha into talajangha and uppara Jangha with set of moulding called bandhana. The Varanda (waist portion) is the top most part of the bada. It has a set of mouldings starting with one moulding in the early phase. The moulding has progressed in the period of time. In the classical tradition or later phase of temples there are seven mouldings seen¹¹.

The middle portion of the temple is called as gandi. The Gandi or (torso) of deula is curvilinear tower rise from the edge of the bada. The tower rises in courses of slops inwards vary gradually by an imperceptible diminution of projections. The last course of stone is called as Ghad Chakada or Bisama. The gandi is divided into several Pagas by continuation of the projection of the bada. In the early phase the gandi is devoid of any sculptural decoration. Later on the temple construction has revolutionized and the temples were decorated with many ornamentations, such as bhumis, chaity motifs and angasikharas (miniature shrines)¹².

The upper most part of the deula is called as Mastaka. It is number of elements that crown the deula. The recessed portion immediately above the gandi is called beki or kaitha. The flattened spheroid ribbed at the edge above the beki is known as amlasree, amala and amalaka sila. The cylindrical portion above gandi, amalaka (ribbed circular stone, resembling the amla fruit), Khapuri (skull), Kalasa

(auspicious pot) and the ayudha (weapon of the enshrined deity) in succession¹³.

The horizontal cross section of the bada and gandi in both the rekha and the pidha deula are square, while the mastaka is circular. On the other hand in the khakara temple the ground plan is oblong. Most of the Kalingan temples are remarkable for abundance of art and sculptures. The sculptural collection consists of human figures, kanyas, erotic motifs, cult icons, animal figures including mystical and composite figures. The decorative designs like variety of scrolls, the geometrical designs, plants were displayed on the architecture of pidha mundi, khakara mundi and vajra mundi.

The Kalingan type of temples was constructed in full force during the awakening of the Sailodbhava dynasty at about 6th to 8th century AD. Besides the temple construction the religious and cultural resurgence took place in this region. The temple building activities gained momentum under the Bhauma-Karas (736-950AD) and the Somavamsis (950-1112AD) and reached the climax during the Ganga period in 1112- 1435AD. The activities was continued even under the Suryavamsi-Gajapatis in 1435-1542 AD though on very small and impoverished scale¹⁴.

To observing the architectural style of the temples of Odisha a illustrate picture of organized evolution of Kalingan style of temple has been made. One of the most important characteristics of the Odishan temple is plain and featureless on the interior side. On this contrary, the exterior wall is professedly ornamented. It is very difficult task to arrange the Odishan temple in chronological order. There are very few temples bearing inscriptions which helps in dating. But besides that we can use arranged the chronological order through architectural features and decorative motifs of the Kalingan temples. It is helpful to arrive a tentative chronology and dating of other temples. The evolution of Kalingan temple can be seen through five distinctive phase of temple building such as

1. Pre-Kalingan phase
2. Formative phase
3. Transitional Phase
4. Mature Phase
5. Decline phase.

Pre-Kalingan Phase

We had take the earliest phase of temple building surrounding the neighbor region. Through which we can get an idea about the development of the Kalingan style in architecture i.e., Rekha deula, Pidha deula and Khakara deula. There is not any clear evidence that Odishan architecture had termed as Gupta temple. We have some clue that get from the Kharavela's Hatigumpha inscription that he had repaired many devayatas 'houses of god'¹⁵. It supposed to be indicate that existence of several Brahmanical shrines before the accession of Kharavela. The Kalingan architecture is the composition of Nagara style of Northern India and Dravida style of South India. In the early time some of the feature are adopted from both. We can take some early temple which are according to their architectural

and sculptural description such as Madhukeswar temple at Mukhalingam, the Bhima deula, Dharamaraja Judhistira and Kunti deula of Mahendragiri Mountain now in present Gajapati. The Jain temple at Subai, Koraput, Kichakeswari temple at Khinching¹⁶. It is the phase when the temple building started the boundary line of Odisha. It is clear define that the Kalingan type of architecture developed in initial stage Northern Andhra, Koraput, Ganjam and Gajapati in the Southern region to the Mayurbhanja district in the Northern Odisha. There is very less sculptural feature have been seen, some time there is not any feature in this period. The architecture is very simple without any sculpture description.



Bhima Deula



Kunti Deula



Judhistira Deula



Madhukeswara Temple, Mukhalingam

Formative Phase

This is the period from when the temple construction in Odisha was concentrate at Bhubaneswar. The formative phase was probably synchronized between the Sailodbhavas and the early period of Bhauma-Karas dynasty i.e., from 6th century AD to half of 9th century AD. The temples during this phase was probably represented like Lakshmaneswar, Bharateswar, Satruganeswar, Swarnajaleswara, Parsurameswara, Mohini and Kapalini respectively. During this period the temple has rekha style with triratha vimana. The Jagamohana was constructed during this phase. It was a rectangular pillared halls with terraced roof with two tiers. There are eight grahas in a main beam resting across the top of columns and the Ketu graham was absent in this period. During this phase the central graha of temple was canceled out and too corner projection. The elevation of Bada is triangle which is divided into three parts, Pabhaga, Jangha, and Baranda. The temples are small and moderate height. The pabhaga is consisting of three mouldings such as Khura, Kumbha and pata. The gandi portion of the temple was gradual curvature. The Baranda is ended in a recessed kanthi. On the beki of the temple there was complete absence of sculpture. But in the later period, the sculptures represented on the beki and amalaka, the figures of dopicha Simha and Dikpala sculpture were carved on that part. We did not have

any representation of Matrika with baby on the lap was completely absent. The sculptures on the low relief of the temple are flattish and entrusted on the surface of the stone. In the early temples of this period the sculptures are inflexible limbs without of proportion. The sculptures became assumed flexible and proportion during the Brahmeswar period¹⁷.



Swarnajaleswar Temple Satruganeswar Temple



Parsurameswara Temple

Transition Phase

The most important feature of the period was the introduction of erotic sculpture. The temple construction activity during this period was from second half of 9th century AD to up to first half of 11th century AD. The phase was run under later Bhaumakaras to the first half of the Somavamsi rule (Kesari). The temples of this periods were Sisireswara, Brihadeswara, Markandeswara and Mukteswara in Bhubaneswar. Besides that there are some temples constructed in Odisha, such as Bringaswari temple at Bajarkot in Angul district, Swapneswara temple at Kaulo in Dhenkanal district, Siva temple at Badagaon, Simhanatha temple at Gopinath in an island of Mahanadi river in Cuttack district, the Harihara temple at Gandharadi in Baud district, Varahi temple at Chaurasi in Cuttack district. The erotic sculpture developed on the Kalingan temple due to the influence of the Vajrayana philosophy. The temple of this period the Jagamohana or Mukhasala became inseparable elements with a perfect and natural. The sanctum decoration is so perfect with the Vimana and Jagamohana. The structure of the temple became complex in the original plan. Towards the end of the elevation of Mukhasala or Jagamohana was transformed from rectangular flat roofs to square hall which is pyramidal type and the evolution of Pida deula¹⁸. During this phase Pabhaga had four mouldings. The chaitya medallion and naga-nagini pilasters are used as decorative motifs. The sculptures are carved on the Jangha portion such as Vyala and Jagrata motifs. The interior of the temple in this phase, particularly of the sanctum is dark. The sculpture of Parsvadevata images are carved as

separate in single stone. It is noticed that the special feature of sculpture has been seen, i.e., the Matrika carries a baby on her laps which is not seen in the earlier and later temple. The Ketu was added to the list of planets on the door jamb and became the permanent feature of the graham panels.



Mukteswara Temple

Vaitala Temple



Sidheswara Temple

Mature Phase

The evolution of Kalingan temple during this phase added the new feature in temple building. The building activities of the temple its maturity towards middle of the 11th century AD it continued till the 13th century. The temple architecture was further developed during Somavamsi rule. The temples during this phase are Rajarani temple, Brahmeswara and Lingaraja temple which presents the Kalingan temple style in its best forms. The building tradition of this type was continued till the Gangas who were credited with the construction of the great Jagannath temple at Puri. Besides Bhubaneswar, the temples in this period are constructed throughout Odisha such as Chateswara temple at Kakudia in Cuttack district, Sobhaneswar temple at Niali in Cuttack, Drakshaprajapati at Banpur. The temple building was reach its climax in the Sun temple of Konark which mark the climax in Kalingan style of architecture in Odisha. During the mature phase the architectural style reach its zenith. The temples were added in the architecture further axial adjuncts like Natamandira and Bhogamandira which was absent in the early phase temple architecture. In this phase Bada is developed and divided into five segments i.e., Pabhaga, Talajangha, bandhana, uppara Jangha and baranda. The Pabhaga has also divided into five mouldings (such as Khura, Kumbha, Pata, Kani and Basanta)¹⁹. The Gandi portion of temple is embellished with angasikhara (miniature temple) of diminishing size as rise upwards. The pagas are fully developed and prominently articulated. The amalaka sila is supported by deulacharis or seated divinities and dropich simhas being set in the beki. The structural motifs like Pidhamundi, Khakaramundi, and Vajramundi in the Jangha line. The sculpture during mature phase was excellent in their plasticity. The sculpture of secular female figures are more proportionate and became longer. In front of Parsvadevatas niche subsidiary shrine was

introduced. A new elements were introduced in Hindu Iconography such as the profuse female figure, the Ketu in a serpant body in the later phase, the human head, projected lion(Udyota simha) on the Rahapaga. In front of the temples the Vahanasthamba was introduced. On the uppara jangha of the temple the female sculpture was appeared on the counterpart of Dikpala.



Rajarani Temple



Brahmeswara Temple



Jagannath Temple



Lingaraja Temple



Konark Temple

Declining Phase

After Ganga period i.e., in 14th century- 16th century the temple construction under the Suryavamsi and Gajapati the temple construction was declined. The great period of Kalingan temple came to halt with the top achievement at Konark. The Suryavamsi, who succeeding the Gangas remained preoccupied with political problem though they did not give much time for temple building. Few temples were built during this period. The temples in this were Papanasini and Kapileswara temple at Bhubaneswar²⁰. Towards later part of the 15th century AD the quality of temple architecture became very worst. The architecture design of the temple is Pidha deula in both form of temple i.e., the Vimana and Jagamohana. The building materials are mostly laterite. The walls of the temples are lack of sculpture embellishment and decoration. The doorjambes of the Jagamohana were plains. After the fall of the Suryavamsi dynasty the building of temple architecture was slow down on account of the lack of royal patronage.



Papanasini Temple



Kapileswar Temple

Aim of the Study

The main aim of the article is to evaluate the chronological development of the temple architecture in Odisha. The paper has been mentioned about the periodization of the temple as per their architectural features. The article has clearly indicated the origin of the temple architecture in Odisha, the growth and decline. Through this article one can clearly understand the architectural development in Odisha, which is known as Kalingan type of architecture.

Conclusion

The land Odisha has a distinct type of art and architecture in India which is known as Kalingan type of architecture. The temple building in Odisha has continued for more than one thousand years. Through the ages the temple architecture had revolutionized according to the people, society, religion and political situation of the region. The temple has represented ancient Odishan society, culture, religion that transformed into temple construction. The temple construction of Odisha has used their own technology. The temple construction is also depending upon the political condition and society of that time. The temple construction was origin in the 6th century AD and reaches its zenith in 13th century AD and due to political disturbances rises the temple construction was declined thereafter.

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