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#### 4. Contribution of Padmashree Paramananda Acharya to the study of Orissan temple art & architecture

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Padmashree Paramananda Acharya was an eminent scholar of Orishan history and archaeology. Sri Acharya was born on 29<sup>th</sup> August 1893<sup>1</sup> in Baidpur near to the famous historic site of Haripurgarh. From the very childhood he was very much interested towards history of Mayurbhanj. After completing his M.E. School at Amarda, Sri Acharya got a scholarship for further studies.<sup>2</sup> He joined the Baripada High English School in 1911. During his High School days he wrote some articles on history. One among them was The fall of Hariharpur ( Haripur ). This article was published in Utkala Sahitya in 1913<sup>3</sup>. After passing the matriculation examination in first class, he joined the intermediate class in Ravenshaw College, Cuttack. Due to illness he failed in English. He left the Arts stream and the next year he joined the Science stream in St. Xaviers College, Culcutta.<sup>4</sup> Sri Acharya also completed his B.Sc. with Botany honours from Culcutta. During his stayed at Calcutta he came in contact with Van John Menson, The Secretary of the Asiatic Society of Bengal.<sup>5</sup> During this period Sri Acharya became more passionate towards archaeological research.

During his M.Sc. period, Sri Acharya came in contact with Rai Bahadur Ramprasad Chanda, Superintendent of Archaeological section of Indian Museum.<sup>6</sup> This became a turning point in the life of Sri Acharya. Later on when Raibahadur Chanda came to Mayurbhanj for the exploration of Khiching, he requested the then Mayurbhanj Maharaja to allow Sri Acharya to assist him. In 1923 AD Paramananda Acharya joined Raibahadur Chanda in the exploration work at Khiching.<sup>7</sup>

From 1923 AD there was no looking back for Sri Acharya. He join as an Assistant in the Archaeology Department of Mayurbhanj state. After the mergerisation of Mayurbhanj, Sri Acharya joined the service under the government of Orissa. Sri Acharya took retirement from Government Service in 1950.<sup>8</sup> He got extention for some years to continue his services. Sri Acharya got the prestigious honour "Padmashree" in 1964. He breathed his last in 1th April 1971.<sup>9</sup>

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As an eminent personality, Sri Acharya contributed to every sphere of Odishan history, archaeology, numismatics, art and architecture.<sup>10</sup> Specifically in the field of temple art and architecture he made extensive study. He also proved his excellence in the study of iconography. Some of his important writings on temple art and architecture of Orissa are :

- “ Dikpalas and their Sakties in the temples of Orissa”, OHRJ, Vol – II, No. 3 & 4, 1954, pp. 49-52.
- “ A note on the navagraha slab of the temples of Orissa”, OHRJ, Vol – XI, No.2, 1954, PP. 69-72.
- Studies in the temple architecture of Orissa, OHRJ, Vol – XII, No. 1, 1964, PP.9-21.
- “ Varieties of stones used in building temples and making images in Orissa”. OHRJ, Vol – XIII, No. 2, 1965, PP. 9 – 21.
- “ Types of temple architecture according to Manasara with special reference to Orissa”, OHRJ, Vol – XIV, No. -2, 1966, PP.5-12.
- “ The Jagannath Temple of Puri “, Orissa Review, Vol – XXV, No. 12, 1969.
- “ The sculpture of Orissa from images of Gods and Goddesses ( SOHAA, P. 279-291)
- “ Chronology of the ancient art of Orissa” ( SOHAA, P. 319 – 327 )
- “ Notes of the archaeological sites and temples at Khiching”, ( SOHAA, P. 328 – 330 ).
- “ Cuttucka and its monuments”, ( SOHAA, P – 335 – 364 ).
- “ Monuments of the Balasore District” ( SOHAA, P – 365 – 379 ).
- “ Dates of the Lingaraj temple at Bhubaneswar and the Jagannath temple at Puri”, ( SOHAA, P. 292-295 )

It is very unfortunate that the three famous temples of Odisha – Lingaraj, Jagannath and Konark do not possess any commemorative inscriptions like the Anantavasudeva, Bramheswar and Megheswar. For this reason Paramananda Acharya tried to find out the approximate dates of the Lingaraj and Jagannath temples from the study of inscriptions. According to Paramananda Acharya the traditions in Odisha and the Madalapanji, the chronicle of the Jagannath temple mentions that the Lingaraj temple was built by the Kings of the Kesari dynasty and the Jagannath and Konark temples were built by the Kings of the Ganga dynasty of Odisha. But these traditions do not give the exact dates of the temples.

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To find out the date of the Lingaraj temple Sri Acharya studied the Bramheswara temple inscriptions, R.P. Chanda's note on " The Lingaraj or the great temple of Bhubaneswar, Works of Stirling, A.K. Kumaraswami and Percy Brown and came to the conclusion that the Lingaraj temple was built in the middle of the 11<sup>th</sup> Century AD.<sup>11</sup>

Similarly to find out the date of Jagannath Temple, Sri Acharya studied the works of Percy Brown, A.K. Kumaraswami and M.M. Chakravarti and reached to the conclusion that the Jaganath temple was taken up by Chodoganga Deva after 1145AD and the work was finished during his life time , e.g. 1145AD. The date of the Jagannath temple at Puri can thus be safely assigned to the middle of the 12<sup>th</sup> Century AD. <sup>12</sup>

Sri Acharya wrote an article on the Dikpalas in the temples of Orissa published in Orissa Historical Research Journal, Vol- II, Nos. 3 & 4. He made an extensive study on the chronology of the ancient art of Odisha with special reference to the temple architecture. He has made valuable contribution to the study of art and architecture of Odisha.

According to Sri Acharya the earliest date of temple architecture in Odisha goes back to 7<sup>th</sup> Century AD. These temples of that period do not have porch (Jagamohana). The temples like Parasuramesvara, Vaitala and Sisiresvara are developed in later period. These temples have Jagamohana. In these temples the image of Astagraha can be seen instead of the popular Nabagraha carved on the lintels of the door frames. Similarly the introduction of the Dikpals in the temple architecture is also of later origin. In 1912 M.M. Ganguly for the first time discussed about the Dikpals in Orissan temple art. But it was Sri Acharya who wrote a very valuable paper on this theme.

Sri Acharya observed that the earliest temples of Bhubaneswar date before 1000AD like the Satrugnesvara, Parasuramesvara, Muktesvara and Gouri temple in the premises of Kedarkunda do not possess the images of Dikpalas. The niches of the eight corners of these temples are empty.

The Rajarani temple was constructed around 1000 AD. In this temple the 8 Dikpalas have been prominently carved out according to their positions as mentioned in the lexicography of Amarakosa<sup>13</sup>. So it is clear that the trend of the construction of 8 Dikpalas in the temples of odisha was started around 1000 AD. Accordig to Amarakosha the proper order to place the planets are Indra, Agni, Yama, Nairta, Varuna, Vayu, Kuvera and Isana. The images of the Dikpalas of the Rajarani temple of

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Bhubaneswar are in a good state of preservation. All the images of Dikpalas are curved out in standing postures.

In Lingaraj temple the 8 Dikpalas are in a sitting posture. The images of the 8 Dikpalas can only be seen with in the main shrine and not at the Mukhasala. In Bramhesvara temple the images of the 8 Dikpalas can be seen both in the main shrine as well as in the Mukhasala. So it is quite evident that upto the middle of the eleventh century the introduction of the Dikpalas in the Mukasala of a temple was not popular in the temple architecture.<sup>14</sup>

The Jagannath temple of Puri constructed in the middle of the 12<sup>th</sup> century AD and has decorative similarity with the Lingaraj temple. But Sri Acharya during his visit to the Jagannath temple of Puri found that the decoration of the temple has been fully covered with plaster. Sri Acharya requested Raja Ramachandra Deva of Puri for the removal of the plaster. On the request of Sri Acharya the plaster of a small part was removed at the south west corner of the temple. As a result of which the image of Vayu was found at a depth of 12 inches of the plaster. If the coat of the plaster is removed, the decorations of the walls of the Jagannath temple can be seen as similar to those of the Lingaraj temple<sup>15</sup>. Regarding the presence of the Dikapala images in the Konark temple nothing can be said as the main temple is broken.

The Anantavasudeva temple constructed by Chandra Devi in 1278 AD. In this temple the images of 8 Dikpalas are place in the four corners over which we can see the images of the Sakties of these Dikpalas in the main shrine as well as in the Jagamohana. This style was exception in the architectural decoration of Odisha. The cult of Sakti and the concept of Saptamatrika / Astamatrika was very ancient in Odisha.

Sri Acharya presented this paper at the Oriental Conference held in Kashmir in 1961. Later it was printed in the Orissa Historical Research Journal, Vol – XI, 1962, No. 2. While working with Ramprasad Chanda, Sri Acharya came in contact with articles written by different historian on the Graha slabs of the Orissan temples. So he prepared a paper on this subject. According to him the earliest temples of Orissa like the Parasuramesvara and Satrugnesvara contains the images of eight Grahas below which there are inscriptions giving their names namely :

1. Aditya
2. Soma
3. Agnirasa
4. Budha
5. Brihaspat
6. Sukra
7. Sanischara
8. Rahu.<sup>16</sup>

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To know the origin of the Nabagraha worship Sri Acharya studied the Brihat Samhita of Barahamihira, which was written in 6<sup>th</sup> Century AD. Here Sri Acharya found that Barahamihira allotted third position to Rahu and the ninth position to Ketu. In the Parsuramesvara and Satrugnesvara temples, the planet Ketu is absent and Rahu was placed at the 8<sup>th</sup> position. Although the earliest religious text refers to the Nine Grahas<sup>17</sup> but why the architects of the temple deviated from the tradition of the literature in these two temples of Bhubaneswar is not known. This deviation is perhaps due to the astrological calculation of the period of life made according to the Astottari or 108 years and Vimsottari or 120 years.<sup>18</sup> In the Astottari system Ketu is absent where as in the Vimsottari system Ketu finds a place in the list of nine Grahas. The projection of the Grahas in the early temples of Orissa perhaps due to the popularity of the Astottri system. The Muktesvara temple of Bhubaneswar, the date of which is generally assigned to the middle of the 10<sup>th</sup> Century AD. We find the full set of Navagrahas, the representation of which continued in the Orissan temples upto the middle of the 13<sup>th</sup> Century AD when the Konarka temple was built.<sup>19</sup>

In further research Sri Acharya studied a guide book entitled “ Udayagiri and Khandagiri” written by Mrs. Devala Mitra, the Superintendent, Archaeological Survey of India, Eastern Circle, Calcutta. She wrote that the Cave 9 and Cave 10 of Khandagiri contains Eight Graha slabs. The cave 10 was dated back to the later half of 11<sup>th</sup> Century AD. The Bramhesvara temple was contemporary to the Cave 10 of Khandagiri. The Jaina panel contains Astagrahas where as the Brahmaesvara temple contains Nabagraha. Sri Acharya assumed that Astagraha according to Astottari system of Calculation was popular among the Jainas, whereas the followers of the Brahmanic faith adopted the Vimsottri system. The Navagraha slab of the Konark temple proves that the Brahmanic art tradition continued in Orissa much longer.

Finally describing about the Navagraha slab of the Konarka temple, Sri Acharya wrote that it is the best specimen of its kind. Among the Nine Grahas except Rahu all the other Eight Grahas are in the human forms with two arms each, all seated cross legged<sup>20</sup>. Rahu is hideous.

In his article “ Studies in the temple architecture in Orissa”, Sri Achrya gave a deep analysis about the evolution of temple architecture in Orissa. Sri Acharya wrote that Dhauli is the earliest specimen of art in Orissa belonged to 3<sup>rd</sup> century B.C.<sup>21</sup> But the earliest temple of Orissa constructed in Indo – Aryan style can be seen at Khandagiri dated back to 7<sup>th</sup> century A.D. The earliest Indo-Aryan ( Rekha deula ) temple do not possess Mukhasala or jagamohana.<sup>22</sup> Temples Satrugnesvara belonged to this group.  
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Temples with oblonged Mukhasala are Kapalini, Parasuramesvara, Sisiresvara, Mohini and Markandesvara. Some of the temples of early period also possessed single entrance where as some are with double entrance. Even some temples can be seen with flat roof like Kosalesvara temple at Baidyanath at Sonepur<sup>23</sup>.

In later period some temple were constructed without Mukhasala or Jagamohana like Kualo of Dhenkala and Khiching of Mayurbhanj.

The mature phase of Orissan temple architecture started towards the middle part of the 11<sup>th</sup> century A.D. In this paper Sri Acharya mainly gave importance to the architectural design of Lingaraj temple of Bhubaneswar, Jagannath temple of Puri and Sun Temple of Konark.

Regarding the Lingaraj temple of Bhubaneswar, Sri Acharya wrote that it is the best specimen example of Kalinga type of temple architecture.<sup>24</sup> The Vimana or the main temple was constructed earlier and the Jagamohana constructed adjoining to it in later period. But there is a similarity in the sandstone of deula and the Jagamohana. Sri Acharya observed that although the Vimana and the Jagamohana were not constructed simultaneously, but both the structure were built on a foundation of plinth built upto the ground level.<sup>25</sup>

About the Vimana Sri Acharya wrote that it is enormously high that the parsvadevatas of the rahapaga are also beyond the human reach. As per the jagamohana is concerned it is a hollow pyramid composed of several sperimposed chambers. This Lingara temple is a Pancha – ratha deula having clone architectural affinities with the Brahmesvara temple.<sup>26</sup> Like the Muktesvara temple the jagamohana of Lingaraj temple has one entrance. But in the middle of the north and south side of the jagamohana there are two windows decorated with female figures. According to R.L. Mitra the present southern window was a doorway in earlier period. According to R.D. Banerji –

“ There are two openings on the sides, one of which is now a door and the other a window. The door way is on the southside and instead of a Navagraha slab we find that this has relief and the ornamentation over this portion are exactly the same as on the north.”<sup>27</sup>

This proved that the southern opening of the Jagamohana was also a window. From the architectural design of Vinara and jagamohana Sri Acharya assumed that the temple architecture of Orissa achieved much progress in comparison with the Muktesvara temple. Mentioning about the phases of temple

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architecture in Orissa Sri Acharya wrote that the Lingaraj temple belonged to the second stage of temple architecture in Orissa.<sup>28</sup>

Regarding the Jagannath temple of Puri, Sri Acharya wrote that the Vimana and the jagamohana of the temple was constructed during the reign of Chodagangadeva. As per the Vimana of the temple is concerned Sri Acharya mentioned that the outline of the outer wall of the temple is not properly visible due to a thick coat of plaster cast. The tower of the Jagamohana was built with two tiers like that of the Lingaraj temple.<sup>29</sup> Except the height of Vimana and Jagamohana the Jagannath temple of Puri is similarities with the Lingaraj temple. Here Sri Acharya also referred to some ground plans of the Jagannath temple made by W.W. Hunter, R.P. Mukherjee, Fergusson, Rajendralal Mitra and M.M. Ganguly. All these ground plans shown the position of the Parsvadevatas on the southern, northern and western walls of both the Vimana and the Jagamohana.<sup>30</sup> Due to the white plaster cast of the outer wall of the Vimana the Jagannath temple of Puri was called as white pagoda in 17<sup>th</sup> century European records. Regarding this plaster cast Sri Acharya also wrote that he was curious to know about the images of Astadikpalas in the Jagannath temple of Puri. In his request the then Raja Ramachandra Deva of Puri ordered to remove the plaster of the north – west corner of the Vimana. He could see the images of Vayu and Varuna in a good state. By this Sri Acharya reached to the conclusion that like the Lingaraj and Konark temple, the Jagannath temple of Puri was also fully decorated. Further he mentioned that the Bhogamandapa of the temple was constructed after the construction of the Konark temple.

Sri Acharya paid a visit to the Sun temple of Konark and mentioned his personal observation in this paper. This temple was constructed by Narasimha I of the Ganga dynasty in between 1238 to 1264 AD.<sup>31</sup> The temple is in the pattern of a Ratha with 24 wheels. These wheels were curved on the outside of the raised platform ( Pristha ). The construction of the high plinth Pristha was a completely new style in the Orissan temple architecture. It is one of the distinctive features of the Sun temple of Konark. Seven horses were attached to the front stair case as four horses in left side and three horses in right side.<sup>32</sup> The Vimana and the Jagamohana were laid out on a raised plinth with a berm.<sup>33</sup> The berm help to go round the Vimana and the Jagamohana from all sides. The construction of berm is a new concept in this temple. Another specific feature of this temple is the structure built in front of the Parsvadevata cannot be seen in any other temple of Orissa.<sup>34</sup> About the Navagraha slab,

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Sri Acharya observed that with the fall of the Vimana the Navagraha slab of the southern side was destroyed but the Navagraha slab of the northern and western side are well preserved.

By the measurement of the Jagamohana Sri Acharya, assumed that the Vimana of the Konark temple was the highest in Orissa. The Jagamohana of the temple had three entrance with three door jambs and tirtels. During the time of the construction of Jagamohana the southern entrance steps were decorated with two horses on two sides. Similarly the eastern entrance steps were decorated with two Gajasimha and northern entrances steps with a pair of elephants. Another special feature of the Konark temple is the construction of the Aura pillar which was shifted to the front of Jagannath temple of Puri during the reign of the Marathas.<sup>35</sup>

Further Sri Acharya wrote that the construction of the Natamandira on a high plinth or pristha is another exception feature of the Konark temple.

Regarding the addition of Natamandira and Bhogamanda to the temples of Orissa, Sri Acharya wrote that according to Madalapanji the Bhogamandapa of Lingaraj temple and Jagannath temple of Puri were constructed by Gajapati PUsusottama Deva. In further Natamandira and Bhogamandapa were constructed in the Lakshmi temple of the Jagannath temple of Puri and Parvati temple of the Lingaraj temple of Bhubanesvara. The Anantavasudeva temple of Bhubanesvara constructed by Chandrika Devi<sup>36</sup> projected all four chambers of the temple architecture. There are the Vimana jagamohana Natamandira and Bhogamandapa. To conclude Sri Acharya wrote that the evolution of temple architecture in Orissa from single chamber to four chambered structure took a period from 7<sup>th</sup> Century to 15<sup>th</sup> Century AD.

Sri Acharya made an extensive study of temples and images on different parts of Orissa like Puri, Cuttack, Balasore, Mayurbhanj, Keonjhar, Dhenkanal, Boudh, Phulbani, Bolangir, Kalahandi, Sambalpur and many more. He found that most of the temples and images of Orissa were made out of four kind of stones like (i) Sand stone (ii) Khondolite, (iii) Muguni and (iv) Laterite.<sup>37</sup>

Begin with the earliest relics of Orissa that is the Asokan inscription of Dhauli and Jaugarh. The Dhauli rock is Khondolite whereas the Jaugarh rock is granite. The caves of Khandagiri and Udayagiri were cured out of sand stones. Images made out of Muguini stone were used to decorate these caves. Contemporary to Khandagiri and Udaygiri the hills of Lalitagiri, Udayagiri and Ratnagiri of Cuttack



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have temples and images made of Kondolite and Muguni stone. Sri Acharya wrote that the Muguni stone is not very hard to curve images on its. Therefore most of the earliest images were made out of it. The images of 64 Yogini temple were made out of Muguni tone. The massive use of Muguni stone in the curving of image made Sri Acharya curious to know where were the quarries of Muguni stone located. But he failed to discover them. However Sri Acharya found that the sand stones used in the temples of Puri were collected from the quarries of Khandagiri and Udaygiri.<sup>40</sup> But he located the Khandolite stone quarries from where stones were taken to construct the Jagannath temple of Puri and Sun temple of Konark. The Khondolite quarries were located at Khurdha on the left bank of river Daya.<sup>41</sup>

In Khiching, the ancient capital of the Bhanja Kings of Mayurbhanj all the temples and the images were curved out of the Muguni stone. The quarries of Muguni stone of Khiching are at Kesna and Adipur village. From Keonjhar several Muguni images were also discovered. From Jajpur many matrika images curved out of Muguni Stone were discovered. Besides that a Buddhist Padmapani image was also discovered which was curved out of Khandolite stone. Not only this the Buddhist images of Ratnagiri, Lalitagiri and Udaygiri were also curved out of Khondolite stone.<sup>42</sup>

The Chatesvar temple of Kishanpur temples of Athagarh sub-division, temple on the top of the Kapilash hill of Dhenkanal were made out of Khondolite stone. Similarly the images of the Maninagesvara templ, Shergarh temple, the Buddhist and Jaina images of Ajyodhya of Nilagiri state are made of Mugni Stone.<sup>43</sup> At that time Nilagiri was a source of Muguni stone.

Regarding the transport of the huge log of stones Sri Acharya wrote that generally the temples were constructed either closed to sea or river. The wide sand belt helped to drag the stones easily. Besides that the log of stones were also moved from the quarries to the sites over the round rolls of wood on the ground.

Moving ahead to know about the different types of temple architecture Sri Acharya referred to the book of Dr. Prasanna Kumar Acharya entitled as Manasara – Hindu Architecture in India and abroad.

<sup>44</sup> Broadly narrated about the architectural style of Indian temple Dr. Prasanna Acharya wrote that there were three types of temples, like the Nagara, Dravida and Vesara. The temples belonged to North India, that is from foothills of Himalaya to the North of Vindhya were constructed in Nagara style. This style is also known as the Indo-Aryan style of Architecture.<sup>45</sup> The temples of South India

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were constructed in Dravida style of architecture. Last but not the least Dr. Prasanna Acharya wrote that the word Vesara applied to the Orissan temples<sup>46</sup>. The Vesara style of temple were also associated with the temples of Telegu and Tamil style of architecture. According to Sri Prasanna Acharya the meaning of Nagera and Dravida temple is correct. But he failed to give the proper sense of the word Vesara. According to Paramananda Acharya Vesara is not a Sanskrit word which represent the temple architecture of Orissa. The word Vesara is an apabhramsa of a Prakrit word means without angles or corners.<sup>47</sup> Here Sri Acharya provided the English meaning of the Sanskrit Verse of Manasara :-

“ NAGARA is a structure with four corners

DRAVIDA is a structure with eight corners

VASARA is a structure with no angles.<sup>48</sup>

The Nagara type of temple have four wall. There are two types of Nagara temple like the (i) square type and (ii) rectangular type. (i) The square type of temple have types of Sikhara like the Rekha Sikhara and the Pidha Sikhara. The Rekha Sikhara temples are called as the Indo – Aryan type with a curvilinear top where as the Pidha Sikhara temples, the top is inverted steps upto Veki. The example of Rekha Sikhara temple of Orissa are the Satrugnesvara and Svarnajaleswar temple.<sup>49</sup> Similarly the Jagannath temple of Puri and the Konark temple are the example of the Pidha Sikhara temple<sup>50</sup> (ii) The rectangular type of temple have half burrel shaped dome like the shade of a bullock carts. Sri Acharya said this type of are not much in Orissa. Some of this type of temple are the Vartala Deula of Bhubanewar Gouri Temple of Kedargouri etc. The rectangular type of Nagara temple can also be seen at Sergard in Balasore and at Kisorepur in Mayurbhanj.<sup>51</sup> Sri Acharya also wrote that the inner part of the Nagara temples are plain but the external wall projected the pattern of Triratha, Pancharatha and sometimes more.

Regarding the Vesara or circular type of temple Sri Acharya wrote that only two temples of Orissa belonged to this group. One of Haripur of Cuttack and other is the Chausathi Yogini temple of Ranipur, Jharial, Bolangir.<sup>52</sup> Both the temple has no roof and circular in shape.

In the concluding part Sri Acharya wrote that the classification of the temples according to Mansara is based on the ground planning divided into the angles and circles.

Sri Acharya also made research on the sculpture of Orissa from the images of Gods and Goddesses. He observed that from Mauryan period upto the decline of the Guptas there was no development in the

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field of sculpture in Orissa. But Sri Acharya observed that the Buddhist and the Brahminical figures of Ratnagiri, Lalitgiri and Udayagiri were greatly influenced by the Gupta art.<sup>53</sup> During the reign of the Bhauma dynasty patronisation was given to the sculpture of Utkala and the artisans of that period followed the Gupta technique of sculpture in Orissa. Sri Acharya studied the sculpture of different part of Orissa and divided the sculptures of Orissa into several local schools of art like :-

(i) Jajpur (ii) Lalitgiri, Udayagiri and Ratnagiri of Cuttack (iii) Bhubaneswar, Puri and Konark and (iv) Khiching of Mayurbhanj.<sup>54</sup>

According to Madalapanji, the Kings of Somavamsi dynasty were great patron of Brahmanic cult. Jajpur is famous for Goddess 'Viraja', one of the Sapta Matrika.<sup>55</sup> Not only this several images of Buddha and Jina also discovered here. Among the Sapta Matrika images two are Varahi and Narasimhi.<sup>56</sup> The other five images of Matrika are similar to women. Except Brahmani all the other Matrika images have three heads. Brahmani have one head.

All the seven images are beautifully curved with ornaments and facial expression. Like the facial expression of Varahi with her Boar's face is very motherly towards the human child. Her human body also projected the postures of motherly care and protection. Similarly the Matrika images of Vaishnavi and Kaumari of Dasasvamedhaghat have child seated in the left knee express a motherly protection the child. The Sapta matrika images of the Markandesvara temple of Puri is similar with those of Jajpur.<sup>57</sup>

The hills of Lalitgiri, Udayagiri and Ratnagiri are the famous sites of Mahayana Buddhist images.<sup>58</sup> The ruins which are seen here are from the brick monuments. No traces of stone temple or Vihara is seen here. But all the images were built with the locally available stone. The Bodhesattva image from Ratnagri and the Vajrapani image from Lalitgiri and Udayagiri projected the sculptural excellence of the artists of that period. The image of Vajrapani, who was a devotee of Buddha was a master piece. The eyes of the image are half-shut and fixed at the tip of the nose.<sup>59</sup> This posture indicate that he is meditating. The images of these hills are belonged to 7<sup>th</sup>, 8<sup>th</sup> and 9<sup>th</sup> Century AD. Farther Sri Acharya assured that the Sahtamadhava image of Jajpur is a Mahayana image of Padmapani or Varapani originally belonged to these hills.<sup>60</sup>

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Among the temples of Bhubaneswar on the Anantavasudeva temple is dedicated to Vishnu but all the other times are Saiva Shrines. The sculptures of Anantavasudeva temple carries similarity which shows that the artist of same school constructed them.<sup>61</sup>

The image of Parvati with beautiful expression can be seen in the niches of the temple. Similarly the image of Kartikeya and Ganesha also represent the distinctive features of Orissan sculpture can be seen here. The rich images of Jagannath temple of Puri are similar with those of the Lingaraj temple.<sup>62</sup> Last but not the least regarding the sculptures of the Konark temple, Sri Acharya wrote that although the temples was the biggest of all the temples of Orissa but the finishing work of the sculptures were not upto the mark.

The Bhanjas of Mayurbhanja were great builders. Khiching the capital of the Bhanja dynasty lies to the route from Magadha and Gaya to Utkala. For this reason the sculpture of Khiching is the synthesis of the culture of northern India and Utkala.<sup>63</sup> The Archaeological Department of Orissa was established in 1923 and the first excavational work under this was started by Raibahadur Chanda and Paramananda Acharya.<sup>64</sup> Sri Acharya completed the restoration work of the Chandrasekhara and Kutaitundi temple. He also rebuild the main temple of goddess Kichakeswari.<sup>65</sup>

Talking about the sculptures an image of Hara with two attendants has been discovered from a ruined temple. These two images were restored by the then Maharaja Pratap Chandra Bhanja Deo<sup>66</sup> coming to the design on the image Sri Acharya observed that the sculpture gave equal importance to the main image, the Hara and the two small images of the attendants. Iconographically these three images are unknown elsewhere in India.<sup>67</sup> Perhaps the two attendants are Chanda and Prachanda. The facial expression of the main deity is so lively and it has four hands. The body language of both the attendants gives a positive vibes of youthfulness. These images proved an sculptural excellence of Khiching. Historians like Rai Bahadur R.P. Chanda, Dr. Kramrish, Dr. Kumarswamy and Dr. Rene Grosset defined it as the Mayurbanj School of Art.<sup>68</sup>

Besides these three images only the image of Mahisamardini has been restored fully from one of the niches of the temple of Hara. The eyes of the image is very expressive. Just above the niches the images of Nagas and Nagies were sculpted for the decoaration of the temple. Above the door lintel of the temple of Siva there is the image of Nataraj. Although partially the image is damaged, but the face

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is not effected. The eyes of the image half shut which show that even which dancing the Mahayogi is in his depth of meditation.<sup>69</sup>

Sri Acharya wrote a paper on the archaeological sites of Khiching. In this paper Sri Acharya mentined that the earliest exploration work at Khiching was done by Liutenat Tickell in 1837 AD.<sup>70</sup>

Till the beginning of 20<sup>th</sup> century Khiching was under the dark shadow of ignorance and negligence. But in 1905-06 Maharaja Sri Ram Chandra Bhanja Deo took the initiation to reveal the glorious past of Khiching by establishing the Department of Archaeology in Mayurbhanj.<sup>71</sup> The first excavation at Khiching, after the establishment of the Archaeological department was started by N.N. Basu, the first State Archaeologist.<sup>72</sup> Credit goes to Sri Basu for identifying Khijinga Kotta and excavated some mounds outside the Thakurani Compound. Further in 1922 by the request of Maharaja Purnahandra Bhanj Deo the Superintendent of Archaeological section of Indian Museum, Raibahadur R.P. Chanda visited the site of Khiching.<sup>73</sup> The irretial findings of Raibahadur Chanda indicated towards the existence of a new school of Orissan Art in this region. Excavation in the Thakurani compound brought several broken sculptures to the lime light. Among those images the image of Uttara is the most prominent. Siva not in the form of Linga but in the form of Human figure came to the front. This image is very rare in Orissan history.

In 1924-25 the Archaeological Department of Mayurbhanj was established in 1928, the Museum was constructed inside the Thakurani compound to preserve the images and decorative stone of the broken temples.<sup>74</sup> During the exploration period the temple of Kutaitundi and the temple of Chandrashekara was reconstructed. Even the dilapidated temple of Hara was also dismantled completely and a new temple was constructed in the same place by using the Original stones of the temple.<sup>75</sup> Besides that another site near to the Thakurani compound named as Biratgarh has several antiquities of historian importance. Sri Acharya wrote that :-

“ From the study of cult images of Khiching it is found that Brahminism including Saivism, Saktism and Vaishnavism, developed at Khiching side by side with Buddhism and Jainism. This shows that the Bhanja rulers were tolerant in religious affairs.

Sri also undertook some exploration work at Talcher. He started his work from Bolangir. At Bolangir he came in contact with an image of Siva which is very rare in its kind. The image of Siva resembles with “ Dhyani Buddha” if we over look the bull and the third eye.<sup>76</sup> Next he discovered the huge

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image of Anantasayi Vishnu curved out of huge sandrock. He also discovered the same kind of Vishnu image at Saranga on the left bank of river Brahmani. According to Sri Acharya both the images belonged to 8<sup>th</sup> or 9<sup>th</sup> century AD.<sup>77</sup> After that he reached at Vajrakot. Here he studied the temple architecture of the Vringsvara temple. The temple is of Parasuramesvara type of temple with a little difference. In Vringsvara temple the Jagamohana is like a pillered hall detached from the Deula.<sup>78</sup> Lastly Sri Acharya reached at Harichandanpur. Here he saw the Chadaka Pathara collected by the local people.<sup>79</sup> These Chadaka Patharas were the same as collected by him in his childhood. So Sri Acharya became sure that Harichandanpur is a Neolithic site<sup>80</sup>

Sri Acharya also studied the different monuments of Cuttack and wrote a paper on it. Cuttack was the ancient capital of different dynasties ruled over Orissa. So from historical point of view this place is very important. According to Madalapanji Cuttack means capital.<sup>81</sup> Cuttack is situated between the two river Mahanadi and Kathajodi . From ancient to mediavel and modern period f Odishan history Cuttack occupied by several rulers. During these period several monument erected in Cuttack. Cuttack was the capital of the Gangas when they constructed the Jagannath temple at Puri and the sun temple at Konark.<sup>82</sup> But they constructed a massive structure at Cuttack. Ganga King Anangabhimadeva – III constructed a temple for Purusottama (Vishnu ) at Abhinava Varanasi Kataka which was divastrated by the Muslim invader Firoz Shah.<sup>83</sup> Another notable example of the engineering skills of ancient Orissa was the stone revetment of Cuttack to protect it from the flood water of Mahanadi and Kathajodi river. The stone revetment is a horse shoe pattern.<sup>84</sup> Near the Baranga railway station the ruins of a vast fort named as Saranga or Chudanga can be seen.<sup>85</sup> The ruins of the fort in now a part of a densed forst. But the most remarkable ancient structure of Cuttack is the Barbati fort. Ganga king Anangabhimadeva built a place at Barati village and called it is Varanasi Kataka.<sup>86</sup> Sri Acharya found that many Islamic texts mentioned about Cuttack. Among them Abul Fazals Ain-i-Akbari is the most prominent. Ain-i-Akbari mentioned about the architectural design of the fort also with the distinguished use of different floors for different purposes. When Willium Bruton visited Cuttack and Puri in 1633 AD.<sup>87</sup> He wrote a paper on his observation. He wrote that Barabati was the office of the Governor. Similarly T. Motta during his visit to Cuttack in 1766 AD saw the Baravati fort.<sup>88</sup> He wrote that the fort has two walls and the distance between the two walls was filed with rubbish. The entrance of the fort has three gateways.<sup>89</sup> The entire structure is so strong that it is almost impossible to demolish it. Similarly A Stirling during his stayed in Cuttack in 1818 wrote about the Baravati fort. He wrote that the massive structure of Barabati is surrounded by a noble ditch faced with masonry.<sup>90</sup> In

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1872 AD Toynbee visited Odisha and in his account he mentioned that the Barabati Fort suffered a lot due to the Vandalism of the public works departments of the British government.<sup>91</sup> The stones of the fort was used by the government for the construction of a hospital.

Besides the Barabati Fort, Cuttack is also enriched with some other monuments of Islamic period. Among them the Lalbagh palace is one. It was on the bank of river Kathajodi in the year 1633 AD.<sup>92</sup> In the Lalbagh palace area there was a mouque known as the Juma Masjid constructed by the Zaibun Nisa Khanam the wife of the Governor of Aurangzeb in 1690AD. The Lalbagh palace was the residence of the Governor of the province. The Juma Masjid highlights the architectural excellence of the Mughal period. Another mosque of Mughal period which was constructed at Cuttack was the Kadam Rasul.<sup>93</sup> Last but not the least Sri Acharya mentioned without mentioning the Lalitagiri, Udayagiri and Ratnagiri the monumental history of Cuttack will remain incomplete. These three sides are famous for Buddhist relics. Regarding Lalitagiri Sri Acharya wrote that the area is comprise of three hills named as Olasuni, Landa and Parabhadi.<sup>94</sup> Besides the sculptures of Mahayana Buddhism there are also ruins of brick – built shrines. The images of this site are the best specimens of the Post-Gupta art in Orissa.<sup>95</sup> Udayagiri, situated on the bank of Virupa also an important site of Buddhist ruins. Sri Acharya wrote that besides the ruins of the Buddhist Shrine and sculptures on the slope of the Udayagiri there is a row of alternative sculptures on the peak. But no detail about these sculpture is stil available. Most of the Buddhist sculpture of Ratnagiri are human size. Sri Acharya mentioned that from Ratnagiri, Ram Prasad Chandra discovered a stone slab with an inscription belonged to Gupta age.<sup>96</sup> Last but not the least Sri Acharya wrote that the Buddhist site of Puspagiri, mention by Yuan Chwang is identified with the Buddhist sites of Lalitagiri, Udayagiri and Ratnagiri.

Sri Acharya also a paper on the monuments of Balasore. Mentioning about the monuments Balasore he wrote that N.N. Basu made an archaeological survey on some of place of Balasore and found that during 10<sup>th</sup> Century. Some monuments were there.<sup>97</sup> Among them Ayodhya is important. Here a large number of Buddhist monuments were discovered.<sup>98</sup> The inscriptions on these images mentioned the time period of 10<sup>th</sup> Century AD. Sri Acharya discovered that the Biranchi Narayana Temple at Palia near Bhadrak. Constructed in Indo-Aryan style. The image enshrined in this temple had four head in facing four directions. The Maninageswar temple of Badakia region of Balasore has an ancient origin.<sup>99</sup> But the original structure is completely spoiled. From Sergarh some temples and images were also discovered. Last but not the least from Harichandargarh ruins of an old fort was discovered.<sup>100</sup>



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As a great scholar of history Sri Acharya contributed a lot to the study of Orissan temple art and architecture. He developed an integral approach combining the archaeological and the literary sources to supplement and corroborate each other and thus contributing to the scientific writing of history.<sup>101</sup> Like a scientific historian he gave much importance to authenticity of the source materials and chronology. He contributed a lot to the Collection of antiquities and conservation of ancient monuments. Sri Acharya not only dedicated his whole life for the preservation and restoration of antiquities but also gave a new approach to the study of Orissan art and architecture. Sri Acharya will always remain as a source of inspiration for all the historians and archaeologists of Odisha.

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