

Study on Kalinga Style Architecture of one of the Miscellaneous Temples of Jagannatha Dham of India

¹Dr. Ratnakar Mohapatra and ²Mr. Sunil Mallick

¹ Assistant Professor, Department of History, KISS, Deemed to be University, Bhubaneswar, Odisha, India

²Ph. D. Research Scholar of History, School of Tribal Culture, Philosophy and Eco-Spiritualism, KISS, Deemed to be University, Bhubaneswar, Odisha, India

Article Info

Volume 81

Page Number:292-303

Publication Issue:

September /October 2019

Abstract:

The Gundica temple of Puri (Jagannatha Dhama) is one of the important miscellaneous Hindu shrines of Odisha in Eastern India. Jagannatha Dham is not only famous as a holy place of India but its surrounding is also treated as grand and splendid in the whole of world. The *kshetra* of Jagannatha is a coordinating place where all the Hindu gods and goddesses are worshipped. There are also a number of temples of smaller and medium sizes noticed in the different parts of the *kshetra*. The main Jagannatha temple is situated in the centre of the *kshetra* of Jagannatha (Puri town). Besides the temples of Siva, Sakta and Vishnu, the *kshetra* of Lord Jagannatha is also surrounded by a number of other miscellaneous shrines, which belong to various gods and goddesses. A few important and note worthy miscellaneous temples of them have link with various rites and festivals of Lord Jagannatha temple. Although the temples of various sects of Hinduism are erected in all parts of the *kshetra*, some of them do not belong to principal god of Brahminical faith. This type of temples belongs to the sub-class of the particular sect of the Hinduism. Some shrines have special position in the cultural history of Odisha. The miscellaneous temples constructed in the different parts of Jagannatha Dhama of Odisha in Eastern India. Out of the extant miscellaneous temples of the Jagannatha Dhama, the temple of Gundicha has been taken here for scholarly discussion. The aim of this article is to highlight the architectural designs, sculptural features along with the religious significance of the Gundichatemple of the Jagannatha Dhama of Odisha in Eastern India.

Article History

Article Received:5 March 2019

Revised: 18 May 2019

Accepted: 24 September 2019

Publication: 21 October 2019

Keywords: Architecture, Miscellaneous, Gundicha, Temple, Jagannatha Dhama, Odisha, India.

INTRODUCTION

Jagannatha Dhama popularly known as Puri, the famous seat of Lord Puruñottama (Jagannatha), is situated (Latitude 19° 47' 55" North and Longitude 85° 49' 5" East) on the shore of the Bay of Bengal in the state of Odisha in India and also the head quarters of the district bearing the same name (Senapati & Kuanr, 1977, p. p.771). It is exactly located about 59 kms to the south-east of Bhubaneswar, the capital city of Odisha. The Dhama (*kshetra*) is well-known for its historic antiquities and religious sanctuaries in India. Being Lord Puruñottama is the presiding deity of the *kshetra*, this place came to be known as Puruñottama *kshetra*. After the construction of

great temple of Lord Puruñottama at this *kshetra*, the place became famous as the abode of Lord Puruñottama or Purusottama *kshetra*. During the reign of Anangabhima Deva III (1211 to 1238 A.D.), the presiding deity Purusottama was called as Jagannatha, the Lord of the world. In fact, this *Dhama* is well-known throughout the world for the celebrated temple of Lord Jagannatha, which stands on a prominent place near the sea-shore. Besides the Jagannatha temple, there are also a number of temples of smaller and medium sizes noticed in the different parts of the *kshetra*. From the artistic point of view, the Jagannatha Dhama (Puri) of Odisha is an important centre of the temple building activities in Eastern India. All the extant temples of Jagannatha Dhama represent the

Kalinga style temple architecture of Odisha in India.

In fact, Odishan temples structure a class without help from anyone else and these Hindu landmarks can be helpfully named as "Kalinga style" after the domain where the temples are discovered (Behera, 1993, p.1). In this specific circumstance, an engraving on the capital of a column in the Mukha mandapa of the Amrutesvara temple at Holala (Bellary locale of Karnataka State) records that the Kalinga type (alongside the Nagara, Dravida and Vesara) as one of the four classes of temples in India (Madras Epigraphica Report, 1914-15, p.90 and see Kramisch, Vol.1, 1946, pp. 286-295). A large portion of the researchers have acknowledged the temples of Odisha as a sub-class in the classification of Indo-Aryan Nagara Style of temples. The Indian Shilpasatras perceive three principle kinds of temples known as the Nagara, the Dravida and the Vesara (Isana Siva Gurudeva Paddhati and different Texts). With the development and improvement of Brahminical religions in Odisha, the primary places of worship developed all through the land. However contrasting in measurements and subtleties, they have normal elements and subsequently we might concur with Fergusson that Odishan temples "structure perhaps the most minimal and homogeneous building bunches in India"(Fergusson, 1875, p.414). As per Manasara "the Northern or Indo-Aryan Style of temple architecture covers the entire region involved by the Aryans typically assigned as "Hindustana", the north of Tapti and Mahanadi waterways" (Sarasvati, 1935, pp.233-235). The district of eastern piece of Odisha was an essential piece of the old Kalinga region of India. The Kalinga Style of temple design is divided into four types such as *rekha*, *pidha (bhadra)*, *khakhara* and *Gauriya* (Bose, 1931, p.78). Every one of the temples of the Eastern Odisha have the Kalinga style of temple design, which is a branch of the Nagara Style temple architecture of North India (Mohapatra, 2007, p.25). The Gundicha temple of

Jagannatha Dhama represents the Kalinga style temple architecture of Odisha.

Jagannatha Dham (Puri town) is well-known as a holy place of India from the time immemorial. The *kshetra* of Jagannatha is a coordinating place where all the Hindu gods and goddesses are found to be worshipped. The place of Gundicha temple is one of the important ancient shrines of Odisha. It is situated at the other end of the great highway (*Badadanda*) of Puri. The distance between the *Simhadvara* of Lord Jagannatha temple and the Gundicha temple (*Ghara*) is exactly 2,688.0696 metres i.e. 8327 feet (Senapati & Kuanr,1977, p.788).The next important shrine in respect of holiness and sacredness at Puri after the celebrated temple of Lord Jagannatha is the Gundicha temple or *Gundicha Ghara*, the abode to which Lord Jagannatha, Balabhadra, Subhadra and Sudarsana are driven each on his or her wooden chariot once in a year, during the Car festival (Senapati & Kuanr,1977, p.788 and Mohapatra, Vol.I, 1986, p.174). In the Gundicha temple, the deities stay till the *Vahudayatra* or return journey to *Srimandira*. Except for these days the temple is unoccupied, but there is a small establishment of *sevakas* by whom it is regularly maintained. The Gundicha temple is often called as the Garden house of Lord Jagannatha. It is also said that Gundicha temple is the place of *Janakapura* i.e. the birth place of Lord Jagannatha, where Jagannatha had His first manifestation in the present form (Padhi, 1964, p.189 and Tripathy, 1989, pp.28-29). On that ground, initially the three or four wooden images were carved in this place and in a later date these images carried to the main temple of Lord Jagannatha of Dhama.

The place of the Gundicha temple was also called 'Adapa Mandapa' suggesting that it was a pillared hall. It was an open hall in the beginning, but later it was built in sand stones in the form of temple (Das, 2002, p.143). The place of Gundicha temple of Jagannatha Dhama (Puri) is also said by devotees in various names. They are such as *Mahavedi*, *Yajnavedi*, *Yajna Mandapa*,

Janakapuri, Gundicha Mandapa, Gundicha Ghara and Gundicha Badi. The present temple of Gundicha belongs to the Ganga period and it is an important shrine of Hindus in Eastern India. From the architectural point of view, the Gundicha temple is not so significant but from the religious aspect, it is a famous shrine of Puri. So those devotees who come to visit Lord Jagannatha, they also visit Devi Gundicha as well as the vacant throne of the Jagannatha 'Trinity' in the temple of Gundicha. The sanctity of the place of Gundicha temple of Puri goes to remote past. To know about the sacredness of the shrine of Gundicha in the past, we have to depend upon the records of earlier works (texts). The present article attempts to highlight the detailed art and architecture of the Gundicha temple of Jagannatha Dhama of India.

LITERATURE REVIEW

Some scholars of Art history have done extensive works on the temple architecture of Odiha and also done a few works on the temple of Lord Jagannatha at Puri. A few scholars have also undertaken some works on the temples of *kñetra*, but they have not extensively dealt with this *kshetra* in their scholarly works. Also most of the scholars have not given their proper attentions to the temples of the whole *kñetra*. The different works of scholars, antiquarians, historians as well as archaeologists are *Books, Magazines, Journals, Reviews, Antiquities, Records, Reports, Gazetteers, Proceedings*, etc. The titles of works and their authors are being mentioned below:-

The most important scholarly works and their authors are "Orissa and Her Remains; (Ancient and Medieval) by M.M.Ganguly, *Side Lights on History and Culture of Orissa*, Edited by M.N.Dash, *Orissa District Gazetteer; Puri*, Edited by N.Senapati and D.C. Kuanr, *Puri, A. Gazetteer* by L.S.S.O' Malley, *Temples of Orissa* by K.S.Behera, *Canons of Orissan Architecture* by N.K.Bose, *History of Orissa* by R.D.Banerjee, *Studies in Orissan History, Archaeology and Achieves* by P. Acharya, *Early Stone Temples of*

Orissa by Vidya Dehejia, *Hindu Temple Art of Orissa* by T.E.Donaldson, *History of Indian and Eastern Architecture* by James Ferguson, *Temples of Orissa* By D.R.Das, *The Antiquities of Orissa, Vol-I & II* by R.L.Mitra *Archaeology in Orissa (Sites and Monuments)* by R.P.Mohapatra, 'Decorative Motives of Orissan Temples' by K.C.Panigrahi in *Side Lights on History and Culture of Orissa*, Edited by M.N.Das, *Sri Jagannatha Temple At A Glance* by G.C.Tripathy, *The Cult of Jagannatha and the Regional Tradition of Orissa*, Edited by A. Eschmann, H.Kulke and G.C. Tripathy, *Temples of Jagannatha Puri* by Robert Dunbar, *Madalapanji* Edited by A.B. Mohanty, *History of Orissa* by H.K.Mahatab, *The Jagannatha Temple in Eastern India* by K.N. Mahapatra, *The Forgotten Monuments of Orissa* Edited by B.K.Ratha, *Art Tradition of Orissa*, Edited by Orissa Sahitya Akademi, *The Cult of Jagannatha* by K.C.Mishra, *Indian Architecture (Buddhist and Hindu periods)* by Percy Brown, *Jagannatha Mandira O Jagannatha Tatwa* (Odia) by Pt. S.N.Das, *Çré Jagannatha At Puri* by J.B.Padhi, *Katakarajavamsavali*, Edited by G.C.Tripathy & H.Kulke, *Cultural Advancement of Orissa under the Gaigas of Kaliuga* by Ratnagiri Rao, *Çakti Worship in Orissa* by B.C.Pradhan, *The Cult and Culture of Lord Jagannatha* Edited by D.Panda and S.C.Panigrahi, *Inscriptions of the Temples of Puri and Origin of Sri Puruñottama* by S.N.Rajguru, *Archaeological Remains At Bhubaneswar* by K.C.Panigrahi, *Orissara Devadevi* by Hari Hara Bahinipati, *Tantra and Çakta Art of Orissa* by T.E.Donaldson, *Çilpaprakaça* of Ramacandra Kaulacara, Translated and Annotated by Alice Borner & Sadasiva Rathasarma, *Early Kalinga Art and Architecture* by K.V.S. Rajan, *Elements of Hindu Iconography*, Two Volumes by T.A. Gopinatha Rao, *Hindu Temples* (Two volumes) by Kramisch Stella, *The Art of India and Indonesia* by A.K. Coomarswamay etc.

The articles related to temple art published are “Studies in the Temple Architecture in Orissa”, in *OHRJ* by P.Acharya, “Types of Temple Architecture of Orissa”, in *JOHRS*, Vol-XIV;No-2 by P.Acharya, “The Date of the Jagannatha Temple in Puri,” in *JASB* ;Vol-LXVII by M.M.Chakravarti, “Antiquity of Jagannatha–Puri As a place of Pilgrimage” in *JOHRS*, Vol- III ; No-1 by K.N.Mahapatra, “Temples of Orissa” in *JOHRS*, Vol-1 by S.K.Sarasvati, “Oriya Inscriptions of the 15th and 16th century ”, vide *JASB* by M.M.Chakravarti, “Inscriptions of Orissa”, Vol-I, Part-II, Vol-V, Part-1, by S.N.Rajguru, *Niyacaya Gupta Jiana* (Oriya) by B.Dash, *Historical Accounts of Temples in Orissa* by U.N.Sarkar, in *Proceedings of Indian Historical Comm.*, Vol-XXXII,No-2, “The Temples of Orissa” in *IndianAntiquities*, Vol-LVII by R.D.Banerjee, “Kalinga Style of Architecture” in *Indian Historical Quarterly*, Vol.XV by D.P. Ghosh, “Brahminical Temples of Orissa” in *Orissa Review*; Monument Special by K.S.Behera, “Puri ; City of Lords” in *Orissa Review* by Srinibas Tripathy, “Builder of Jagannatha Temple; Myth and Reality”, in *Orissa Review* by K.S.Behera, etc.

The above mentioned authors and their scholarly works have partially helped the writing of this article. Although their works have not covered the details of the architectural features the Gundicha temple, but still these works are invaluable for the present piece of work. On the whole, all the earlier literary works have been utilised in this article.

METHODOLOGY

Both the primary and secondary sources have been utilized in the writing of this article on the Gundicha temple of the Jagannatha Dhama of Odisha in India. The primary data have been collected through Gazetteers, Texts, unpublished thesis, the practical observation, public opinions, hearsay accounts and interview methods during the period of experimental field survey made by the principal author. The collected data with regard to

the art, architecture and religious significance of the Gundicha temple of the Jagannatha Dhama is primarily based on practical observations made by the authors. The secondary data relating to the present piece of work are Books, Journals, Periodicals, Proceedings, Antiquities, Records, etc. The data collected from both the primary and secondary sources are critically analysed and used in this article.

DISCUSSION AND RESULT ANALYSIS

Architecture of the Gundicha Temple of Jagannatha Dhama



The temple of Gundicha consists of four structures such as *vimana*, *jagamohana*, *natamandapa* and *bhogamandapa*. The architectural pattern of the *vimana* of this temple is peculiar unlike the *vimanas* of other notable temples of Orissa. The main temple of Gundicha and its three fold appurtenance are all of the same age (Mitra, Vol-II, 1984, p.228). The Gundicha temple of Jagannatha Dhama represents the good specimen of Kalinga Style temple architecture of Odisha in Eastern India. This temple is built in sand stones, which are locally called as *Baulamala* and *Kanda pathara*. It faces to east.

Vimana

The *vimana* of the Gundicha temple is a *pidha deula* and its height is about 75 feet from the ground of the temple (Senapati & Kuanr, 1977, p.788). The outer ground plan measures approximately 55 feet in length and 46 feet in width (Ganguly, 1912, p.432). While the inside ground plan measures approximately 36 feet 8 inches in length and 27 feet in width respectively (Mitra, 1984, p.228). The entire

edifices were thickly plastered with lime mortar. But the *vimana* of the Gundicha temple has been deplastered by the Archaeological Survey of India, Puri Circle in 1995A.D. After deplastering of the *vimana*, some decorative elements are clearly visible to scholars as well as visitors. The *bada* of the *vimana* consists of three vertical divisions such as *pabhaga*, *jangha* and *baranda*. The *pabhaga* contains four conventional mouldings of *khura*, *kumbha*, *patta* and *kani*, here the fifth moulding is not made by architects. The *jangha* is made in single vertical moulding. The intervening recesses between the *pagas* of *jangha* are filled with *simha vidalas*, *gaja vidalas*, *alaskanyas*, erotic scenes, *salabhanjikas* (woman-tree motifs), *chauri* bearers, musicians and scroll works. The *pagas* of the *jangha* are decorated with *khakhara mundis*, which contain the figures of *astadikpalas*. All the guardian deities (*astadikpalas*) are carved in seated posture with their respective mounts and directions. They possess as usual attributes in their hands. The central niche of the western side *bada* wall is relieved with *Ramabhiseka* scene. Here Ramachandra is carved in seated posture on a *simhasana* and some female devotees are praying to god Rama Chandra. Two female figures holding parasols are flanked on either side of Rama Chandra.

The central niches of the northern and southern sides of the *bada* are provided with balustraded windows. The balusters of these windows are elegantly decorated with figures of standing *nagakanyas*, scroll work, flower medallions and rows of elephants. The Gaja-Lakshmi image is carved on the centre of the lintel of balustraded windows. Both the balustraded windows are built in same designs. But the salt wind, which blows from the Bay of Bengal, has eroded the southern side balustraded window. The *baranda* of the *bada* consists of three decorated horizontal mouldings.

The pyramidal superstructure is surmounted on the *bada* of the *vimana*. It displays three *pagas* or *rathas*. The *gandi* of the *vimana* consists of two storeys and each storey contains one flat shaped *pidha*. The *mastaka* of the *vimana* has not usual

components of Orissan *pidha deula*. *Kalasa* and *ayudha (chakra)* are only installed on the top of the upper *pidha*. Two *jhapasimhas* have been projected on the eastern and western sides of *kalasa* respectively. The *gandi* of the *vimana* exhibits neither full-fledged element of the *pidha deula* nor of the *khakharadeula* accordingly the architectural text of Orissa.

The sanctum preserves a raised platform (*simhasana*) on which the images of Lord Jagannatha, Balabhadra and Subhadra are placed at the time of *RathaYatra* (Car-Festival) when they are driven in their cars from the main temple. This raised platform is often called as *Mahavedi* (Das, 2002, pp.243-247 and Mohanty, 1987, p.459). Some scholars also say it as the *Ratnavedi* of the Gundicha temple (Mitra, 1984, p.228 and Mohapatra, 1986, p.174 and also see Kanungo, Vol-III,1988, p.272). It is made of chlorite and measures approximately 19 feet in length and 4 feet in height (Senapati & Kuanr, 1977, p.788). It contains three well-polished circular stone pedestals for the installation of images of Lord Jagannatha, Balabhadra and Subhadra during their stay. So the sanctum of the main shrine preserves only the vacant *simhasana* of Jagannatha 'Trinity.' Because the throne remains empty throughout a year except in the Car festival time. Images of the Jagannatha 'Trinity' are installed on the throne at the time of Car festival for a period of seven days only. Here all the rituals are rightly performed by *Sevakas* at the time of stay period of Lords. On the basis of *Puranas* and *Sanskrit* texts, some of the devotees as well as pilgrims say that the spot of *Mahavedi* is the holiest place of *Srikshetra* (Puri). The present *simhasana* of the Gundicha temple was renovated by Shyamananda Deo, the king of Balasore (Mishra, 2003, pp.29-30). The height of the ceiling from the floor of the sanctum is 16 feet 7 inches (Mitra, 1984, p.228).

The sanctum has one doorway towards the *jagamohana*. The doorjambs of the sanctum are decorated with lotus flower devices and creepers containing the frolicking boys. Artists have finely painted these decorative elements. The Gaja-

Lakshmi image is carved on the centre of the doorway lintel. Flying *apsara* figures are flanked on either side of the Gaja-Lakshmi image. The image of Narasimha is carved on the architrave above the doorway lintel. The figures of Jaya and Vijaya are carved in standing posture at either side base of the doorjamb. They are acting as the traditional *dvarapalas* of the temple.

Jagamohana

The *jagamohana* of the Gundicha temple is a *pidha deula* and its height is about 35 feet from the surface of the temple complex. M.M.Ganguly has mentioned that the *vimana* and *jagamohana* of the Gundicha temple seem to be coeval (Ganguly, 1912, p.432). The base of the *bada* of *jagamohana* is square of 48 feet (Ganguly, 1912, p.432). The *bada* of the *jagamohana* is *panchanga* type i.e. having five fold vertical divisions such as *pabhaga*, *tala jangha*, *bandhana*, upper *jangha* and *baranda*. The *pabhaga* and *tala jangha* of the *bada* are completely undecorated. The *bandhana* of the *bada* consists of three decorated horizontal mouldings. The upper *jangha* of the *jagamohana* is embellished with beautiful stucco works (sculptural scenes) on *Puranic* episodes. They have also been excellently painted by the local artists. The subject depicted in the walls are *Rama-abhiseka*, *Rama-Ravana yuddha*, *Asta mallas*, *Sandhasura badha*, *Vakasura badha*, *Trunasura badha*, *Jamala bhanjana*, *Sita-vivaha*, *Ganesha*, *Badri Narayana*, four headed *Brahma*, *Kaliya dalana* scene, *Putanabadha*, *Varaha* and *Krishna* is playing on flute under the *Kadamba* tree. Most of the scenes depicted in the walls have been derived from the life story of Lord Krishna. The *baranda* of the *bada* is completely undecorated.

The pyramidal superstructure is surmounted on the *bada* of the *jagamohana*. The *gandi* consists of four flat-shaped *pidhas*. The central portion of each *pidha* is projected with *gaja-simha* motif on all the four sides. The recesses or *kanthis* between the *pidhas* are filled with different deities and decorative figures, which are made of lime mortar. They are images of *Garuda*, *Ganesha*, *Krishna*, *Narasimha*, *Buddha*, *Hanumana*, female dancing figures, etc.

Small *dopichha* lions are fixed in the four corners of the *kanthis* or recesses. *Garuda* figures are finely inserted in the four cardinal directions of the *beki* above *rahas*. *Dopichha* lions have also been fixed on the top of *kanika pagas* of the *gandi*.

The *mastaka* of the *jagamohana* consists of usual components of Orissan *pidha deula* such as *beki*, *ghanta*, above which there is another *beki*, *amalaka sila*, *khapuri*, *kalasa* and *ayudha (chakra)*.

The structure of the *jagamohana* is divided into a nave and two aisles by four square sized pillars. There is an image of Sani installed in the inner northern side of the *jagamohana* with a separate hall for him. There is an open doorway for approach towards it. A wooden barricade has been provided in front of the deities to regulate movement of devotees during the rush hours. The inner walls of the *jagamohana* are devoid of decorative ornamentations. The ceiling of the *jagamohana* is excellently depicted with paintings of ten incarnations of Lord Vishnu. The figure of Vishnu is encircled by the *dasavatara* figures such as *Matsya*, *Kurma*, *Varaha*, *Narasimha*, *Vamana*, *Parashurama*, *Rama*, *Balarama*, *Buddha* and *Kalki*. The figures of *Brahma* and *Siva* are flanked on either side of the *dasavatara* panel of Lord Vishnu. The eastern side ceiling is depicted with the paintings of *Navagunjara* (form of Lord Krishna). Here Arjuna is depicted in kneeling posture with devotion and he is keeping his bow on the earth. The Lord *Navagunjara* (Krishna) is blessing Arjuna. This painting is very attractive to visitors.

The *jagamohana* has five doorways; two on each side of north and south and one on the eastern side of it respectively. The main doorway (eastern side) of the *jagamohana* is called *Jaya-Vijaya dvara*. The doorjamb of the eastern side are painted with figures of *nagabandhas* and flower medallions. The image of Gaja-Lakshmi is carved on the centre of the doorway lintel. The figures of *Madhu* and *Kaitabha* are flanked on either side of the *navagraha* slab. The figures of *Jaya* and *Vijaya* are excellently painted at the base of the doorjamb. They are depicted as the *dvarapalas* of the eastern doorway. *Garuda* and

Hanumana figures are finely painted above the *dvarapalas*. Doorways of the northern and southern sides are completely plain. The figures of Ganga and Yamuna are carved on either side southern doorway of the *jagamohana*.

Natamandapa

The *natamandapa* of the Gundicha temple is a *pidha deula* and its height is about 30 feet from the surface of the temple complex. The base of the *natamandapa* is oblong having a size of 48 feet x 44 feet divided into a nave and two aisles like the porch or *jagamohana* (Mitra, 1984, p.228). The *bada* of the *natamandapa* is also *panchanga* type i.e. having five fold divisions such as *pabhaga*, *tala jangha*, *bandhana*, upper *jangha* and *baranda*. The *pabhaga* and the *tala jangha* of the *bada* are completely undecorated. The *bandhana* of the *bada* consists of three horizontal mouldings, which are relieved with images of ten incarnations of Lord Vishnu. The upper *jangha* of the *natamandapa* is decorated with different images as well as other small figures, which are made of lime mortar. They are such as Krishna and Balarama, Radha-Krishna *yugala* image, Vishvakarma with a female figure, standing figure of Narada, childhood figure of Krishna and Balarama seated on the lap of Nandaraja, Rohini and Yasoda are flanked on either side of Nandaraja, warrior scene, Siva, Indra, Brahma and *astabhuja* Krishna (in the form of Madhava). A secular scene representing a *vaidya* or *sadhu* attending to a patient has very excellently been executed on the upper *jangha* of the *natamandapa*. Artists have not only carved but also painted these sculptural reliefs. The *baranda* of the *bada* is also decorated with figures of four handed Janardana, Krishna and Balarama, amorous couples, sepoy and river goddesses Ganga and Yamuna.

The pyramidal superstructure is surmounted on the *bada* of the *natamandapa*. The *gandi* consists of three flat-shaped *pidhas*. The recesses or *kanthis* between the *pidhas* are also filled with different deities and decorative figures. They are dancing figures, amorous couples, Radha Krishna *yugala*

image, Garuda figure, erotic scenes, Hanumana, Visvakarma, Krishna is playing on flute, female figures with musical instruments like drum, Narasimha image, Narada, Durvasa *risi*, *gaja-simha* motifs and mounted elephants. All these figures are made of lime mortar and they are small in size. Small *dopichha* lions are fixed at the four corners of the *kanthis*. The four sides of the upper *pidha* of the *gandi* are decorated with serrated battlements. There is no element of the *mastaka* found on the top of the upper *pidha*.

The roof of the *natamandapa* is supported by the four square sized pillars. Each pillar is made of black chlorite and its height is approximately 50 feet from the ground (Kanungo, 1988, p.271). The Garuda pillar has also been installed at the centre of the floor of *natamandapa*. The pillar is circular in section and its height is about 10 feet from the floor of the *natamandapa*. The original Garuda figure of the pillar was stolen away by the international smugglers of antiquities in 1985 and the present Garuda figure had been installed on the top of pillar in 1986 A.D. (Kanungo, 1988, p.272). According to priests of the temple, this Garuda figure is not so excellent workmanship like the earlier one.

The inner walls and the ceiling of the *natamandapa* are beautifully painted with different deities, which have been derived from the mythological episodes. The western inner wall of the *natamandapa* is depicted with paintings of *Ananta sayee* Vishnu, meditating posture of Markanda *risi*, Sukamuni's preaching of *Srimad Bhagabata Gita* to king Parikshita, *risis* are flanked on either side of Sukamuni, Madanamohana, Brahma figure, Narada, Siva, Durvasa *risi*, etc. The northern inner wall of the *natamandapa* is portrayed with paintings of Narasimha, four-headed Brahma, Krishna-Vasudeva, King Indradyumna, *gaja-udharana* scene and Lakshmi-Narayana figures. The eastern inner wall of the *natamandapa* is relieved with a sculptural relief of the *Kalki avatara* of Lord Vishnu (i.e. Lord Jagannatha). Here both Lord Jagannatha and Balabhadra are depicted marching towards Kanchi by white and black horses respectively. There is a

milkmaid named Manika prays to Lord Jagannatha and Balabhadra and offers curd to them and wishes for success of their expedition against the king of Kanchi. On the other hand Lord Jagannatha is giving her a ring to show the Gajapati king of Orissa. The painters have finely painted this scene. This noteworthy incident has been elaborately referred by R.P. Mohapatra as Kanchi Kaveri episode of Lord Jagannatha (Mohapatra, 1989, pp.30-32). The ceiling of the *natamandapa* is also elegantly depicted with paintings of *Kaliyadalana* scene of Lord Krishna, *Adi-Narayana*, *Nandi-ghosha ratha* (Lord Krishna is charioteer and Arjuna is archer), *Sola sahasra gopis* in different postures and *Ananta sayee* Vishnu. These pictures are executed by the local artists in the typical *Patta style* painting of Odisha (Mohapatra, 1986, p.175).

The western side ceiling of the *natamandapa* is also decorated with Lord Krishna with *gopis*, *Sarasvati* image, *Rasalila* scene of Lord Krishna, female figures with musical instruments like *veena*, *mridanga* and flutes, etc. These relief panels have been executed in stucco works and painted by the local artists.

The *natamandapa* has six doorways; three on each side of north and south of which the central one measures 11 feet 3 inches x 9 feet 7 inches and the side ones 8 feet 8 inches x 6 feet 7 inches (Mitra, 1984, pp.228-229). All the doorways are completely undecorated. The centres of the doorway lintels of the southern side are carved with *chakra* devices. In the north, two doorways are provided for the devotees, out of which the garland makers occupy one and another is used for the movement of the devotees or visitors. Lord Jagannatha, Balabhadra and Subhadra come to the *simhasana* of the *garvagriha* through this doorway at the time of Car-festival.

Bhogamandapa

The *bhogamandapa* of the Gundicha temple is a *pidha deula* and its height is about 28 feet from the surface of the temple complex. The structure of the *bhogamandapa* is erected on a platform of 1 foot

high. It is rectangular and measures approximately 58 feet 9 inches in length and 26 feet in width (Mitra, 1984, p.229). The walls are 6 feet 10 inches in thick. The *bada* of the structure consists of five elements such as *pabhaga*, *tala jangha*, *bandhana*, upper *jangha* and *baranda*. All the component parts of the *bada* are mostly unadorned. The *bandhana* of the *bada* consists of three horizontal mouldings.

The pyramidal superstructure rises from the terminal line of the *bada* of the *bhogamandapa*. It consists of four flat-shaped *pidhas*. The recesses or the *kanthis* between the *pidhas* are embellished with erotic scenes, amorous couples, dancing female figures, Ganesha image, Gaja-Lakshmi image, Varaha image, Narasimha image, Hanumana (Mahavira) and dancing figure of Lord Krishna. These small figures are also made of lime mortar and do not attract to visitors. *Jhapa simha* is imposingly projected on the middle portion of each side of the *gandi*.

The *mastaka* of the *bhogamandapa* consists of *kalasa*, *ayudha (chakra)* and *dhvaja*. Two *jhapa simhas* are prominently projected on the both northern and southern sides of the *kalasa* respectively.

The rectangular *bhogamandapa* hall preserves an image of Gundicha Devion a well decorated pedestal. She is credited with the construction of this temple complex (Mohapatra, 1986, p.175). That is why, Gundicha Devi is being worshipped in that hall. *Daru* images of Lord Jagannatha, Balabhadra and Subhadra are also being worshipped in the southern side inner floor of the *bhogamandapa*. The *bhogamandapa* has three doorways; one on each side of north, south and west respectively. The jambs of the western doorway are painted beautifully. The Gaja-Lakshmi image is carved on the centre of the doorway lintel. Ganga and Yamuna figures are depicted at the base of the doorjambs. Their presence on the jambs enhances the beauty of the doorway of the *bhogamandapa*. Other two

doorways of the *bhogamandapa* are left unembellished.

Besides the above four structures, some other minor shrines are also erected in the premises of the Gundicha temple. They are such as Sakhi-Gopala (in north), *Kaliyadalana* shrine (in east), Foot-prints of Sri Chaitanya, Sun worship (in south) and *Mukti Mandapa* in the northern side of the temple complex respectively. The inner courtyard is paved with dressed stone blocks. The side rooms of the passage leading to the inner courtyard are arranged with clay models having episodes connected with Jagannatha worship (Mohapatra, 1986, p.175).

Boundary Wall of the Gundicha Temple

The temple complex is enclosed by a masonry wall, which is 432 feet in length, 321 feet in width and 20 feet in high (Ganguly, 1912, p.432). The boundary wall is provided with gates on the west, south and north; one on each side. They are called as *Simhadvara*, *Nakachanadvvara* and *Uttaradvvara* respectively. The massive boundary wall is topped by serrated battlements. This boundary wall has two main gateways; one on the western side is used for the entry of devotees as well as the 'Trinity' deities or *Chaturdha murtis* on the occasion of Car festival and another on the south of the main gateway for exit of devotees. The boundary wall is built in sand stones and it measures approximately 5 feet 2 inches in thickness (Mitra, 1984, p.228 and see O'Malley, 1984, p.294). According to the *Madalapanji* the boundary wall (outer) of the Gundicha temple was constructed by king Vira Narasimha Deva of the Ganga dynasty (Mohanty 1932, 2001, p.24). There is an additional inner boundary wall inside the temple complex and its height is about 18 feet from the ground of the temple.

Gateways (Entrance Porches) of the Gundicha Temple



The inner entrance porch of the northern side is a *pidha* order structure. Dvaravati is being worshipped in the left side of the inner entrance porch. The outer boundary wall has three gateways. They are *Simhadvara* (main entrance) on the west, *Nakachanadvvara* on the south of the *Simhadvara* and *Uttaradvvara* on the northern side of the main *deula* respectively. The gateways of the western and southern sides are built in same design and height. The outer main gateway (entrance porch) of the western side is a *pidha* order structure and its height is about 40 feet from the surface of the road (*Badadanda*). It has four vertical divisions such as *pista*, *bada*, *gandi* and *mastaka*. The *pista* or plinth of the porch is about 3 feet in height. The *bada* of the entrance porch (hall) is *panchanga* type i.e. having five fold divisions such as *pabhaga*, *tala jangha*, *bandhana*, upper *jangha* and *baranda*. The *pabhaga* of the *bada* consists of five conventional mouldings of *khura*, *kumbha*, *patta*, *kani* and *basanta*. The *tala jangha* is decorated with *khakharamundis*. The intervening recesses between the *pagas* of *tala jangha* are filled with *gaja-vidalas* and *simhavidalas*. The *bandhana* of the *bada* consists of three horizontal mouldings, which joined by a vertical band at the centre of each *page*. The upper *jangha* is decorated with *pidha mundis*. The intervening recesses in the upper *jangha* are

relieved with *alaskanyas*, amorous couples and dancing female figures. The *baranda* of the *bada* consists of horizontal mouldings, which also joined by a vertical band at the centre of each *paga*.

The pyramidal superstructure is surmounted on the *bada* of the entrance porch. It consists of three *potalas* i.e. the lower, middle and upper *potalas*, which contain four, three and two *pidhas* respectively. The recesses or *kanthis* between the *potalas* are filled with different deities such as Vishnu, Varaha, Narasimha, Ganesha and the dancing female figures. They are made of lime mortar and designed in small size within 1 foot high. The *pidha mundis* are also decorated in the *kanthis* between the *potalas*. *Jhapa simhas* are finely projected in the middle portions of the recesses of *gandi* on each side. Garuda figures have been inserted in the four cardinal directions of the *beki* above *rahas*.

The *mastaka* of the entrance porch (hall) consists of *beki*, *ghanta* (bell shaped member) above which there is another *beki*, *amalaka sila*, *khapuri* and *kalasa*. The *ayudha* and *dhvaja* of the *mastaka* are completely missing.

The doorjambs of the entrance porch (main gateway) are painted with creepers, scroll works and flower designs. The base of the doorjambs contains two elongated *khakharamundis*, which superimposed one above another. The image of Gaja-Lakshmi is carved on the centre of the doorway lintel. The figures of *navagrahas* are excellently carved on the architrave above the doorway lintel. They are depicted in seated postures with usual attributes in their hands. The entire *navagraha* slab is made of black-chlorite. Two *jhapa simhas* are installed on the both sides ground of the main entrance porch and they are watching as the gate keepers of the temple. Another same designed and height of gateway has been erected on the southern side of the main entrance porch. This gateway is locally called as *Nakachanadvvara* (Kanungo, 1988, p.273). It is also said *Dakshinadvvara* of the Gundicha temple.

Besides these two, there is a small gateway found on the northern side outer wall near the Narasimha temple. This small gateway is said by local people as *Uttaradvvara*. It is sometimes opened but most of the days, it remains closed.

Predervation of the Gundicha Temple of Jagannatha Dhama

After the decline of the Gajapati rule in Odisha, the Gundicha temple of Puri had been completely neglected by the native rulers. So the temple was in dilapidated condition. Shyamananda Deo, the king of Balasore had repaired this temple by the cost of rupees eighty thousand only. There is also a reference in the record of Balasore royal family regarding the renovation of the Gundicha temple of Puri. It records that “the Gundicha mandira of Jagannatha at Puri, a building of classical antiquity erected by *Maharaja* Indradyumna and standing upto present time as monument of his glory, was in a thoroughly dilapidated conditions due to want of repairs for a long time and Shyamananda won for himself an undying name by spending about 80,000 rupees towards its repair” (Routray, Vol-II, 1987, pp.279-285). This statement proves that the present Gundicha *mandira* is completely a renovated temple. On 22nd January, 1994 a huge stone from the ceiling of the *garvagriha* of the Gundicha temple had fell down in front of the *simhasana* i.e. *Mahavedi* (Mishra, 2003, pp.49-52). At that time, by the untiring efforts of the ASI Circle, Bhubaneswar and Government of Orissa, this broken portion of the *garbhagriha* had been repaired before June 1994. In 1995, the outer walls of the *vimana* of the Gundicha temple had been deplastered by the ASI Circle, Puri. Thereafter the repairing and conservation works of the Gundicha temple has been undertaking by the Archaeological Survey of India; Puri Circle till now.

Date of the Gundicha Temple

According to tradition, hear say accounts and the opinions of priests, the present temple of Gundicha was constructed by the Ganga ruler of Orissa. *Madalapanji* records that the Gundicha

temple was a wooden *Mandapa* in the 12th century AD. (Mohanty ,2001, p. 24 and Mishra, 2003, p.27). That wooden *Mandapa* was possibly broken in later period. Here Pandit Surya Narayana Das says that the Ganga ruler Narasimha Deva II(1278-1306 A.D.) constructed the present Gundicha temple in sand stones(Dash, 2002, p.143). In this regard *Puri District Gazetteer* records that the tower and porch (*jagamohana*)of the Gundicha temple are contemporaneous with the present Jagannatha temple, while the dancing and refectory halls of this temple are later addition (O'Malley, 1984, p.294).It is also known from the *Chaitanya's Charitamrita* that when Lord Chaitanya had visited the temple complex of *devi* Gundicha, at that time the construction work of the present temple (Gundicha) had already been completed. So before the period (1510 A.D. to 1527 A.D.), the Gundicha temple was completely built in sand stones. Considering the architectural pattern, the construction period of the Gundicha temple can be tentatively assigned to the first quarter of the 14th century A.D. Most probably the Ganga ruler of Orissa built this temple.

CONCLUSION

Thus it is known from the above discussion that the temple of Gundicha is an important shrine of the Jagannatha Dhama of Odisha in India. From the cultural point of view, the Gundicha temple of Puri is considered by Hindus (pilgrims) as the holiest shrine of Odisha in India. The Gundicha temple of Jagannatha Dhama represents the good specimen of Kalinga Style temple architecture of Odisha in Eastern India. The architectural patterns suggest that the construction period of the Gundicha temple may be assigned to the Ganga period of Odishan history. This temple is a peculiar type (temple) whose side deities (*pasvadevatas*) are not housed in the central niches of the *bada* of *vimana* from the beginning. In the western side central niche of the *bada* of *vimana* is adorned with *Ramabhisheka* scene. The northern and southern side central niches of the *bada* of

vimana are filled up with the balustraded windows. The present Gundicha temple was certainly constructed during the Ganga period of Odishan history. Sculptures of various deities are finely decorated in the walls and surfaces of all structures of the temple. Most of the sculptures in the temple walls are also painted with different colours. The ceilings of the *jagamohana* and *natamandapa* are elegantly depicted with paintings of different *avatars* of Lord Vishnu, life story of Lord Krishna and other mythological stories of Hindu pantheon. All these scenes (paintings) are lavishly executed by the local artists of Puri following the traditional *Patta style* paintings of Orissa. Within the temple premises, some other minor shrines are also noticed to visitors and they are built in later period. Owing to the close association with the Lord Jagannatha temple, the temple of Gundicha occupies a unique place in the history of Lord Jagannatha. On the whole, from the religious point of view, the temple of Gundicha is considered by devotees as one of the important Hindu shrines of the Jagannatha Dhama of India.

ACKNOWLEDGEMENT

We are extremely obliged to Prof. P.K. Nayak, Prof. K.S. Behera (late), Prof. C.R. Mishra (late), Prof. K.K. Basa, Dr. B.K. Ratha, Prof. H.K. Satapathy, Shri Jagabandhu Padhi (late) Prof. Harihar Panda and Prof. Byomakesh Tripathy for their encouragement and valuable suggestions in course of the initial preparation of the article. Our special thanks go to the Orissa State Archaeology Department, Bhubaneswar for providing the photographa of Gundicha temple of Puri. We express our profound reverence to **Prof. Achyuta Samanta**, the Hon'ble Founder of KISS, Deemed to be University, Bhubaneswar who encouraged us for the writing of this article.

REFERENCES

1. "Apparajita Priccha" of Bhubanadeva, (1980). Edited by Gaekwad Oriental Series, Baroda.
2. "Bhubana Pradipa", (1929). Edited by N.K. Bose, Calcutta.
3. "Silpa Ratna Kosa", (1922). Edited by T.S.S.; Trivendrum.
4. "The Inscription of the Amritesvara temple at Holala of Karnataka", (1914-15). in *Madras Epigraphica Report*.
5. Acharya, P.K. ed., (Reprint-2006). *Architecture of Manasara (Manasara Series No. IV)*, Low Price Publications; Delhi.
6. Acharya, P., (1966). "Types of Temple Architecture According to Manasara with Special Reference To Orissan Temples", in *OHRJ*, Vol. XIV, No.2, Orissa State Museum; Bhubaneswar, pp. 380-386.
7. Acharya, P.K. ed. (1932). "Manasara", in *Hindu Architecture in India*, London.
8. Acharya, P.K.,(1946, Reprint-2001). *An Encyclopaedia of Hindu Architecture, Manasara Series No. VII*, Reprinted at Low Price Publications; Delhi.
9. Behera, K.S., (1973). "Temple Architecture of Orissa", in Basudeva Sahu (ed.), *Art and Artisans of Orissa*, Bhubaneswar.
10. Behera, K.S., (1993). *Temples of Orissa*, Orissa Sahitya Akademi; Bhubaneswar.
11. Boner, Alice and Rathsarma, Sadasiva, Translated and Annotated (1966). *SILPA PRAKASA-MEDIEVAL ORISSAN SANSKRIT TEXT ON TEMPLE ARCHITECTURE* of Ramachandra Kaulachara, Leiden.
12. Bose, N.K. (1931). *Canons of Orissan Architecture*, Calcutta.
13. Das, R.K., (1978). *Legends of Jagannatha; Puri*, Pragati Udyog; Bhadrak.
14. Das, S.N.,(2002). *Sri Jagannatha Mandira O Jagannatha Tatwa* (Odia), Cuttack.
15. Fergusson, James,(1875). *History of Indian and Eastern Architecture*, London.
16. Ganguly, M.M.,(1912) *Orissa and Her Remains (Ancient and Medieval)*, Calcutta.
17. Ghosh, Deva Prasada, (1939). "Kalinga Style of Architecture", in *Indian Historical Quarterly*, Vol. XV; No.3, Calcutta.
18. *Isana Siva Gurudeva Padhati*, (1920-24). Edited by T.S.S., Trivendrum.
19. Kanungo, Harihara,(1988), "Gundicha Ghara", in B.M.Mohanty & S.C. Mohanty(eds.), *Sri Kshetra; Sri Jagannatha*(Oriya), Vol-III, Utkala Pathaka Sansada; Cuttack.
20. Kramrisch, S., (1946). *The Hindu Temples*, Vol.1, Calcutta.
21. Mishra, Bhaskar,(2003). *Sri Gundicha Mandira* (Odia), Puri.
22. Mitra, R.L., (Reprint-1984). *The Antiquities of Orissa*, Vol-II, New Delhi.
23. Mohanty, A.B., ed. (Reprint-2001), *Madalapanji*, Prachi Samiti, 1932, Reprinted at Orissa Sahitya Akademi; Bhubaneswar.
24. Mohanty, Bichitrananda, (1987). "Mahavedi", in B.M. Mohanty & S.C. Mohanty (eds.), *Sri Kshetra: Sri Jagannatha* (Oriya), Vol.I, Utkal Pathak Sansada; Cuttack.
25. Mohapatra, Bhagirathi, *Ratnakosa Ba Brihat Bibidha Sangraha* (Odia), p.215.
26. Mohapatra, R., (2007). *Temples of Purusottama Kshetra (Puri)*, An unpublished Ph.D. Thesis submitted to Sambalpur University, Jyoti Vihar, Odisha, India.
27. Mohapatra, R.P., (1986). *Archaeology in Orissa (Sites and Monuments)*, Vol.I, New Delhi.
28. Mohapatra, R.P., (1989). *Temple Legends of Orissa*, Orissa Sahitya Akademi, Bhubaneswar.
29. O'Malley, L.S.S. (Reprint: 1984). *Gazetteer of the Puri District*, New Delhi.
30. Padhi, B. M.,(1989). *Daru Devata* (Odia), Cuttack.
31. Panigrahi, K.C. (1985). *History of Orissa*, Cuttack.
32. Routray, Bhabagrahi,(1987). "Gundicha Mandira", in *Sri Kshetra; Sri Jagannatha* (Odia), Vol-II, Utkala Pathaka Sansada; Cuttack.
33. Sarasvati, S.K.,(1935). "Temples of Orissa", in *OHRJ*, Vol.1; No.4, Bhubaneswar, pp.233-235.
34. Senapati, N.& Kuanr, D.C.(Eds). *Orissa District Gazetteer, Puri*, Orissa Government Press; Cuttack, 1977
35. Tripathy, G.C., (1989). *Sri Jagannatha Temple at A Glance*, Puri.