

Art and Architecture of Some Vaishnavite Temples of Puri Town of Odisha in Eastern India

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Abstract:

The art and architecture of some minor Vishnavite temples of Puri town are one of the important parts of the temple building activities and techniques of the whole Puri town of Odisha in Eastern India. Most of the earlier art historians and senior scholars had traced the artistic activities and techniques of notable temples of Puri town like Lord Jagannatha, Gundicha, Markandesvara, Yamesvara, etc. All the extant temples of Puri town including the present Vishnavite temples belong to the Kalinga style of temple architecture of Odisha. In fact, the minor Vaishnavite temples of the Puri town are the sacred shrines of Odisha in Eastern India considering their religious significance. The artistic and historical points of view, the extant minor Vaishnavite temples of Puri town are motivating to the scholars, art historians and archaeologists to undertake research works. Some of the Vaishnavite temples of Puri town have to be discussed here are Benu-Madhava temple, Gopinatha temple, Satya-Narayana temple, Madana Mohana temple, Sri-Rama temple, Tota-Gopinatha temple, Chakra-Narasimha temple, Gopaljee temple, Sakhi-Gopala temple, Sunar-Gauranga temple, etc. Methodologically, both the primary and secondary sources have been used in this article to trace the artistic designs, architectural features along with the religious significance of the above minor Vaishnavite temples of Puri town of Odisha in Eastern India.

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INTRODUCTION

The study of art and architecture of the extant temples of Puri town is a fascinating aspect of the Hindu monuments of Odisha in Eastern India. The place of Puri town is well-known in Odisha as well as India for its famous temple of Lord Jagannatha along with other Vaishnavite shrines. It is situated (Latitude 19° 47' 55" North and Longitude 85° 49' 5" East) in the state of Odisha in Eastern India (Senapati & Kuanr, 1977, p.771). The Puri town is one of the prominent centers of temple building

activities of Odisha. Besides the main temple of Lord Jagannatha, the place has a good number of temples of smaller and medium sizes, which enjoy the reputation of considerable sanctity (Mohapatra, 2007, p. 13). The extant temples are mostly dedicated to the different deities such as Shiva, Vishnu, Kali, Krushna, Surya, Hanumana, Ganes'a etc. In fact, the place of Puri town is one of the most sacred places of pilgrimage in India (Gupta, 2003, p.131). Being an important cultural site as well as the political headquarters, the native rulers tried to develop the religious tradition through the construction

of temples in all parts of the *kshetra*. On the basis of available of the extant temples in the Puri town, Surya Narayana Das aptly remarks that the place of Puri town can be rightly said as the *Mandiramalini kshetra* of India (Dash, 1966, p.2). According to *Bhubana Pradipa*, a treatise on temple architecture, the temples of Orissa have been classified into three orders viz *rekha*, *pidha* and *khakhara* (Bose, 1932, p.78). In Odishan temple architecture, each temple type / order and its individual part has been given a distinctive name.(Mohapatra, 1982, p.14). All the extant temples of Puri town possess the *Kalinga style* of temple architecture of Odisha, which appears to have been a product of the *Nagara Style* temple architecture of North India (Mohapatra, 2007, p.25). But it has also some distinctive characteristics of its own. In fact, Orissan temples form one of the most compact and homogeneous architectural groups in India (Fergusson, 1875, p.414). Odishan temple architecture with its distinguishing peculiarities and distinct nomenclature was included in the other types of temples of India such as *Nagara*, *Dravida* and *Veshara* raising their number to four i.e. the *Kalinga style* (Panigrahi, 1985, p.371). The Odishan temples are noteworthy for the profusion of sculptures. Here, Stella Kramrisch aptly remarks that “Architecture in Odishan temples is but sculptures on a gigantic scale” (Kramrisch, Vol.1, 1946, p.218). The extant temple sculptures of Odisha possess the dominating position among Odisha’s artistic achievements.

For the spread of Vaishnavism, the famous temple of Lord Jagannatha was constructed at Puri during the 12th century A.D. Thereafter, some other Vaishnavite temples are also erected in the different parts of the Puri town. Vaishnavism might have existed in Odisha from the very early medieval period. The Vaishnavite temples belonging to the 10th-11th century A.D. are noticed at Puri. The early medieval period is a turning point in the religious history of Odisha. Vaishnavism lost its royal patronage and its place was occupied by Shaivism. After the visit of various Vaishnava preachers to Puri and establishment of different *mathas* or monasteries, worship of Vishnu in the form of Narasimha, Madhava, Krushna, Rama, Narayana, Madan Mohana, etc. in the Puri town has been widespread. With the rise of Sri Ramanuja Acharya once again Vaishnavism gained royal patronage. After the conquest of Utkala territory by Ananta Varman Codaganga Deva, there began the golden age in the history of Vaishnavism in Odisha particularly in the Puri town (Mohapatra, 2007, p.126). Puri is Shri Purusottama Dhama, the seat of Lord Vishnu and *Martya Vaikuntha*, the home of Vishnu on earth (Gupta, 2003, p.133). As a result of which, some Vaishnavite temples were constructed by the native rulers to popularize Vaishnavism in the place of Puri town. The present article attempts to highlight the arts and architectures along with the religious significance of some Vaishnavite temples of Puri town of Odisha in Eastern India.

II. METHODOLOGY

Both the primary and secondary sources have been used in the writing of the present piece of work. 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. The collected data with regard to the art, architecture and religious significance of some Vaishnavite temples of Puri town is mainly based on practical observations and the previous sources of earlier scholars. The secondary data relating to the present article are Books, Journals, Periodicals, Proceedings, Manuscripts, Antiquities, Records, Reports, and published theses. The data collected from both the primary and secondary sources are scrutinised and utilised in the present article.

III. DISCUSSION AND RESULT ANALYSIS

3. Some Vaishnavite Temples of Puri Town

In fact, the temple of Lord Jagannatha is considered as the most important Vaishnava shrine of the Puri town in Eastern India. Moreover, some minor Vaishnavite temples of the Puri town are also found to be erected by the local rulers of Puri as well as Odisha. The surveyed minor Vaishnavite temples of Puri town to be described in this article are Benu-Madhava temple, Gopinatha temple, Satya-

Narayana temple, Madana Mohana temple, Sri-Rama temple, Tota-Gopinatha temple, Chakra-Narasimha temple, Gopaljee temple, Sakhi-Gopala temple, Sunar-Gauranga temple, etc. The descriptions of different aspects like art, architecture, religious sanctity, etc. of the above extant Vaishnavite temples of Puri town are briefly discussed below.

3.1. Benu-Madhava Temple

The temple of Benu-Madhava is situated on the western side inner enclosure of the Jagannatha temple premises. (Mohapatra, 2007, p.142). It is exactly located near the Vimala temple. This temple is built in both sand stones and laterite. This temple is comprised of the *vimana*, the *jagamohana* or *mukhashala* and dancing hall / *natamandapa*. The temple is facing to the eastern direction.

The *vimana* of the Benu-Madhava temple is a *rekha deula* (Borner and Ratha Sharma, 1966, p.157). It is about 30 feet high from the temple surface. The base of the *vimana* is square of about 15 feet. The *panchanga* type of *bada* is completely undecorated. The niches meant for the *parshvadevatas* are empty. The *baranda* (Behera, 1993, p.4) of the *bada* is surmounted by a *pyramidal* spire or *shikhara*, which exhibits five *pagas* or pilasters. The central position of the *raha paga* is projected with *jhapa-simha* on each side. *Dopichha* lions and elements of *mastaka* such as *beki*, *amalakashila*, *khapuri*, *kalasa*, *ayudha* (*chakra*)

and *dhvaja* are noticed in their respective places of the *vimana*.

The sanctum preserves a beautiful image of Benu-Madhava as the presiding deity of the temple. The standing image of Benu-Madhava is playing on a flute. The image of presiding deity is made of black chlorite. The idol of Radha devi has also been kept in the sanctum. *Daru* images of Jagannatha, Balabhadra and Subhadra are also being worshipped in the sanctum (Mohapatra, 2007, p.143).

The *jagamohana* of the Benu-Madhava temple is a *pidha / pirha deula* (Bose, 1931, p.185). It is about 20 feet high from the temple surface. Jaya and Vijaya figures are depicted on either side of the doorway as the *dvarapalas*. There is a *nagini* figure found depicted in the outer left wall of the *mukhashala*. The wall of the right side contains entwined *naga* figures. There is a figure of Lord Krushna with flute is noticed above the *nagabandhas*. Here the head of Lord Krushna is canopied by the five hooded serpent. The *mastaka* of the *jagamohana* contains usual components of *pidha deula*.

The *natamandapa* of the Benu-Madhava temple is a flat roof construction. Inner walls of the *natamandapa* are elegantly delineated with paintings of Hari-Hara, *Putana-badha* scene of Lord Krushna, Brahma, Shiva-Parvati on the bull, Vishnu-Lakshmi on the elephant, Hanumana, Garuda, *Ananta-sayee* Vishnu, Ganesha, Navagujara form of Lord Krushna, dancing figure of Krushna, child Krushna is in

banyan leaf in a water and a scene depicting Vasudeva is carrying a basket in which Srikrushna is sleeping (Mohapatra, 2007, p.144). Most of the scenes depicted in the walls are derived from the life story of Lord Krushna. The architectural pattern of the Benu-Madhava temple suggests that the main temple might have built in the 16th century CE. (Mohapatra, 2007, p.144).

3.2. Sri Rama Temple

The temple of Sri Rama is situated in the northern inside enclosure of the Jagannatha temple. It is a small temple and consists of two structures such as *vimana* and *jagamohana*. This temple is built in laterite, which locally called as *Mankada patharas*. During the time of the author's field survey, all the structures of the temple were being deplastered by the Archaeological Survey of India; Puri Circle. The temple is facing to southern direction.

The *vimana* of the Sri Rama temple is a *pancharatha* (Donaldson, Vol.III, 1985 & 1986, p.1186) *rekha* type temple. It is about 35 feet high from the temple surface. The structure has *panchanga* type of *bada*. All the component parts of the *bada* are completely plain.

The three sides central niches of the *bada* house the *parshvadevatas* of Varaha, Narasimha and Trivikrama. Varaha is the *parshvadevata* of the western side. The four handed image of Varaha has been installed on the plain pedestal. He carries *chakra* in upper right hand, holds the

hand of a female figure in lower right hand, conch in left lower hand and the left upraised arm bears goddess Pruthvi (Mohapatra, 2007, p.145). The image of Narasimha is acting as the *parshvadevata* of the northern side. His upper two hands show *chakra* and *gada* and his lower two hands are busy in taking out the entrails of Hiranya Kashyapau (Mohapatra, 2007, p.145). Two diminutive standing female figures are carved on the both sides of the pedestal. Trivikrama is the *parshvadevata* of the eastern side. The four handed image of Trivikrama has also been shown standing on a plain pedestal. He possesses *chakra* in right upper hand, lotus in lower right hand, *shankha* in left upper hand and mace (*gada*) in left lower hand (Mohapatra, 2007, p.145).

The curvilinear (Behera, 1993, pp.2-4) superstructure is surmounted on the *bada* of *vimana* and it displays five *pagas*. The central *raha paga* of the *gandi* contains *gaja-kranta* (Donaldson, Vol.III., 1985 & 1986, p.1184) motif on each side. All the *pagas* of the *gandi* are free from ornamentations. *Dopichha* lions and *Deula Charini* figures are found to be inserted in their respective places of the *gandi*. The *mastaka* comprises of *beki*, *amalakashila*; *khapuri*, *kalasa* (Bose, 1931, p.182), *ayudha* (*chakra*) and *dhvaja*. All are represented in normal way.

The sanctum preserves the images of Rama, Laxmana and Sita as the presiding deities. Here Lord Rama is in seated posture. He

carries bow in left arm and displays *dhyana mudra* in right hand (Mohapatra, 2007, p.145). Laxmana is standing on the right of Lord Rama holding the parasol (*chatri*) on his hands. Sita devi is standing on the left side of Lord Rama. She holds lotus flower in left arm and exhibits *varada mudra* by the right hand respectively (Mohapatra, 2007, p.145). The sanctum has one doorway towards the *jagamohana*. Door frames as well as lintel of the doorway are completely plain. The figures of *Navagrahas* are sculpted on the architrave of the doorway. Figures of Jaya and Vijaya are standing on the both sides of the doorway.

The *jagamohana* or *mukhashala* of the temple is a small *pidha deula*. It is about 18 feet high from the temple surface (Mohapatra, 2007, p.146). The pyramidal roof of the *mukhashala* is supported by four pillars. There is no *mastaka* on the top of the upper *pidha* of the *gandi*. Considering the architectural pattern, the temple of Sri Rama might have been erected in the 15th century CE. (Mohapatra, 2007, p.146).

3.3. Gopinatha Temple at Matiapara

The temple of Gopinatha is exactly located on the southern bank of the Indradyumna tank of Puri town. It is constructed in sand stones. According to tradition it was constructed by king Indradyumna of Malwa (Mohapatra, 2007, p.146). The temple comprises of two structures 1. *vimana*, and 2. *mukhashala*. The temple complex is enclosed by a compound wall. The

temple of Gopinatha is facing to the western direction.

The structure of *vimana* is a *pancharatha pidha deula* and it is approximately 20 feet high from the temple surface (Ratha, Vol.3, 1990, p.220). All the components of the *bada* are bereft of sculptural elements except the *parshvadevatas* of central niches. The central niches of the *bada* contain *parshvadevata* images of Varaha, Narasimha and Trivikrama. The image of Trivikrama or Vamana is the *parshvadevata* of the northern side. The four handed image of Trivikrama is shown standing on a plain pedestal. His four hands display conch, *chakra* (Behera, 1982, p.44), *gada* and *padma*. His right leg is firmly set on the ground of the pedestal while the left leg is upraised to cover the sky by his foot. There is a scene of *Balidana* beneath the uplifted left leg, here the king Bali is swearing to present gifts to Vamana while Shukracarya lifts hands up with dismay. Narasimha is the *parshvadevata* of the eastern side niche of the *bada*. Out of the four hands, two possess conch and *chakra* while other two lower hands are engaged in taking out the entrails of Hiranyakashyapu, the demon king. The figures of Sridevi and Bhudevi are standing on either side of the deity (Narasimha). Varaha, the *parshvadevata* of the southern side has been set up on the plain pedestal. His 4 hands show wheel in the upper right hand, arm of Lakshmi in his lower right hand, goddess Pruthvi is depicted seated on his left uplifted arm and

conch in left lower hand (Mohapatra, 2007, p.147). Two female figures are standing on either side of the deity with *camara* in their hands. All the *parshvadevatas* are housed in the *pidha mundi* (Donaldson, 1985 & 1986, Vol.III, p.1186) niches and carved out of the black-chlorite.

The pyramidal superstructure (Mohapatra, 1982, p.16) is surmounted on the *bada* of *vimana* and it consists of seven *pidhas*. It continues the *pancharatha* plan of the *bada*. The *jhapa simhas* are projected on the middle *pidha* of the *sikhara*. The edges of all *pidhas* of the *gandi* are decorated with *tankus*. *Dopichha* lions are made on the top of *kanika pagas*. Garuda figures have been placed in the four cardinal directions of the *beki*. The *mastaka* contains of normal canonical components like *beki*, *ghanta* (bell shaped member) above which there is another *beki*, *amalakashila*, *khapuri*, *kalasa* and *ayudha* (*chakra*) and *dhvaja* (Donaldson, 1985 & 1986, Vol.III. p.1183).

The sanctum of the *vimana* preserves the image of Gopinatha (Krushna) as the presiding deity and it is made of black Chlorite. The image of Krushna is in standing posture and playing on the flute by his two hands (Mohapatra, 2007, p.147). The height of the image is 2 ½ feet. The image of Radha devi is also being worshipped with Lord Krushna and it is made of brass. Other small images of Radha and Krushna are also kept on the *simhasana* (Mohapatra, 2007, p.146).

The *jagamohana* is a *pidha* type of *deula* and it is about 20 feet high of the temple surface (Mohapatra, 2007, p.147). The *bada* of the *jagamohana* is *panchanga* type. The *pabhaga* of the *bada* is devoid of decorative ornamentations. The *tala jangha* niches are relieved with fighting scenes, female figure with her child, a female figure on the shoulder of a male figure and *Krushnalila* scenes. In one scene Krushna is carved on the *dambaru* shaped podium and He holds *chakra*, conch and the other two hands engaged in playing the flute (Mohapatra, 2007, p.148). The image of Anthua-Gopala (Krushna) is depicted as taking curd from a pot. The dancing figure of Krushna playing on flute is finely depicted on the niches of the *tala-jangha*. In another scene Yasoda is holding Krushna in her thigh and here she is in seated posture. There is a fighting scene of an elephant with a woman and in it the woman is holding the tusk of elephant. Krushna is standing under the Kadamba tree. There is a fighting scene of Krushna with the washerman of Kansha. In another scene Lord Krushna is depicted as kneeling posture with lifting the curd pot by a single finger (Mohapatra, 2007, p.148). The *bandhana* portion of the front side of *bada* consists of five mouldings while the other three sides are completely plain. The upper *jangha* niches are also relieved with some scene of *Krushnalila* such as *yugala* image of Radha and Krushna, Krushna playing flute on the pedestal, Krushna standing under the *Kadamba* tree, Krushna with the *gopis*, Krushna is on the

branches of *Kadamba* tree, transportation of Krushna from Mathura to Gopa, *vastraharana* scene of *gopis* by Krushna, Krushna playing on flute, the dancing figure of Krushna with Radha etc. (Mohapatra, 2007, p.148). The *baranda* portion of the *bada* is plain in three sides. Only the front side is depicted with some *Krushnalila* scenes. They are dancing Krushna, Krushna with a cow, churning of curd by Yasoda and the scene of Nandaraja with Krushna (Mohapatra, 2007, p.148). The pyramidal superstructure is made above the *bada* and it contains 03 *pidha* mouldings. There is a small *mastaka* inserted on the top of the upper *pidha*.

The inner walls of the *mukhashala* are without any embellishments. A Garuda *stambha* is noticed at the middle portion of the *jagamohana* (Mohapatra, 2007, p.148). One doorway is made in the western side. The figures of *navagrahas* are finely engraved on the architrave and they are all in seated postures. Jaya and Vijaya figures are standing on the doorway wall side of the *jagamohana*. Figures of two lions are fixed on the both sides of the doorway. There is an open court-yard in front of the *jagamohana*. The southern side of the temple complex is covered with the kitchen rooms and some other rooms, which are being used by the priests of temple.



Gateway (Entrance Porch)

The westernside boundary wall has an entrance porch, which is covered by a small *pidha* order structure (Mohapatra, 2007, p.149). Each side doorframe of the entrance porch is relieved with *pidha mundis* at the bottom part of the doorjambs. Garuda and Angada figures are made in standing posture and they are acting as the gate keepers of the temple. Masonry steps of the ascending order are providing for admission into the temple premises as well as the *jagamohana*.

B.K.Ratha remarks that the Gopinatha temple near Indradyumna tank was constructed during the sixteenth century A.D. (Ratha, 1990, Vol.3, p.220). The architectural style and sculptural features suggest that the Gopinatha temple was possibly built in the 16th century A.D.

3.4. Satya-Narayana Temple

The temple of Satya Narayana is situated on the south-east corner of the inner enclosure (*Kurma Bedha*) of the Jagannatha temple. The temple is built in sand stones and it faces to north. It comprises of two edifices viz, the *vimana* and the *mukhashala*.

The *vimana* is a *pidha deula* and it is about 25 feet high from the temple surface (Mohapatra, 2007, p.150). It is erected on the platform of 3 ½ feet high. The platform or *pishta* consists of three horizontal mouldings. The *pabhaga* of the *bada* consists of vertical segments. The prevailing recesses of *tala jangha* are relieved with amorous couples, *alaskanyas*, dancing female figures and Radha-Krushna *yugala* image. The *baranda* of the *bada* consists of plain vertical mouldings. There is an image of Kaicana Mahavir carved on the western wall of the *baranda*. The image of Trivikrama is the *parshvadevata* of the western side of the *bada* of *vimana*. His four hands possess *gada* in upper right hand, lotus in lower right hand, *chakra* in left upper hand and conch in left lower hand respectively. His right leg is firmly set on the ground while the uplifted left leg has been raised upwards as if covering the celestial region. There is a scene, which depicts king Bali, Sukracarya and Vamana (Vishnu) carved beneath the uplifted leg of the deity. The depiction describes the greatest and most proverbial donation made by king Bali to the Lord (Mohapatra, 2007, p.150). The *parshvadevatas* of the southern and northern sides are not found from their respective places.

The *shikhara* of the *vimana* is a pyramidal superstructure, which contains of nine *pidhas*. Three *jhapa simhas* have been projected in successive order on the western and eastern sides of the *gandi* while the northern and

southern sides contain two *jhapa simhas* in successive order in all sides. The *dopichha*-lions are found inserted on the top of *kanika pagas*. Figure of Garuda is appropriately fixed in the four cardinal directions. The *mastaka* of the *vimana* contains as usual elements of the Odishan *pidha deula*.

The image of Satya-Narayana is worshipped as the presiding deity of the shrine. Here Satya- Narayana is an image of Lord Vishnu. The four-handed image of Satya-Narayana is carved standing pose on the twofold petalled lotus podium. He displays *chakra*, *varada mudra*, conch and *gada* in his four hands (Mohapatra, 2007, p.151). The height of the presiding deity is approximately 6 feet. The idol is made of khondalite. The image of Satya- Narayana is very charming. This is a rare image of Lord Vishnu, which enchants the pilgrims (Mohapatra, 2007, p.151). The pedestal of the deity is elegantly carved with a Garuda figure, some devotees in kneeling postures and floral designs. The middle portions of the two sides of the slab contain standing female figures holding *chamaras* in their hands. The trefoil *makara*-headed arch is carved in the backside of the head of presiding deity. The flying *apasara* (Behera & Donaldson, 1998, p.149) figures are depicted on both top corners of the slab. They are holding garlands in their hands. Some female figures are also depicted on the both sides of the trefoil arch. They are displaying some musical instruments like flute, conch, bell and *mrudanga*

in their hands. The figures of Brahma and Shiva are in seated postures carved on either side of the trefoil arch. The doorway is completely undecorated. The figures of Jaya and Vijaya are noticed on either side of the doorjamb. The *mukhashala* of the Satya- Narayana temple is a flat roof structure, which is erected on the platform of 42 inches high. Both the outer and inner walls of the *mukhashala* are plain and simple. Masonry steps in ascending order are provided for approach into the *mukhashala*. Devotees worship Satya-Narayana on the occasion of the birthday of their children. During *Snana yatra* (Bathing ceremony) 108 pots of water from the *Sunakua* are placed in this temple (Mohapatra, 2007, p.151). Devotees prepare flower garland for the Lord at this place. It is believed that the Lord Satya-Narayana is a synthesis of Hindu and Muslim religion. Hindus worship Satya- Narayana as Vishnu and Muslims worship the same god as *Satyapir* (Allah the truth). There are even priests who recite prayers in Urdu and offer *namaz* like the Muslims (Devi, 2009, p. 355). According to R.C. Mishra the god (Satya-Narayana) is installed inside the temple as an assimilation of Hindu and Muslim religions at the time of frequent Muslim invasions to the temple (Mishra, 2003, p.105). The temple tradition observes a special type of *kirtana* called *palla*, that consists of the musical recitation of *sahstras* like songs, accompanied with by with instruments (Devi, 2009, p.355). The architectural style indicates that the Satya-

Narayana temple was possibly construed in the 16th century A.D.

3.5. Dadhi-Vamana Temple

The temple of Dadhi-Vamana is situated on the northern side of the inner enclosure (*Kurma-Bedha*) of the Jagannatha temple Complex. It is close to the Surya- Narayana temple. This temple is built in both sand stones and laterite. The temple consists of two structures such as *vimana* and *jagamohana*. It is facing to the eastern direction.

The *vimana* of the Dadhi Vamana temple is a *rekha deula* and its height is about 35 feet from the ground of the temple complex (Mohapatra, 2007, p.152). The intervening recesses of the *tala jangha* are filled with *simha-vidalas*, *nara-vidalas* and *gaja-vidalas*, The *bandhana* of the *bada* consists of single horizontal moulding. The intervening recesses of the higher *jangha* are relieved with dancing female figures , *alasa-kanyas*, image of Krushna, erotic scenes, female figure with baby, female figure with veena and women with tree-branches (Mohapatra, 2007, p.152). The *baranda* of the *bada* consists of single vertical undecorative moulding.

The three sides central niches of the *bada* are housed with *parshvadevata* of Varaha, Narasimha and Trivikrama. The image of Varaha is the southern side *parshvadevata*. The four-handed image of Varaha has been placed on the plain pedestal. His four hands display wheel

in upper right hand, hand of a female figure in lower right hand, conch in left lower hand and the upraised left upper hand carries the image of goddess Pruthvi (Mohapatra, 2007, p.152). Two female attendants are flanked on either side of the Varaha image. The backside of the head of the deity is decorated with flower medallions. The image of Narasimha is the *parshvadevata* of the western side. His upper two hands hold *chakra* and conch while the lower two hands are engaged in taking out the entrails of Hiranya-Kasyapu, the demon (Mohapatra, 2007, p.153). Two female attendant figures are engraved on both sides of the Narasimha image. The image of Trivikrama is found on the northern niche. His four hands have conch, wheel, *gada* and lotus flower (Mohapatra, 2007, p.153). The right leg of the deity is firmly established on the podium and the left leg is raised upwards to cover the whole sky by his foot.

The *bada* (Borner & Ratha Sarma, 1966, p.142) of the Dadhi-Vamana temple is surmounted by the curvilinear spire and it displays nine *pagas* or *rathas* perpendicularly. All the *pagas* of *gandi* are devoid of any ornamentation. The central *raha paga* of the eastern side contains *gaja-simha* motif in its middle portion. The *jhapa-simha* is made on the center of the *raha paga* on the north and south sides of the *gandi* respectively. *Dopichha* lions are fixed on the top of the *kanika pagas*. The Garuda figures and the elements of *mastaka* are in intct.

The image of Dadhi-Vamana is worshipped in the sanctum in the form of presiding deity. The image of Dadhi-Vamana is infact the icon of Lord Krushna playing on flute (Mohapatra, 2007, p.153). The backside wall of the sanctum is excellently depicted with the painting of Lord Vishnu and above it is found the head of Rahu.

The doorjambs of the sanctum doorway are finely depicted with paintings of lotus petals, creepers and *nagabandhas*. The middle portion of the doorway lintel is engraved with a Gaja-Lakshmi image. The figures of *navagrahas* are carved on the architrave above the doorway lintel. They are all in seated postures with usual attributes in hands. The paintings of Jaya and Vijaya are portrayed on either side of the doorjamb.

The *mukhashala* of the Dadhi Vamana temple is a flat-roofed structure of modern period. The outer walls of the structure are mostly undecorated. Some erotic sculptures are found on the outer wall of the eastern side of the *mukhashala*. There is also an image of Gaja-Lakshmi found on the wall of the *mukhashala*. The northern inner wall of the *mukhashala* is depicted with paintings of *dasavatara* figures of Lord Vishnu and an image of Jagannatha. The *mukhashala* has three doorways, but none is with any decorative elements. Considering the architectural style, a date of 16th century A.D. seems reasonable (Mohapatra, 2007, p.154).

3.6. Tota-Gopinatha Temple

The temple of Tota-Gopinatha is situated at Gaudbada sahi of Puri town. It is exactly located 2kms south-west of Jagannatha temple and in the backside of Yameshvara temple of the *kshetra*. Initially, it was a Gaudiya-Vaishnava *pitha*. According to local tradition and legend Sri Chaitanya was merged here in the body of Srikrushna. One school of Vaishnavas believe that Chaitanya merged into the Krushna image. Then worshipped him here (Mishra, 1995, p.54). The temple of Tota-Gopinatha comprises of 3 structures viz. the *vimana*, the *jagamohana* and the *bhogamandapa*. Here the *natamandapa* is opened. This temple is built in both laterite and sand stones, which locally called as *Mankada* and *Sanla patharas* respectively. It faces to south.

The *vimana* of the Tota-Gopinatha temple is a *pidha deula* and its height is about 30 feet from the ground level (Mohapatra, 2007, p.154). The central niches of the three sides of the *bada* are housed with *parshvadevatas* of Varaha, Narasimha and Trivikrama. Varaha is the *parshvadevata* of the western side, Narasimha is the *parshvadevata* of the northern side and Vamana or Trivikrama is the *parshvadevata* of the eastern side respectively. All the side deities are made of granite and they are fashioned in with usual attributes like the *parshvadevata* images of other vaishnavite temples of the Puri town.

The pyramidal superstructure of the *vimana* comprises of three diminishing *pidhas*. The *kalasa* only is found on the top of the upper *pidha*. *Chakra*, the *ayudha* is inserted in the *kalasa*. So the *mastaka* of the *vimana* consists of *kalasa* and *chakra* only. Lord Krushna is worshipped in the sanctum as the main presiding deity. He is playing on flute. The image of Lord Krushna is made of black-chlorite and it is about 4 feet in height (Mohapatra, 2007, p.155). Radha devi is also worshipped along with Lord Krushna. The chlorite image of Radha devi is about 3 feet. Another side of the Krushna image is occupied by Lalita devi. All the three images are installed in standing posture on a *simhasana*. The entire place of *simhasana* is covered by a small pyramidal roof, which is supported by 6 pillars (Mohapatra, 2007, p.155).

The doorjambs of the sanctum doorway are mostly undecorated. The lower parts of the doorjambs are carved with *pidha mundis*, which contain the Jaya and Vijaya figures. In the left side of the sanctum, there is another room in which Madana Mohana and Radha devi are being worshipped (Mohapatra, 2007, p.155). The figures of Garuda and Gadadhara are also worshipped in it. They are all standing on separate pedestals. The doorjambs of the abode of Madana Mohana are also mostly undecorated.

The *jagamohana* is a *pidha deula* and it is approximately 18 feet high from the temple surface (Mohapatra, 2007, p.155). The *bada* of the *jagamohana* is completely plain and it is

heavily plastered with lime mortar. The base of the *bada* is rectangular in size. The *gandi* of the *jagamohana* consists of two flat-shaped *pidhas*. The top of the upper *pidha* is occupied by *kalasa*, which contains *chakra* as the *ayudha* of *mastaka*. There is only a small *navagraha* panel noticed in the innerside of the western wall of the *mukhashala*. All the nine planets are carved in *padmasana* with usual attributes in their hands. All the doorways of the *jagamohana* are completely plain. The *natamandapa* of the temple is open.

The *bhogamandapa* of the temple is a flat roofed structure. There is no decorative element in the outer as well as inner walls of the *bhogamandapa* hall. The doorway of the *bhogamandapa* is lacking ornamentation. Two lions are installed on the both sides of the main doorway. Masonry steps are provided for approach towards the sanctum. The temple complex is about 4 feet below from the road level. A flight of descending steps is also arranged for entry into the temple complex (Mohapatra, 2007, p.156).

The entire temple complex is surrounded by a boundary wall. There is only one gate found on the southern direction. Three sides of the temple are covered by various trees. The local people (of Puri town) called it as Tota-Gopinatha temple. Originally, this shrine was a *matha* for the *Gaudiya* Vaishnavas but later on it is converted to a temple. According to the opinions of old priests, it was built during

Chaitanya's period in the 16th century A.D. B.K. Ratha mentions that the temple of Tota-Gopinatha as a construction of 17th century A.D. (Ratha, Vol.3. 1990, p.224). The architectural designs suggests that the temple was possibly built in the later half of the 16th century A.D. (Mohapatra, 2007, p.156).

Here the birth day of Lord Krushna is greatly observed in the temple on the 8th day of the dark fortnight of *Bhadra*. *Nandotsava* is also observed by devotees in this temple in the next day.

3.7. Chakra Narasimha Temple

The Chakra-Narasimha temple is situated at sea shore in the *Chakra* Tirtha road (Penthakata) of Puri town. It is exactly located 3kms distance to the north-east of the Jagannatha temple. The site of the temple is also called as the 'Abode of Varuna Deva', where Lakshmi-devi comes to visit her father for one month every year (Devi, 2009, p.355). The temple is a small structure and it is built in sand stones. The Chakra-Narasimha temple is facing to the northern direction.



The *vimana* of the temple is a *pancharatha pidha deula* and it is about 30 feet high from the road level (Ratha, Vol.3, 1990, pp.227-228). The temple has four vertical parts such as *pishta*, *bada*, *gandi* and *mastaka*. The *pishta* consists of four mouldings, which are simple and undecorated. The *bada* of the *vimana* is *panchanga* type and all the component parts of the *bada* are totally undecorated. The three side central niches of the *bada* are housed with *parshvadevata* images of Varaha, Narayana and Trivikrama. The image Varaha is the *parshvadevata* of the eastern side. The four handed deity Varaha has been installed on the plain pedestal. He displays conch and *chakra* in the upper two hands. His left uplifted arm bears an image of goddess Pruthvi and the lower right hand holds the hand of a female figure (Mohapatra, 2007, p.157). A diminutive Garuda figure is found engraved in meditating posture between the two legs of the deity. The Narayana image is the southern side *parshvadevata*. The two armed deity is carved displaying flowers in his two hands (Mohapatra, 2007, p.157). His head is canopied by the serpent hoods. Female attendant figures are carved in standing on both sides of the deity. Trivikrama is the western side *parshvadevata* of the temple. The four handed image of Trivikrama has been installed on the plain pedestal. He displays conch, *chakra*, *gada* (Behera & Donaldson, 1998, p.151) and *padma* in his four hands. One of his feet is firmly set on the pedestal signifying coverage of whole world while the lifted foot is touching the Brahma

image symbolizing the encompassing of the whole celestial system (Mohapatra, 2007, p.157). There is *Balidana* scene carved beneath the uplifted leg of deity. All the side deities are made of black chlorite.

The pyramidal superstructure of the *vimana* comprises of double *potalas*. The lower and the upper *potalas* contain 4 and 3 *pidhas* in diminishing order. The centre of the lower *potala* is decorated with *mastaka* designs in all sides. Same *mastaka* design is also decorated at the centre of the upper *potala* of the *gandi*. *Pidhas* of each *potala* are decorated with *tankus* in all sides. All the decorative elements of the *mastaka* of the *vimana* are in intact.

In fact, the main sanctum preserves three deities such as Chakra-Narasimha, Adi-Narayana and Lakshmi-Narasimha as the presiding deities of the temple (Mohapatra, 2007, p.158). These three deities are installed on the *simhasana* of 3 feet high. The image of main presiding deity (Chakra-Narasimha) is closely encircled with a *ring / chakra* (Devi, 2009, p.355). The Chakra-Narasimha image is kept on the centre of the circular pedestal. He displays *chakra*, *shankha*, *gada* and *padma* in his four hands (Mohapatra, 2007, p.158). The four-handed image of Adi-Narayana stands on a pedestal having *naga* designs. He displays *chakra*, *dhanus*, *varada* and *abhaya mudra* in four hands (Mohapatra, 2007, p.158). There is a *daru* image of Sri Jagannatha found above the head of Adi-Narayana. The image of Lakshmi-

Narasimha is installed on the twofold petalled lotus podium. His four hands display *chakra*, conch, *varada* and *abhaya mudra* (Behera & Donaldson, 1998, p.153). Two Garuda figures are engraved on the podium of the deity. A small image of Lakshmi is kept on the left lap of the deity. The backside of the heads of *trinity* is designed by trefoil *makara* headed arch. All the three images of Narasimha are in calm posture (Mohapatra, 2007, p.158). *Navagrahas* are engraved on the architrave of the doorway. They are engraved in *padmasana* pose with customary elements in their hands.

There is flat roofed *mukhashala* built in front of the *vimana*. A Garuda pillar is noticed in the centre of the *mukhashala*. A series of footsteps of ascending order are made for entry into the interior of sanctum. According to the opinion of the priest, the later Ganga rulers of Orissa constructed this temple. It was erected much later than that of the Jagannatha temple. B.K.Ratha has opined that the temple of Lakshmi's parental home was constructed in the 18th century A.D. (Ratha, Vol.3, 1990, p.226). On the basis of the architectural features, it may be presumed that the construction period of the temple might have been built in the second half of the 17th century A.D.

3.8. Gopaljee Temple

The temple of Gopaljee is situated nearby the Bata-Mangala temple of the Puri. It is situated about 3 Kms distance from Sri Jagannatha temple, on the left side of the Puri-

Bhubaneswar road. This temple is dedicated to Lord Krushna. The temple has four structures like the full fledged notable temples of Odisha. This temple is built in sand stones, which is locally called as *Baula mala patharas*. It faces to east (Behera, 1993, p.6).

The structure of *vimana* of the Gopaljee temple is constructed in the type of *pidha deula* and it is about 25 feet high from the temple surface (Mohapatra, 2007, p.158). The *bada* of the *vimana* has five fold vertical divisions viz *pabhaga*, *tala-jangha*, *bandhana*, upper *jangha* and *baranda*. The entire *bada* of the *vimana* is relieved with different scenes derived from the life story of Lord Krushna. They are *Sandhasura badha* (Krushna's fighting with a bull), Krushna standing on a crocodile, *Bakasura-badha*, Krushna under the *kadamba* tree, *Kaliya dalana* scene of Krushna, amorous couples, erotic scenes, female with child and Mahavir Hanumana (Mohapatra, 2007, p.158). All these figures are executed in the surface of the lime mortar. The three sides central niches of the of the *bada* are housed with *parshvadevatas* of Varaha, Narasimha and Trivikrama. They are ensconced in the southern, western and northern central niches of the *bada* respectively (Mohapatra, 2007, p.160). The pyramidal superstructure of the *vimana* contain five diminishing *pidhas*. Four *jhapa simhas* have been projected on each side of the *gandi* in successive order. The pedestal of the lower *jhapa-simha* of the southern-side is relieved with

an amorous couple. Figures of two hind lions are found to be inserted on the top of *kanika pagas* of the *gandi* (Behera, 1993, p.5). The *Deula Charini* figures and elements to the *mastaka* of the *vimana* are intact.

The image of Gopinatha (Krushna) is worshipped in the sanctum as the main presiding deity. It is made of black-chlorite. He is playing on flute. The image is carved in standing posture. The slab of the presiding deity (Gopinatha) is about 2 ½ feet in height (Mohapatra, 2007, p.160). The image of Radha devi is also worshipped in the sanctum. It is about 2 feet in height. This deity is made of brass. The height of the *simhasana* is about 3 feet. The Jaya and Vijaya figures are engraved on either side doorjamb of the sanctum. Two female figures are engraved on the beneath of the Jaya and Vijaya figures. The figures of *nagabandhas* are also carved on both sides of the doorjamb. The figures of *navagrahas* are carved on the architrave of the doorway.

The *jagamohana* of the Gopaljee temple is also a *pidha deula* and its height is about 22 feet from the ground of the temple complex (Mohapatra, 2007, p.160). Both the *bada* of *jagamohana* and *vimana* are built in single wall. The pyramidal superstructure is surmounted on the *bada*. The *gandi* or *shikhara* consists of four *pidhas*. The eastern side of the *gandi* contains one *jhapa simha*. The northern side of the *gandi* contains a single *jhapa simha*. Two *jhapa simhas* have been projected in successive order

on the southern side of the *gandi*. The *mastaka* of the *jagamohana* comprises of *khapuri* and *kalasa* simply. There is an open place between the *jagamohana* and *natamandapa* of the Gopaljee temple.

The *natamandapa* of the Gopaljee temple is a flat roofed structure. The *bada* of the *natamandapa* is *panchanga* type. The *bada* of the *natamandapa* is surmounted by the pyramidal shaped plain roof. There is only *kalasa* kept on the top of the roof. The inner walls of the *natamandapa* are also not ornamented. There is a small store-room inside the *natamandapa* hall.

The *bhogamandapa* is also a flat roofed structure just like the *natamandapa* hall. The base of the *bada* of *bhogamandapa* is rectangular in size. There is only *kalasa* found from the top of the flat roof. It has five open doorways to outwards (east). Two lion figures found to be set up on both sides of the doorway.

According to old priests, the temple of Gopaljee was constructed during the Maratha period of Orissa history. The architectural features suggest that the Gopaljee temple was possibly constructed in the second half of the 18th century A.D. (Mohapatra, 2007, p.161). Now, it is in neglected condition. At present the *Khuntia* family of Puri town is managing the temple. This temple requires complete renovation. There is a boundary wall on the both sides of west and north of the temple complex.

3.9. Other Minor Vaishnava Temples

Besides the above temples, other Vaishnava shrines are also found in the different parts of the Puri town. They are such as Badri-Narayana temple, Gopinath temple, Madan Mohana temple and Sunara-Gauranga temple. The Badri-Narayana temple is situated on the north-west corner of the inner enclosure of the Jagannatha temple complex of Puri. This temple is a small *deula* and it consists of two structures viz. *vimana* and *jagamohana*. Considering the architectural characteristics, the the Badri-Narayana temple was possibly built in the 17th century A.D. (Mohapatra, 2007, p.169). The temple of Gopinatha is situated on the western side inner enclosure of the Jagannatha temple complex of Puri. It is a small temple and comprises of 3 components of the *vimana*, the *jagamohana* and the *natamandapa*. From the architectural style and the construction materials used in the *vimana* and *jagamohana*, the Gopinatha temple may be assigned a date of 16th century A.D. (Mohapatra, 2007, p.169). The temple of Madan Mohana is situated on the inner enclosure of the southern side of the Jagannatha temple premises. The temple contains the three structures viz. *vimana*, *jagamohana* and *bhogamandapa*. The architectural features of the Madan Mohana temple indicate that it was built in the 16th century A.D. (Mohapatra, 2007, p.169). The temple of Sunara-Gauranga is situated in the Chakra-tirtha area near the Chakra-Narayana temple of Puri town. This

shrine is one of the *pithas* of Gauriya-Vaishnavas and also a holy spot of Radha-Krishna worship (Mohapatra, 2007, p.169). The Sunara-Gauranga temple comprises of two structures viz; the *vimana* and the *mukhashala*. This temple was built in the first quarter of the twentieth century (Mohapatra, 2007, p.169).

IV. CONCLUSION

We can conclude the fact that the above Vaishnavite temples are very significance as they are closely connected with Lord Jagannatha of the holy city. The architectural features of the Benu-Madhava temple of Jagannatha temple complex indicate the middle of the medieval period. The *tala jangha* niches of *jagamohana* of the Gopinatha temple of Matipara are relieved with various *Krishnalila* scenes, which draw the attention of scholars as well as historians. In one scene, the dancing figure of Lord Krishna playing on flute is finely depicted in the *tala-jangha* niches of the *bada*. The upper *jangha* niches of *jagamohana* of the Gopinatha temple of Matipara are also relieved with some scene of *Krishnalila*, which are discussed in the fact. The sanctum of the Chakra-Narasimha temple preserves the images of Chakra-Narasimha, Adi-Narayana and Lakshmi-Narasimha as the presiding deities of the temple, which is a unique shrine in the whole of Puri town in Odisha. The sanctum of the Dadhi-Vamana temple contains the image of Dadhi-Vamana as the presiding deity, which is infact the icon of Lord Krishna playing on flute. The image of Satya- Narayana

is very delightful both from the artistic and religious points of view. This is a rare image of Lord Vishnu, which enchants the pilgrims. Devotees worship Satya-Narayana on the occasion of the birthday of their children. It is generally believed that the Lord Satya-Narayana is a synthesis of Hindu and Muslim religion. Hindus worship Satya-Narayana as Vishnu and Muslims worship the same god as *Satyapir*. The images of Lord Krishna and Radha devi are found to be worshipped in the sanctum of the Tota Gopinatha temple. The entire *bada* of the *vimana* of Gopaljee temple is lavishly relieved with different scenes derived from the life story of Lord Krishna like *Sandhasura badha* (Krishna's fighting with a bull), Krishna standing on a crocodile, *Bakasura-badha*, Krishna under the *kadamba* tree, *Kaliya dalana* scene, etc. The above temples dedicated to Lord Krishna indicate that Krishna worship was very popular in the sacred place of Puri town. The sanctum of the Sri Rama temple preserves the images of Rama, Laxmana and Sita as the presiding deities of the temple. The temple of Sri Rama is a unique Vaishnava shrine of the Puri town considering its religious sanctity. Both from the architectural and sculptural points of views, the last four minor Vaishnavite temples have no vibrant but they are significant in the place of Lord Jagannatha considering their religious sanctity. The extant Vaishnavite temples of Puri town discussed here exhibit the *Kalinga style* temple architecture of Odisha. Similarly the sculptures of the said temples are

found to be made by the Kalingan school of artists. On the whole, the artistic designs and architectural patterns of the above Vaishnavite temples of the Puri town possess an important place in the history of Odishan Vaishnava art of Eastern India.

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