

Dadhivamana Temple at Kuanrpur

Dr. Ratnakar Mohapatra

Introduction

The temple of Dadhivamana is one of the neglected Vaishnava shrines of the Prachi valley in Odisha. It is located at the village of Kuanrpur (Deuli) in the Kantapara Block of the Cuttack district. This temple is situated at a distance of 32 km from Bhubaneswar on the northern bank of the river Prachi.¹ A few earlier scholars remark that originally the site of the temple had great reputation for a Saiva shrine. The existence of a *Sivalinga* in the temple premises by the name of Lokanatha confirms to our assumption.² The temple is a *Panchayatana Kshetra* with four subsidiary shrines as indicated from their ruins at four corners.³ Now the temple is in dilapidated condition and it requires complete conservation work. The temple of Dadhivamana consists of three structures such as *vimana*, *jagamohana*, and *natamandapa*. Architectural features indicate that the temple was built after the Ganga period. It is built in laterite stones and a few amounts of

sand stones have also been used in this temple. The temple faces to east. A modest attempt has been made in this article to highlight the detailed art and architecture of the temple of Dadhivamana.

Art and Architecture of the Temple :

A. Vimana:

The *vimana* of the temple is a *pancharatha rekha deula* and its height is about 38 feet from the surface of the temple complex. The structure of the *vimana* has four fold vertical divisions such as *pistha*, *bada*, *gandi* and *mastaka*. The half portion of the *pistha* is buried under the earth. The upper part of the *pistha* is devoid of decorative elements while the lower part of it is decorated with *khakhara mundis* flanked by elongated *khakhara mundis*. The *pistha* of the *vimana* is about 1 ½ feet in height. The base of the *bada* measures 18 feet 6 inches on each side.





The *bada* of the *vimana* is *trianga* type i.e. having three component parts such as *pabhaga*, *jangha* and *baranda*. The *pabhaga* measures 3 feet 1 inch in height. The *pabhaga* of the *bada* consists of five conventional mouldings of *khura*, *kumbha*, *patta*, *pani* and *basanta*. The central facet of each *paga* of the *pabhaga* is decorated with vertical band in all sides. The *jangha* of the *bada* is a single vertical moulding. The *pagas* on the *jangha* portion of the *bada* are decorated with multi-facets. The *baranda* of the *bada* consists of two horizontal mouldings. The central niches of the three sides of the *bada* of *vimana* are completely remained blank. Because the *parsvadevata* images are not found housed in its niches. The niches of the side deities are decorated with *pidha mundis*.

The *gandi* of the *vimana* is a curvilinear superstructure and it continues the *pancharatha* plan of the *bada*. The surface of the *gandi* is covered with wild creepers and plants. The centre of the *raha paga* of the *gandi* is projected with *jhapasimha* on the three sides except the northern one. Probably, the *jhapasimha* of the northern side is detached by nature. The eastern side base of the *raha paga* is decorated with a large size *angasikhara*, which is surmounted by a *jhapasimha*. *Dopichha* lions are projected on the top of the *kanika pagas* of the *gandi*. *Deula charini* figures are inserted in the three cardinal directions of the *beki* above *rahas* except the front. The entire body of the *vimana* is devoid of plastering. Now it is in dilapidated condition.

The *mastaka* of the *vimana* consists of *beki*, *amalakasila*, *khapuri*, *kalasa* and *dhvaja*. Here the *ayudha* is not inserted in the *kalasa* of the *mastaka*.

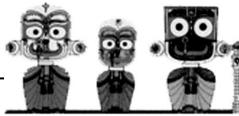
The sanctum preserves the *Daru* image of Lord Jagannatha as the presiding deity of the temple. This presiding deity is being worshipped in the name of Lord Dadhivamana. The *daru*

image of Lord Dadhivamana is installed on the *simhasana* of 3 feet high. The presiding deity is about 2 ½ feet high. The backside wall of the sanctum is decorated with *makara* headed arch. Brass image of Radha and Krishna are also being worshipped in the sanctum. They are installed on the right of the *simhasana*. Inner walls of the sanctum are completely plain. The sanctum has one doorway towards the *jagamohana*. The base of the doorframe is decorated with *khakhara mundi* on each side. Jaya and Vijaya figures are housed in either side *khakhara mundi* niche of the doorframe. The doorway lintel is designed in three sections, which are carved with scroll work, creepers with the frolicking boys and lotus flower designs. The centre of the doorway lintel is carved with Gaja-Lakshmi image, which is depicted in *abhiseka* pose. *Navagrahas* are carved on the architrave above the doorway lintel. All the *grahas* are depicted in *yogasana* pose with usual attributes in their hands. Each *graha* is housed in the *pidha mundi* niche.

B. Jagamohana :

The *jagamohana* of the temple is a *pidha deula* and its height is about 25 feet from the surface of the temple complex. The structure of the *jagamohana* has four parts viz; *pistha*, *bada*, *gandi* and *mastaka*. The *pistha* of the *jagamohana* is decorated with *khakhara mundis* flanked by long a t e d *khakhara mundis* like the *pistha* of the *vimana*. The lower part of the *pistha* is buried under the earth. The *bada* of the *jagamohana* is





panchanga type i.e. having five fold divisions such as *pabhaga*, *talajangha*, *bandhana*, upper *jangha* and *baranda*. The *bada* measures 24 feet on the northern and southern sides. The *pabhaga* of the *bada* consists of the conventional mouldings of *khura*, *kumbha*, *patta*, *kani* and *basanta*. The vertical band is alined at the central facet of each *paga* of the *pabhaga*. The *talajangha* of the *bada* is decorated with *khakhara mundis*. The intervening recesses between the *pagas* of *talajangha* are mostly remained empty. Some of the recesses are filled with *simha-vidalas*. The *bandhana* of the *bada* consists of three horizontal moulding. Vertical band is joined at the central facet of each *paga* of the *bandhana*. The upper *jangha* is decorated with *pidha mundis*. The *baranda* of the *bada* consists of 5 horizontal mouldings.

The central niche of the northern side *bada* is plastered with modern cement. The *gavaksha mandana* of the northern side is devoid of sculptural panel and it is surmounted by the three horizontal mouldings, which are superimposed one above another. The central niche of the southern side is fixed with a balustraded window, which contains three balusters. Each baluster of the window is carved with elongated *khakhara mundi*. The *gavaksha mandana* of the southern side is completely plain and it is surmounted by three horizontal *pidha* mouldings like the northern side *gavaksha mandana*.

The *bada* of the *jagamohana* is surmounted by the pyramidal superstructure. The *gandi* of the *vimana* displays five *pagas* or *rathas*. It consists of two *potalas*; the lower and upper, which contains 4 and 3 *pidhas* respectively. Each *pidha* is decorated with *tankus* in all sides. The centre of the upper *pidha* of the lower *potala* is projected with *jhapasimha* on the three sides such as northern, eastern and southern sides respectively. The eastern side of

the upper *potala* is decorated with *pidha mastaka* design surmounted by the *deula charini* figure. The centre of the top *pidha* of the upper *potala* of the eastern side is projected with *jhapasimha*. *Deula charini* figures are completely absent in the four cardinal directions of the *beki* above *rahas*. *Dopichha* lions are firmly fixed on the top of the *kanika pagas* of the *gandi*.

The *mastaka* of the *jagamohana* consists of *beki*, *ghanta* above which there is another *beki*, *amalaka sila*, *khapuri*, *kalasa* and *dhvaja*. Here the *ayudha* is not found to be inserted in the *kalasa*.

Inner walls of the *jagamohana* are devoid of decorative elements in contrast to the exterior walls. There is a Garuda pillar installed at the centre of the floor of the *jagamohana*. A diminutive Garuda figure is kept on the top of the pillar. The *jagamohana* has one doorway towards the *Natamandapa*. The bottom part of the doorframe is decorated with *khakhara mundi* on each side. Jaya and Vijaya figures are depicted in either side *khakhara mundi* niche of the door frame. The upper part of the doorframe is devoid of decorative elements. The doorway lintel is completely plain. *Navagrahas* are carved on the architrave above the doorway lintel. They are depicted in *yogasana* posture with usual attributes in their hands.

C. *Natamandapa* :

The *natamandapa* of the temple is a rectangular flat roof structure. The local people say that the structure of the *natamandapa* was initially an open dilapidated structure. Recently, the villagers of Kuanrpur have built the roof of the *natamandapa*. The height of the *natamandapa* hall is about 12 feet. It has three open doorways, which are bereft of decorative embellishments.

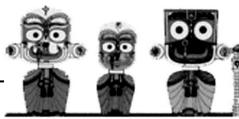


The eastern side outer wall of the *Natamandapa* contains two images; one of Varaha and another of Narashimha. The image Varaha is housed in a niche of the right side wall. The four armed image of Varaha is carved in standing posture on the double petalled lotus pedestal. The upper right hand of deity displays *chakra*, the lower right hand holds the hand of female figure possibly Prithvi, the left upraised arm bears the figure of goddess Prithvi and the lower left hand possesses conch respectively. There is no figure of Garuda on the pedestal of the slab. A diminutive *nagini* figure is depicted on the centre of the pedestal. Female attendant figure is carved on the both sides of the slab. The backside of the head of deity is decorated with trefoil arch crowned by the *kirtimukha* motif. Flying *apsara* figure is carved on the both side top corners of the slab. The image Varaha is made of sand stone. The slab of deity measures 2 feet 10 inches in height and 1 foot 6 inches in width respectively. The left side wall of the eastern outer wall of the *Natamandapa*

contains an image of Narasimha. The four armed image of Narasimha is carved in standing posture on the double sectional pedestal. The lower part of the pedestal is decorated with lotus petalled designs. There is no Garuda figure on the pedestal of the deity. Sridevi and Bhudevi figures are flanked on either side of the deity. The upper right hand of deity holds *chakra* while the upper left hand possesses *gada*. The lower two hands of the deity are engaged to take out the entrails of Hiranya Kashyapu, the demon. The backside of the head of deity is decorated with elongated *prabhmandala*. He wears a sacred thread in



his body. Flying *apsara* figure holding garland is depicted on the both side top corners of the slab. The image Narasimha measures 2 feet 8 ½ inches in height and 1 foot 5 inches in width respectively. It is made of granite stone. The northern side *bada* wall niche of the *Natamandapa* contains the image of Trivikrama. The four handed image of Trivikrama is carved in standing posture on the double petalled lotus pedestal. The lower left hand of deity holds *sankha*, the upper left hand is broken from the elbow portion, the upper right hand is broken from the wrist portion and the upper right hand is broken from the elbow portion. The right leg of deity is firmly installed on the pedestal while the left leg uplifts to heaven. But the upper part of the uplifted leg is missing from the ankle. Female attendant figure is carved on the both sides of the deity. The backside of the head of deity is decorated with trefoil arch crowned by the *kirtimukha* motif. *Apsara* figure is depicted on the both side top corners of the slab of deity. He wears a *vanamala* in his body. The image Trivikrama measures 2 feet 8 inches in height and 1 foot 5 inches in width respectively. There is a *Balidana* scene finely depicted beneath the uplifted leg of deity. Here king Bali swears before Lord Vamana to give an auspicious gift to him. At that moment Sukracharya has raised his hands up with dismay. The image Trivikrama is made of granite stone. Above the three images (Varaha, Narasimha and Trivikrama) are possibly the original *parsvadevatas* of the temple. When the *vimana* became dilapidated condition, then these images were possibly replaced from their original places. Thereafter, they have been housed in the outer wall niches of the *Natamandapa*.



The southern side *bada* wall of the *natamandapa* contains an image of Astika-Jaratkaru, which is locally worshipped as Savitri-Satyavana. It is a peculiar thing because most of the Astika-Jaratkaru images are generally noticed at the Saiva temples. But here we can find the Astika-Jaratkaru image in the Vaishnava temple. The two armed image of Jaratkaru is carved in *lalitasana* pose on the double petalled lotus pedestal. Here Astika is depicted in seated posture on the left lap of Devi Jaratkaru. The right arm of Devi Jaratkaru lies on the legs of Astika while the left arm lies on the shoulder of Astika. The backside of the head of Devi Jaratkaru is decorated with branches of Snuee tree. The left hand of Astika is completely broken and the right hand is raised upwards. The wrist of the right hand is missing. The image Astika-Jaratkaru is about 1 foot in height. There is an open *mandapa* erected in front of the *natamandapa*. A circular pillar containing the Garuda figure is noticed at the floor of the open *mandapa*.

Boundary Wall :

The temple complex is enclosed by a boundary wall, which is made of laterite stones. The boundary wall is about 8 feet high from the surface of the temple complex. It measures 167 feet in length on the northern and southern sides and 90 feet in width on the eastern and western sides respectively. The temple complex has four gateways; one on each cardinal direction.

Date of the Temple :

There is no authentic historical record with regard to the exact date of the construction period of the Dadhivamana temple of Kuanrpur. The local tradition says that the temple of Dadhivamana was built by Kapilendra Deva, the Gajapati ruler of Orissa. Architectural features of the temple indicate that the temple was possibly built after the Ganga rule in Orissa. On the basis of the

architectural style and iconographic features of the *parsvadevatas*, the construction period of the Dadhivamana temple can be tentatively assigned to the 15th century A.D. Most probably, the temple was built by the Suryavamsi ruler of Orissa.

Conclusion

Thus, it is known from the above discussion that the temple is completely a neglected shrine of the Prachi Valley. This temple represents a good specimen of the laterite stone temple of that locality. Both the structures of the *vimana* and *jagamohana* are in dilapidated condition. The side deities of the main *deula* (*vimana*) are possibly housed in the niches of the *bada* wall of the *natamandapa* in later period. Iconographic features of the *parsvadevatas* indicate that the images were made after the Ganga rule. Now the temple requires a complete conservation work, otherwise the temple will lose its earlier grandeur. Architectural pattern of the temple confirms that the temple was possibly built during the Suryavamsi period. Both from the architectural and religious points of view, the Dadhivamana temple of Kuanrpur is one of the important Vashinava monuments of the Prachi Valley in Odisha.

References :

1. P.K. Ray (ed.), *Archaeological Survey Report Prachi valley*, Orissa State Archaeology, Bhubaneswar, 1975, p.6.
2. R.P. Mohapatra, *Archaeology in Orissa (Sites and Monuments)*, Vol-11, New Delhi, 1986, p.59.
3. *Ibid.* Also see P.K.Ray(ed.), *op.cit.*, p.6.

Dr. Ratnakar Mohapatra, ICHR Post-Doctoral Fellow,
At/Po-Purusottampur, Via- Shri Baladevjew,
Dist.- Kendrapara-754212.