



The *Jagannatha* Temple is the largest as well as the tallest surviving temple of Odisha, rising to a height of 57.28mt. (A.S.I) from the level of the floor of its *inner parikrama* (*Kurma* or *Kurmibedha*) to the apex of the *nilachakra* (*Chakrayudha*). The temple has two *prakaras*, inner and outer. The outer *prakara* (courtyard) is surrounded by a high wall, known as *Meghanada Prachira*, measuring 202.70mt. X 196.29mt. For entering into the *prakara* or temple complex there are four large entrance doors or gateways on four side having different names, namely, *Simhadvara* (East), *Vyaghra-dvara* (West), *Hasti-dvara* (North) and *Asva-dvara* (South). The temple stands in the center

century A.D. and consisted of two structure, known as *Vimana* or *Deula* (sanctum sanctorium or *Garbha Griha*) and *Jagamohan* or *Mukhasala* (porch). The main temple (sanctum and porch) was constructed in one undivided architectural plan. The architectural style of the temple is a combination of two types of temple structures, i.e, *Rekha* and *Pidha*. While the *vimana* is built in the style of *nagara* type *rekha* *deul*, the *jagamohana* is in the form of *pidha* *deul*. The former housed the presiding deity of the temple *Lord Jagannatha* along with *Balabhadra* and *Subhadra*, the latter is used as a front hall for the congregation of devotees for the *Darshana* of the deity and prayer. Two more

## The Art and Architecture of Shri Jagannath Temple of Puri

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of the inner courtyard on a high raised platform connected with the ground level by a flight of 22 steps. It has four component parts consisting of *Vimana* or *Deula* (*Garbhagriha*), *Jagamohana*, *Nata-mandapa* and *Bhogamandapa*. Besides, on all three sides of the main temple, subsidiary shrines are also added for housing the *parsva devatas*, *Trivikrama* on north, *Narasimha* on west and *Varaha* in south.

The gigantic temple of *Sri Jagannatha* was built during the rule of Anantavarman Codaganga Deva, the founder of the Ganga Kingdom of Kalinga, during the first part of 12th

structures, the *Natyamandapa* (the *natamandir*) and the *Bhogamandapa* were added in front of the *Jagamohana* during the later part of the Ganga rule. The temple of *Sri Jagannatha* is the product of the accumulated and crystallized experience of several centuries of temple building activities, starting from the *Bhima* temple (District of Gajapati) and the *Satrughnesvara-Bharatesvara-Lakshmanesvara* temple of Bhubaneswar which had evolved an unique type of temple architecture known as *Kalinga Sthapatya*. This differs from the *Nagara*, *Dravida* and *Vesara* *sthatya*. The elegance of architectural proportion and richness of its sculptures on the surface, *Sri Jagannatha*



temple is one of the most finished and refined manifestations of the Indian, especially, the Hindu Architecture. The soaring height and grandeur is a marvel. The plastic decorative arts and motifs are of exquisite artistic work of experienced and matured sculptors. The decorative motifs of the Kalinga temples evolved during more than two thousand years since the time of the Khandagiri and Udayagiri, the Lalitagiri-Udayagiri-Ratnagiri and the temples of Bhubaneswar, are assembled here in this temple with a rare aesthetic sense. Every piece of stone, carving, sculpture and architectural part has a story to tell, a purpose to fulfil and a specific function to render. All this as a whole magnifies the majesty of this grand edifice. With all the characteristics fully evolved, it is the culmination in every respect the architectural development of the Gupta, the Pallava, the Chola, the Chalukya the *Pratihara* and the *Chandela* temples in general and the Bhubaneswar temple movement in particular. More specifically the art and architecture of Sri Lingaraj temple greatly influenced the architectural style of *Sri Jagannatha* temple which on its part served as a model for the construction of the later Surya Narayana Temple at Konarka.

#### ***Viman (Deula) :***

The main temple, the sanctuary (Garbhagruha) is commonly known as *Vimana* or *deula* and is built in the framework of *Nagara sthapatya* as a *rekha deula* characterized by curvilinear tower known as *sikhar*. The structure of the temple built on a square foundation which is the sine qua non of the Hindu-temple architecture. Besides, the internal structure is also square from the bottom upto the apex or the end of the vertical rising of the tower or *Gandi*. This square type of internal temple structure is one of the basic feature of the *Nagara sthapatya*. As

mentioned, its horizontal interior ground plan is square, but its exterior is variegated into *pancha ratha* ground plan by external surface projection known in Kalinga *silpa—sastra* as *rathas* or *pagas* which create an effective interplay of light and shade. The *ratha* (tri-ratha, pancha-ratha or sapta-ratha) ground plan is one of the basic architectural features taken from the form of the *vedic jajna vedi* as found in the *Satapatha Brahmana* and first adopted in the building of the *Nagara* type temple during Gupta-age. The *vimana* or *deula* is built on the *pancha-ratha* ground plan in such a manner that its vertical shape starting from the bottom upto the highest level of the curvilinear *sikhar* is divided into five projected column or pillar-like structure, i.e. *ratha* in each of the four side. The central projection which is most pronounced is known as *raha paga* and the least projected corner projection called *konika* or *kanika paga*. The projection in between the *konika* and the *raha* is called *anuratha (anuraha) paga* which while more projected than the *konika paga* is less projected than *raha paga*. In other words, the projection of the *rathakas* or *pagas* progressively increases from the corner to the central projection (*raha paga*). Such projections on one plane transform the internal square structure of the *deul* to roughly a circular shape of its external curvilinear spire. Here lies the unique architectural beauty of the *pancha ratha rekha deula* of *Sri Jagannatha*. Both the *vimana* (sanctuary) and the porch (*jagamohana*) may be divided into five principal parts along the vertical plane, viz, the foundation, *pishta* or *pitha*, the *bada* (vertical or perpendicular wall), *gandi* (trunk of a body i.e., the curvilinear tower in the case of a *rekha deula* and pyramidal roof in the case of *pidha deula* and *mastaka* (head of the crowning elements); while the *mastaka* is circular in cross section, the



*bada* and the *gandi* are square internally in horizontal sections. Moreover, all the architectural components, *pishta*, *bada*, *gandi* and *mastaka*, appear to have perfect symphony with one another and combine harmoniously in a masterly architectural conception as a whole. Besides, some of these elements are named after human limbs. The terms indicate that the Odishan *sthapatis* (architects) have observed some similarities between the shape of the human body and the structure of the temple.

From the ground level (level of the floor of the *parikrama*) upto the top of the *bada* there is hardly any architectural difference between the *vimana* (sanctuary) and Jagamohana (porch) except in the matter of relative height and proportion. However, the *bada* and the *gandi* which rise above the top of the *bada* both maintain their individual distinction. Both the *badas* are found to have consisted of five components, namely, *pabhaga* or *padabhaga* (foot) having a set of five broad moulding at the base, *tala jangha* or *jangha* (lower shin), *bandhana* or *bandhana* (bond, a set of mouldings or cornices) which divides *jangha* into two separate components, *tala* (lower) and *upara* (upper) *jangha* (upper shin), and *varanda* consisting of a set of moulding numbering ten both in *vimana* and *jagamohana*. Of these structural parts, the *pishta* is absent in many of the earlier temples such as Satrugneswar group, *Swarnajaleswar*, *Markandeswar*, *Sisireswar*, *Vaitala* including *Brahmeswara* and *Sri Lingaraja* temple of Bhubaneswar. On the contrary, it is noteworthy that the *deula* of *Sri Jagannatha* contained a well decorated *pishta* of about 5 foot 8 inch height. It is composed of two components, lower a *Khura* and upper, a starred shaped projected moulding, and in between the two there is honey-

combed recess (*kandi* or *Khandi*). The *Khura* is divided into two components the lower vertical portion, the *muhanti*, is decorated with scroll art-work with flowers, leaves, animals and birds (lions, elephants, horses, monkeys, rabbit, deer, parrot, ducks and swan) in different pleasant pose within the circular curly foliage of *patra-lata* or *dali-lata*. The lowest band-like moulding of *muhanti* having beaded border is relieved with military marches and procession in rhythmic compositions. The fully equipped army consists of elephants, cavalry and infantry. However in this military procession of soldiers, no chariot is seen. The war-elephants have usually two riders, the elephant driver with a goad and the warrior with a sword and shield sitting behind. The elephants are running or walking vigorously as well as rhythmically. The horse carries one cavalier armed with a sword or a long spear and the infantry is equipped with either a sword and a shield or with a long spear. In this scene of military procession, at some places, surprisingly the image of a camel is found. Moreover, the lowest moulding, mentioned above, at intervals, is relieved with motifs of chaitya-window or chaitya medal motifs. In the corner angular places of *muhanti* is a seated *dopicha* lion. The upper sloping part of the *muhanti* (the lower horizontal band) of the *khura* is decorated with ornate lotus petals each alternating with a beaded or chain-like pendant. At the top of the *khura* of the *pishta* lies a projected star-shaped moulding whose band-like face is relieved with military procession of soldiers riding on elephants and horses within beaded border. Between this star-shaped projected moulding and the *khura* lies honey-combed recess. Also seen below this moulding, the images of yaksha or *bhara-rakshaka* (*bharabahak*) in the pose of bearing the load of the super structure on the head and hands at intervals.



Built on the *pishta*, the bada of the deula *ispancha-ratha* on plan and has five horizontal divisions known as *panchanga* of the *bada* — *pabhaga*, lower *jangha*, *bandhana*, upper *jangha* and *varanda*. The *pabhaga* consists of five horizontal mouldings, *khura*, *kumbha*, *pata*, *kani* and *basanta*, known as *pancha-karma*, similar to those of the *pabhaga* of the porch, though on a much larger scale. However unlike those of the porch, these mouldings of the deula are continuous and undisturbed by the presence of pilasters. This architectural element (*pabhaga*) has given to the sanctuary a solid, beautiful and dignified shape. The lowest segment of *pabhaga* is *khura*. Its lower vertical part consists of three lavishly carved horizontal bands within beaded borders. While the top and the bottom band have foliated leaves, the central band, the broadest, presents 'S' shaped creepers with circular foils with various motifs within the foils. This ornate version of scrolled work is known as '*kutila*' lata whereby a meandering vine of 'S' shaped design alternatively sends off sprays to the left and right. Within the aforesaid circular foliage deers, elephants, horses, lions, rabbits, monkeys, peacocks, ducks, swans and other animal and bird motifs are carved. The remaining part of the *khura*-moulding, above *muhanti*, is shaped like ornate lotus petals and has *chaitya*- window motifs, at intervals, also ornate immediately above the *muhanti*. Below each of these *chaitya-medal* design is a small rectangular niche. These niches are relieved with historical, social, religious scene. Most of the figures in these niches are damaged beyond recognition. However in some niches it is found that the king is sitting on a low throne and some persons are standing before him with folded hands, the *guru* (teacher) teaching the pupil; the king talking with the royal personage and scenes from the *Ramayana* and the *Bhagavata* (*Krushna*

*lila*) etc. Crowning the *khura* is a second tiny *khura* with honeycomb-pattern, *chaitya* medals, animals, birds, damsel and floral pattern at the *muhanti* and lotus petals and beaded strings with locket or medal on the sloping portion of the body. However, almost all the tiny ornate designs and images carved on the tiny *khura* are terribly damaged. Above this is seen a minutely carved rope or cord-like ornamental design on which is placed a plain but a beautiful architectural structure which looks like *Kumbha* (pitcher). *Kumbha* has its neck a *khura* shaped member whose sloping part contains lotus petal and *muhanti* is decorated with tiny *chaitya*, damsel, lion, elephant, swan and duck with creeper. On the top of the *kumbha* are three horizontally projected frontal mouldings—*pata*, *kani* and *basanta* and in between them is deep recess. The *Pata* stands, on a reverse tiny *khura* with same decoration as on the tiny *khura* placed above *kumbha*. The face of the *pata* shaped like long rectangular band or *bandhani*, is divided into several panels with beaded border relieved with various charming scenes of *Krushna-lila* (*Krushna* and *Balarama* killing the demons in the forest) described in the *Bhagavata*. There are also friezes of caravan. The bearers of merchandise are men carrying the load on head or hanging the commodities from the bamboo sticks placed on the shoulders; and animals, generally bullock carts. Also seen heavily loaded bullock-cart, at rest with bullocks unyoked. Among these reliefs frequently banana plants and palm trees are found. The *kanl*, an edge-like thin moulding is austere plain, but for the tankus at intervals. It has on its lower and upper sloped surface excess hollow space and on the narrow inside background honey combed carved deep recess. On its lower and upper surface are tiny *khura* and reversed *khura* decorated with *chaitya* medal and lotus carved



respectively. Besides, its edge-shaped facade is decorated with lotus and diamond designs at intervals. The *basanta*, top most moulding of *pabhaga*, consisting of long panels with beaded border, is richly carved with the contemporary royal, historical and social scenes including king's military marches with fully equipped army consisting of war elephant, cavalry and infantry. All the five mouldings of *pabhaga* (*pancha-karma*) in *konika* and *anuratha* *paga* are connected by vertical bands, the latter mostly in line with the *khakharamundi* of the *lower jangha*. These vertical bands are relieved either with the scroll-work of creepers and foliages or have two niches with long beaded border containing *shalabhanjika* or *kanyas* (damsel) in different pose. Sometimes in these circular foils of foliated creeper *dalimankudis* are also carved.

The *lower jangha* of the *konika* and the *anuratha* of the *bada* contains *khakharamundi* with two pilasters each on either side. The *khakhara mundis* of the *konika* ratha (corner ratha) have seated figures of eight *dikpalas* with their respective *bahana* in the niches. They are *Indra* (east), *Agni* (south-east), *Tama* (south), *Niruti* (south-west), *Varun* (west), *Vayu* (north west), *Kubera* (north) and *Ishan* (north-east). In the niches of *khakhara mundi* of *anuratha* (corner ratha) contain various secular scenes such as *Guru* (teacher) teaching the pupils sitting or standing in front of him, worshipping crowd in front of a preceptor, presence of persons in front of the king seated on a throne, king sitting on the throne discussing with the royal persons etc. The recesses between the rathas (corner and intermediary) are filled with varieties of *vidalas*, some of them having elephant-trunk holding a female figure. The rampant *vidalas* carved as lions are shown rampant on elephants, occupy the

recess between the *konika* and *anuratha* while others carved as hybrid creatures with leonine bodies and the head of like an elephant (often with a grim-looking warrior or a damsel held in its trunk) and shown as rampant on a fierce looking prostrate warrior carrying a sword, shield or a demonish figure (the *apasmarpurusha*), embellish the recess between the *rahas* and the *amurathas*.

The *bandhana* is composed of four horizontal mouldings all connected at intervals by vertical band, decorated with 'S' type foiled creepers (*kutula*) having rectangular motifs filled with couple, damsel or *shalabhanjikas*. The ornate horizontal mouldings are decorated with animals and birds (lions, elephants, horses, deer, swan and ducks) within the circular foliage of the *kutula lata* carved on their face. On the edge of the upper surface of these moulding tiny *chaitya* medals and figures of damsel, animals and birds, were placed at intervals. Moreover, their recesses like the recesses of *pabhaga* mouldings, are filled with honey-combed or *jali* designs.

The layout of the upper *jangha* (in the *konika* and *anuratha*) is similar to that of the lower. However, here the *pidha mundis* have replaced the *khakhara-mundis*. The themes of the niches of the *pidha mundis* are mostly deities including *Dasavatar* of *Vishnu* (ten-incarnation of *Vishnu*) of which presently *Sri Rama*, *Balarama*, seated figure of *Vishnu* with four arms, *kalki* (the future *Vishnu*), *Buddha*, *Varaha* (boar), *Narsimha* (man-lion) are found in damaged state. In the recesses of the *pidha mundis* are *surasundari*, *kanyas* or *madanika* in various charming and heart touching actions and attitudes; one of them is removing a thorn from her feet, a second holds the branch of a tree, a third caresses her bird, a fourth is removing or wearing her anklet, a fifth is looking at her own



reflected image in a mirror, a sixth holding a mirror in front of her face and combing her hair, a seventh standing comfortably by keeping one leg behind the other, a eighth stands resting her folded hands on her head, a ninth holds a *chamar* (fly whisk) and a tenth is applying vermillion on her forehead. There are also a few mother and child type *kanya* figures such as standing on one leg, the mother holds the baby on the raised upper-shin, the mother holds her child with two hands in front of her face and a baby child standing near the leg of the mother trying to climb on her body. These damsels are known in various names, such as *surasundaris*, *madanikas*, *kanyas* and *salabhanjika* in different actions. They are carved in round and are exhibiting superior artistic workmanship, modeling, anatomy, ornamentation and feminine beauty and laughing countenances and are super work-manship of the Ganga art.

The top most component of *panchanga bada* is *varanda* which consists of ten mouldings : (i) *Khura* shaped *varani* with a creeper at *muhanti*, and lotus petal, on the body, (ii) *pheni* resembling up turned lotus petals, (iii) *noli* relieved with foliated leaves, (iv) *khura* with a row of geese at the *muhanti*, (v) *pata* with frieze of animals (horse, elephants, deer and rabbit) within beaded border, (vi) *noli* with foliated leaves of lotus petals, (vii) and (viii) *patas* with friezes of animals within beaded borders; (ix) *noli* with lotus petals and foliated leaves and (x) *basanta* carved with horses and elephants with or without riders and foot soldiers. The recesses between the mouldings are relieved with honeycomb or *jali* pattern. The fifth, sixth, seventh and eighth mouldings are covered with a small *Vajra-mastak*, a circular complex *chaitya* medal having a small one on both side. The top and the center of the large *chaitya* medal are decorated with the lotus flowers of which on

both sides of the lotus above the central *chaitya* have a figure of a dwarf *yaksa* in reclining attitude holding a club in one hand . This type *chaitya-motif* decorated with reclining male figures on its both sides first originated in the *vajra-mastak* or *vajra-mundis* of *konika paga (bada)* of the eighth century old Markandeswar temple at Bhubaneswar in the form of atlantid-figure which serves as an incipient prototype for the ornate *bho'* motif standard in the *gandi* of the later temples.

The *raha paga* on *bada* rises vertically continuously maintaining its *pa'changa* pattern. However, the construction of pyramidal porches (*Pidha deula*) or *parsva-devata* shrine, locally known as *nisa-deula*, in front of the black granite image of *Trivikrama*, *Narasimha* and *Varaha* in the north, west and south niches (of *raha paga*) respectively have partly obscured the layout of the *bada* on the side faces of the *deula* or *vimana*. The *parsva-devata deula* or temple are built as full fledged *pidha* temples with *pidhas* arranged in two *potalas*. However, these are not the integral parts of the original scheme, all are later additions. The pyramidal *gandi* and the *mastak*, the super structure are rested on four pilasters in the corner. The base of the *pidha* temple is designed with *pabhaga*, *jangha* and *varanda*. The images of the *parsvadevata* are notable for their fine dimensions and fine workmanship, especially for their drapery and detailed ornamentation. The present existing image of *Trivikrama* is smaller than the other two, not appears to be original one. The front pilasters of the door-jamb or door frame of each *parsvadevata* shrine contains eight type of *Vishnu* images of *caturvinsatimurtis* of *Vishnu* (the twenty four type *Vishnu* images) as described in the *Mahabharata*, *Rupamandana* and



*Padma Purana*. The names of the icons are: *Kesava, Narayana, Madhav, Govinda, Visnu, Madhusudana, Trivikrama, Vamana, Sridhar, Hrusikesa, Padmanabha, Damodar, Samkarsana, Vasudeva, Pradyumna, Aniruddha, Purusottam, Adhoksaja, Nrusimha (Narasimha), Achyuta, Janardana, Upendra, Hari and Krusna*. This was an important iconographic discovery in Eastern India during the deplastering of the temple. Therefore in all three *parsva-devata* shrine, twenty four types of *Vishnu* images were carved. However, most of the images are found in damaged condition and beyond their recognition. On the backside of the each *parsva-devata* shrine in *upper-jangha* of *raha paga*, black granite image of *vishnu* (*Krusna*) is placed inside an ornate rectangular niche.

The grandeur of the *Sri Jagannatha* temple chiefly lies in its towering beautiful *gandi* or *sikhar*. The effect of its great height is accentuated by the deeply incised curved vertical lines which rises upwards to its top. The curvilinear *gandi*, *pancha ratha* on plan, has five richly carved *pagas* on each of the four faces. The *konika paga* is divided into ten *bhumis* and surmounted by *bhumi-amlas*. The *bhumi-amla* is rounded or half circled at the corner and rectangular at the inner sides. The *konika paga* itself is also designed in two planes so that the structure near the corner projected as well as rounded. This technique is first introduced and adopted by the architect in the disposition of the *gandi* of *Sri Lingaraj* temple and followed by the *sthapati* of *Jagannatha* temple. This architectural technique has transformed the square *gandi* built on star-shaped square ground plan into a rounded and nice curvilinear *rekha sikhar*. The *anuratha paga* has a succession of three

progressively diminishing replica of the *rekha deula*. These ornate *rekha-deulas* also known as *rekha-mundis* or *anga-sikhar* or *vimanika* have also helped in creating a shadow or mirage of rounded pleasant *gandi*. The base of the *raha paga*, the middle *ratha*, just over the *varanda*, has a projected rectangular slab on the face of which carved a *kirtimukha* and on its upper plane surface a lion rampant on an elephant, the projecting *gaja-simha* (*udyata-simha*), standing on the elephant in attacking attitude. Above this projected ornamental *udyta-simha* of *raha* has a large *vajra-mastaka* (*Bho*) design which is placed above the smaller counterpart on the *varandah* of the *bada* as already stated. This large *vajra mastaka* motif is crowned with a lotus and as usual the design is flanked by a slanting *gana* or *bhara-rakshaka* holding a chain in one hand and a club in the other. In the centre of the *vajra-mastaka* motif there are miniature figures of *parsva-devatas* below an ornate tre-foil arch, now broken, flanked by *vidyadhara* and *naga-kanyas*. Above the *vajra-mastaka* on each face of north, west and south side of the *raha* of the *gandi* is placed a projecting lion rampant on an elephant (*udyta simha*). However on the eastern side of the *gandi* of the *deula*, the *vajra-mastaka* instead of being carved at the base of the *raha* placed at a higher level than other three sides. The eastern *raha* is distinguished by being covered by a large *anga-sikhar* and as such the '*vajra-mastaka*', occurs at a higher level. consequently on the eastern side the projecting rampant lion on an elephant is placed at a higher level than the others. At the top of the *bhumi* on each face of the *raha* has a small window like door connected with a tunnel like long passage for entering into the third storey of the *deula*. As previously mentioned, each *anuratha paga* of the *ga, 4* has three a '*gra-sikharas* and as such



on four sides of the *gandi* twenty four *anga-sikhars* exist in total and each contains a niche with an iconic sculpture inside, namely *Ga, es, Brahma, Kali, Natraja, Surya, Varaha, Siva, Vishnu, Yama, Kubera, Sukra, Agni, Harihara, Dhanantwari* and a special icon of *Surya (Hari-Hara- Hiranyagarbha)*.

Above the *gandi* is placed *mastaka*, the crowning component of the *vimana* or *deula*. The *mastaka* of the *rekha* temple successively consists of (from bottom to top) the *beki* (recessed cylindrical portion above *visama*) also known as *griva* (neck), the *amalaka* or *amla* and the *khapuri* (skull, a flattish bell-shaped element) over which remains *kalasa* or water pot (*kumbha* or *ghata*) and the *ayudha* (sacred weapon or emblem) of the presiding deity. As the temple is dedicated to *Sri Jagannatha* the embodiment of *paramabrahma Vishnu*, the *chakrayudha* is fixed above the *kalasa*. During the deplastering of the *mastak* it was noticed that the *amalaka* was in the dilapidated condition and may collapse at any time. To save it from collapse and falling down, conservation and repairing work was undertaken by A.S.I. and accordingly some damaged *amalaka* leaves were replaced by new one. Besides, sixteen square pillars of stainless steel (25X25cm) were installed on and around the *beki* vertically, each again being supported by slanting bars connecting with *beki* wall below the *amalaka* during last decade of twentieth century.

The interior (*garbhagruha*) of the *vimana* (*deula*) is square (8.85m. X 8.85m) and plain. The floor has been paved with black granite slabs. The granite *simhasan* (*ratna-vedi*) on which the deities are installed lies to the western side and a gap of 2ft 6 inch on the back side exists between the *ratna-vedi* and the western wall of the

*garbhagruha*. A narrow passage (length 7.55m and breadth 4.5m) connects the *jagamohana* with the *antarala* (length 3.60m and breadth 2.95m.) through which access to the sanctum is provided. The door frames and the *graha sila* carved with *navagraha* images above the frame and the lintel of the door (14ft 4inch x 8ft 10inch) are in a damaging state. It was brought to light during the last decade of the twentieth century that within the *vimana* (*deula*) of Sri Jagannatha temple exist three successive floors one above the other. This also revealed for the first time, one of the basic architectural feature of the *rekha sikhara* (curvilinear tower) of a large temple of Kalinga, the ancient Odisha. The ground floor (first storey) and the first floor (second storey) are found to have been connected by a flight of steps remain on the eastern wall of the sanctum above the entrance door visible from inside. Each floor rests on corbel arches. There are eight corbel offsets below the ground floor ceiling commonly known as *garbha muda*, fourteen below the first floor ceiling and sixteen in the second floor ceiling. Apart from these three ceilings (*muda*), there appears to be another fourth ceiling inside the *mastak* above the neck (*beki*) known as *ratna muda* under which lies a small chamber filled with precious stones and metals, including grains. The corbelled roof of all the three floors have a square landing space of approximately 4m x 4m. in the center, spanned by four wrought iron beams and covered with stone slabs laid along the axis of the iron beams. No passage is there to approach the second floor through the first floor. This is entered through the window like wind-vent built on four cardinal directions below *beki* (neck) on the top of the *raha paga* of the *gandi*.

Upto the *varandah* there is no spectacular difference between the *rekha* and the *pidha*





temple, except in the relative proportion of different components of *bada*. However, above *varandah* from which *gandi* rises the two orders of Odishan temple architecture assume their individual distinct features. The *gandi* of *pidha deula* consists of a number of square *pidhas* diminishing in pyramidal shape till the top most *pidha* is reduced to about half of the lowest *pidha*. The *pidhas* in large temples are traditionally grouped into tiers called *potals*, separated from one another by a recessed low vertical wall called *kanthi*.

### **Jagamohana :**

The *Jagamohana* (the porch) stands on a *high pishta* of 6ft height on the eastern front of the main temple, the *vimana (deula)*. However, at present the *pishta* remains invisible as it was buried inside a *varandah* or platform like structure constructed around it sometimes in the past. The ground-plan of the *Jagamohana* is square (12.55mt. X 12.75mt) internally and externally star-like because of projected *pancha rathas* on each side. Its *bada* is *pancha-ratha* on plan vertically and has five horizontal division—*pabhaga*, *lower jangha*, *bandhana*, *upper jangha* and *varanda*. In the spectacularly projected *raha* on the front (east), north (later closed) and south are provided with door'. The western *raha* has internally a passage leading to the *antarala* and door of the sanctum.

The *pabhaga*, presents in the *konika* and the *anuratha*, has a set of five mouldings—*khura*, *kumbha*, *pata*, *kani* and *basanta* and visible only on one side of an elaborate *khakhara mundi* placed both in the *konika* and the *anuratha paga*. These *khakhara mundis* have in both left and right sides two highly ornamental pilasters. Out of the five mouldings of *pabhaga*, *khura*, *kumbha* and *kani* have no carvings. On the

contrary *pata* and *basanta* contain millitary procession of soldiers holding shield and sword and moving on foot, elephants and horses. While the recess between the *khura* and the *kumbha* has a rope-design, the recess between the *pata* and the *kani* and the *kani* and the *basanta* is filled with honey-combed *jali* panel. The *khakhara mundis*, as already stated, are elaborately composed. *Pancha-ratha* in plan, they have a series of four mouldings in the *pabhaga*, a *curved jangha* with a central niche and a *baranda* in the form of a *noli* relieved with two rows of lotus petals with a beaded line in between. In the niches of these *khakhara mundis* of *konika* and *anuratha paga* of *pabhaga* have erotic or amorous figures (*mithuna* and *maithuna* sculpture) of *nayakas* and *nayikas* in different pose. The *gandi* of the *khakhara mundi* consists of a succession of *khura* shaped mouldings crowned by a *srahi*, (pan-shaped member in the spire of a *khakhara-mundi*) while the *mastaka* is a *khura-shaped pancha ratha khakhara* crowned with a *ghata pallava* flanked by a lion on either side as the crowning element. The *khakhara mastaka* (on its *raha* part) has lotus petals and *chaitya* window motif on the body and creepers with beaded borders on the *muhanti*.

On both sides of the *khakhara-mundis (pabhaga)* stand two ornate pilasters. The two inner pilasters which immediately flanked the *khakhara-mundi*, have at the base a set of three mouldings crowned by two lions rampart on a single or double elephant (damaged and broken during deplastering), in the middle a round column (shaft) entwined by *nagas* and *nagis* and at the top as capital (*mastaka*) a small '*vajra-mundi*'. These pilasters known as *naga-stambha* and its upper rounded part has two *nagas*, the *naga* couple, and sometimes at its bottom portion a



single *naga* found. The upper body part of these snake like *naga* is of human form and are in different attitudes as in folded hand (*namaskara-mudra*), holding a *purna ghata* or garlands. Further, over the head of each *naga-nagi* is a five hooded head of a *naga* remained like an umbrella. In the niche of the *vajra-mundi* is invariably a *kanya* (damsel) or sometimes holding a fly-whisk (*chamara dharini*) in different pose and in *vajra-mastaka* a *chaitya* window or medal in *raha* part encircling a lotus and at the apex of the *vajra-mastaka* is a lotus flower flanked by a dwarf *gana* holding garlands. The outer pilasters, *tri-ratha* on plan, have a base of three mouldings, a faceted shaft relieved with scroll work, *kutula* creepers, floral motifs and beaded strings and upper part like an *abacus* composed of three combs—*khura*, *kani* and *olata-khura* (reverse-khura) over which as capital a *khakhara mastaka* crowned with a *kumbha-valli* and flanked by a rampant lion (*udyta-simha*).

Above the *pabhaga* of the *bada* lies lower *jangha* (*konika* and *anuratha*) which contains in both the *konika* and *anuratha* a *khakhara mundi* with two pilasters each on either side. These *khakhara-mundis* have, above two base moulding, a framed niche over which is a *chhadya* or a *chhaja* like projection capped by a *kani*-shaped moulding, a reverse-*khura* and *khura* shaped *khakhara mastaka* crowned with *ghata-pallava* flanked by a rampant lion. In the niches of *konika* are a khondalite sculptures of *ashta dikpalas*, the guardians of eight quarters, sitting on their respective *bahana* (mount) and in their respective quarter or direction starting from the east we encounter successively (i) *Indra* with an elephant, (ii) the pot-bellied and bearded *Agni* (south-east) with the ram; (iii) *Yama* (south) holding a *danda* and noose with the buffalo,

(iv) *Niruiti* (south-west) holding a sword and severed head above a prostrate figure, (v) *Varuna* (west) holding a noose with his mount *makara* (crocodile), (vi) *Vayu* (north-west) holding a banner; (vii) *Kubera* (north) above jars of *nidhi* and *Isana* (north-east). In the niches of *anuratha* *paga* secular scenes like a *guru* teaching the pupils standing in front of him in folded hands, citizens or *prajas* are standing in front of the king in the mode of telling something to the king, the king discussing with royal advisers and the king riding a horse etc.

The two inner pilasters with, two mouldings at the base, have their shafts divided horizontally into two parts, by a set of three mouldings, in both the lower and upper portion are *shala-bhanjika* in different attitude under the branch of a *shala* tree. The lower *shala bhanjika* stands on a beautiful pedestal consisting of at the base two mouldings over which is a rounded *padma prushtha*. Over the head of the lower *shala bhanjika* are two mouldings capped by a *vajra-mastaka* and rounded *padma prushtha* on which stands the upper *shala-bhanjika*.

The outer pilasters with five mouldings at the base, have richly carved *pancha-ratha* shafts with a projected central moulding. At the base five mouldings, *khura*, *kumbha*, *pata*, *kani* and *basanta* over which the *pancha ratha* pilaster is richly carved. The pilaster has a *chhaja* (*chhadya*) like horizontal moulding which divides it into two parts. The top of the shaft in each offset or face have a *kirti-mukha*, from the mouth of which pearls are dripping downward continuously. The recess between the rathas have large rampant *vidalas*, boldly sculptured; those carved as lions and shown rampant on elephants occupy the recess between the *konika* and *anuratha*, while others, which are fashioned as hybrid creatures



with leonine bodies and head of an elephant (often with grim looking warrior held aloft in its trunk) shown as rampant on an armed fierce-looking demonish figure, embellish the recess between the *raha* and the *anuratha* (lower *jangha*).

The *bandhana* consists of five mouldings— *varani*, *noli*, *pata*, *noli* and *basanta* all connected at intervals by vertical bands, decorated with creepers. The first, third and fifth moulding bear scroll work and creepers. While the lower *noli* is carved with lotus petals and a central beaded band, the upper presents creepers.

The lay out of the upper *jangha* is similar to that of the lower but here the *pidha-mundis* have taken the place of the *khakhara-mundis* and in the recesses between *konika* and *anuratha* life size erotic figures (*maithuna jugala*) in different forms and postures have replaced the *vidals*. These erotic sculptures are comparable with the same figures at *Khajuraho* temples. The niches of the *pidha-mundis* hold the corresponding *saktis*, female counterparts of the *dikpalas*, placed in the niches of the *khakhara-mundi* (*konika*) of lower *jangha*. On either side of the *amlaka* of *pidha-mundi* is a *yaksha* in the attitude of bearing a super structure.

The *varandah* built like projected *pancha ratha chhaja* is composed of ten mouldings, namely (from bottom upward) *khura* shaped *varani* (name of the lowest moulding of *bandhana* and *varandah*) with a creeper at the *muhanti* and lotus petals on the sloping part of the body; *pheni* resembling upturned petals; *noli* roughly semi-circular moulding with foliated leaves; *khura* with a row of geese at the *muhanti*; *pata* with a frieze of animals within beaded border; *noli* either with lotus petals and a central beaded band or with foliated leaves; and *basanta* carved

with elephants with or without riders, foot-soldiers and others.

The side faces of the projected *raha* maintain the five-fold division of other parts of the *bada*. The *rathakas* (*konika* and *anuratha*) of *pabhaga* have *khakhara-mundis*. In the recess of lower *jangha* (north-east face of projected *raha paga*) in one alignment with the *khakhara-mundi* of *pabhaga* is a *vidala* carrying a rider (*Jagrata*) trampling on a prostrate elephant, while above the outer *khakhara-mundi* of the *pabhaga* is a niche having a broken royal figure. The corresponding places of the inner side of the upper *jangha*, above the *bandhana* have erotic or amorous couple and *vajra-mundi* with a niche. In the later a royal figure seated on a *khatuli* or pedestal with legs and drinking some liquid holding a bottle like container and some persons standing in front of him. Over this in another niche on a legged *khatuli* the king is seated holding a long sword in the right hand fronted by some men in *namaskara mudra* (north-east face of projected *raha paga*). On the west face of the *bada* of the *jagamohana* (in the north) in the niche of *anuratha* in the lower *jangha*, the standing king is in the attitude of fighting with one animal (boar or lion?). In the western face of the northern projection of *raha* in the niche of *khakhara-mundi* (lower *jangha*) towards outside is a king with weapons riding on a horse. Just over this (in upper *jangha*) in the niche of *vajra-mundi* a standing king with all royal insignia is discussing some matter of concern with the citizens standing with folded hands which reveals the demoratic spirit prevailed during the *Ganga* rule in Kalinga. Over this in a niche *Vishnu*, with four hands, sitting in *paryankasana* and holding a conch (*sankha*), wheel (*chakra*), club and lotus.

The *gandi* having the shape of a stepped pyramid, truncated near the top, is composed of



two gradually receding tiers, known as *potalas*. Each tier is separated by a low vertical recessed wall known as *kanthi*. In the bottom and the upper tiers there are gradually receding comics or mouldings, called *pidhas*. The *lower potala* has seven *pidhas* and the upper consists of six *pidhas*. Each *pidha* separated from the other by a narrow recess and in the top at intervals have tiny vertical projections called *tanku* in the form of either a semi-circle or a quadrant of a circle having a variety of motifs including figure, human, animals and mythological. The vertical faces of each *pidha* of the lower tiers are relieved with friezes representing procession of infantry, cavalry, elephants and other scenes, such as men, beasts of burden and carts carrying military supplies. The tiers consisting of *pidhas* maintain the *pancharatha* division. The *rahas* in each tier, in the upper half, have an assemblage of a *beki*, *ghanta* (supported by a lion), *amalaka* and *khapuri*—the components of the *mastaka* of a *pidha deula*. The recessed part below the vertical *muhandi* of the *pidhas* has a row of pendants.

The *kanthis* (the vertical recessed wall) have at the bottom a *pancha ratha* floor-like narrow corridor and above a horizontal *pancha ratha* ceiling. Inner side of *kanthis* on its floor have *khakhara-mundis*, pilasters and on the outer side of the floor have *pidha-mundi*. Besides, there are about thirty four small and large-sized *kanyas*, dancers and musicians placed on the floor of the *kanthis* in different alluring postures and attitudes in different action; namely, adjusting their ornaments, holding a book or mirror, fondling a child, touching a tree, wringing wet hair, holding a pet bird, carrying a bunch of fruits, displaying her fully bloomed figure, sometimes with the arms raised and joined over head in a beautiful posture. Further more, large sized female musician playing

on long pipe, long flute, shell, holding fly-whisk, female musicians playing on *vina*, beating various types musical instruments such as drums, barrel shaped double-faced long *dholak*, long cylindrical drum played by sticks, *pakhawaj* and long *karatala*.

The massive *mastaka* of the *jagamohana* consists of a *beki* or *ghanta beki*, (neck), a bell-shaped member called *ghanta*, a second *beki* (*amla beki*), *amla*, *khapuri* and *kalasa*. The *ghanta* is divided into two parts by a central band and each part relieved with a row of long lotus petals. On the floor of the *ghanta beki* in four cardinal direction four *garuda* figures and in its four corners contains a squatting *deula charini*.

The eastern door (*Jaya-vijaya dwara*) of the *jagamohana* has an elaborate and beautiful door frame or door-jamb made of black granite. Each jamb is divided into eight facets or bands, all on different planes, the inner most, the most receded, and the outer most the most projected. The base of the some of the bands is damaged, otherwise the whole door-frame is in tact. At the base of the seven faceted bands, starting from the inner most, are a roof like structure with a *vajra-mundi* and a tree under which figures are in standing posture. They are from first to seventh band respectively- (1st) a demon-like figure or a guardian (*dwarapala*?) figure on the inner most, (2nd) a standing *naga* holding a *kumbha* in the left hand, (3rd) a graceful *kanya*, (4th) two *kinnars*, half human and half animal, one above the other, the lower one playing on a flute and the upper one on cymbals, (5th) a *kanya* or a woman, (6th) a man and (7th) a man standing with two bullocks or (cows?). The remaining vertical bands, above these figures have the following carvings (from the inner most to the



outer most respectively): (1st) foliated leaves within beaded borders, (2nd) a hooded double coil *naga* and *nagi*, (3rd) vertically successively erotic couples in the pavilion-like niche under the *vajra mundis*, except one in southern jamb, a *bhara raksha yaksha*, in the attitude of bearing the load of the superstructure, (4th) little boys climbing the *kutula lata*, on a meandering creeper, the motif in Kalinga temple art known as *gelabai*, *dalimankudi* or *manushya-kautuki*, first appeared in the Gupta temple at Bhumara, (5th) ornate beaded tassels (*mukta mala*) issuing from the mouths of *kirtimukha* in succession from bottom to top along with dwarf pilasters with mouldings and medallions, (6th) erotic or amorous couples from bottom to top successively in the pavillions and (7th) along with leaves and foliage, motifs look like pineapple (*sapuri* in Odia) or *kadambas* or *nageswar* flowers, in general this ornate motif known as *sapuria*. This motif in a different style originated in Gupta temple at Deogarh. Similarly in Kalinga art *dalimankudi* and *sapuriya* motifs were nicely carved in the door jambs of Buddhist vihar at Udayagiri and Ratnagiri. The eighth facet is decorated successively with lotus petals. The motif of the eighth band and those on the upper part of the first, second and seventh bands run on the respective horizontal bands of the lintel above the door. The other horizontal bands have the following reliefs. On the first band of the lintel seated divine female musicians, the fourth flying *vidyadhar* couples in a row carrying floral offerings, musical instruments, *ghatas*, incense burners, *chamaras*, *garlands*, conch, bell and lamp etc. In the fifth are dancers and musicians and in the sixth has seated musicians. The central part of the lintel which is slightly projected, divided vertically one upon the other into a few successive panels of niches. In the lowest niche is *Gaja*

*laxmi* seated in *varada mudra* on a lotus flanked by a *chamara* bearer on both side and holding a stalk of a lotus in the left hand and being bathed by a pair of elephant standing on a lotus. Next niches above *Gaja laxmi* panel contain each a bearded *sadhu* with matted hair seated in cross-leg and attended by two disciples. The top most niche has a seated bearded image meditating under a *makara torana*.

Above the door-lintel slightly projected towards the east is an architrave rested on two pilasters on either side of the door frame. The face of this architrave is relieved with nine *grahas* (planets) each under a multifoil arch. In front of the door slightly towards the east at a distance of about 12ft. are two pillars and also as stated already are two pilasters on both side of the door. Resting on these two pillars and two pilasters is placed a rectangular shape architrave on the inner face of which is carved scene of the *Ramayana* and the images of ten incarnations of *Vishnu*. Among the images of *Dasavatara* of *Vishnu*, presence of Buddha's figure is very significant. Besides another *Buddha* figure is also carved in the *pidha-mundi* of the upper *jangha* of the *vimana*. This strengthened the view that in the original plan of the temple, Buddha, not *Jagannatha*, was included among the *Dasavatar*.

Besides the eastern door, the *Jagamohana* had also in original plan a door both in the northern and southern side of the *raha*. However in subsequent period the northern door was closed by the construction of the *Ratna Bhandara* in front of the latter. The interior of the *jagamohana* is plain and without any ornamental carvings or sculptures. It has four square sized massive pillars of about 50ft height in the center of the square floor (12.55mt x 12.75mt) dividing



the hall into a rectangular area (nave) of 38ft. length and on its both sides a narrow corridor (aisels) and a central square space (18 x 18ft.) formed within the four pillars. The latter intended to bear the weight of the pyramidal roof. The shape of its inside structure of the ceiling looks like an inverted keel of the ship.

### ***Nata Mandira (Natya Mandapa)***

The *nata-mandira* built on a *a pitha*, connects *jagamohan* in the western side and the *bhoga mandapa* in the eastern side. It has in each side of *bada* one main door, and besides a few additional subsidiary door in east, north and south side. This edifice was possibly not in the original plan of the temple and seems to be later addition. The structure is built on a square ground plan (80ft x 80ft.) and internally its floor is nearly a square (21.30mt x 20.55mt). Although its *pitha* is at same level with that of the *jagamohana*, its *bada* and *pidha* roof of very low height along with absence of *mastaka* is accounted for the lack of the elegance, grace and beauty of *jagamohana*. It was constructed in the form of a large pillared hall. In comparison with its massive size, its *bada* (vertical wall) on the *pitha* as well as *pidha* roof is of very low height. The roof is built in the form of a *pidha gandi* and made of two tiers (*potala*) consisting of seven gradually diminishing *pidhas* in total and no *kanthi* between the lower and upper tier. After the upward rising to a very low height in the shape of a stepped roof, its rising appears to have been suddenly truncated. Because of this the whole structure does not give the semblance of a temple. It is to be noted that its *bada* is of only eleven feet height and its total height from the level of the floor of the *parikrama* is about 36feet. Internally it looks like a big hall having centrally placed four very high pillars forming a square space in the center of the hall.

Besides, these centrally built four pillars are surrounded by 12 low height pillars of 12ft.8 inches on four sides of the hall in such a way that they are placed in four rows having four pillars in each. Its corbelled ceiling is rested upon the stone architraves placed on those 16 massive sized stone pillars already stated. The corbel ceiling looks like the shape of an inverted keel of a ship. The interior of the *nata-mandapa* is without any stone carving or stone sculpture except a few on the north-eastern corner of the hall. However, there are some images on the western face of the eastern wall made of stone and cement-lime mixture. Among them the images of *Dasavatar* of *Vishnu* are noteworthy as here *Jagannatha* has replaced *Buddha*. This happened sometimes, most probably, after fifteenth century because of some scholars and religious leaders vigorously opined and propagated the view that the *Jagannatha* Temple was originally a Buddhist structure where the tooth of Buddha was being worshipped and the rituals observed in the present temple are in unison with the Buddhist religious rituals. Besides, on the eastern side of the hall, just in front of its eastern door, connecting *bhoga mandapa*, is a monolithic free standing dwarf pillar, the *vahana-stambha*, on the top of which placed a figure of *Garuda* in kneeling posture and with folded hands. The construction of the *Natya-mandapa* seems to have been influenced by the architecture of the large-sized pillar corridor and pillar-hall of the Deccan temples especially by the thousand-pillar *mandapa* of *Ekamranatha* Temple at Kanchipuram, *Minakshi* temple at Madurai, *Sri Ranganatha swami* temple at Trichinapolly, *Jambukeswar* temple at Trichinapolly, *Suchindram* temple at Suchindram, *Ramanath* Temple at Ramanathapuram and *Padmanabhaswami* temple at Thiruanatapuram. However, the architects of Kalinga were not



successful in building large size beautiful, ornate and marvellous pillar-mandap or hall as the southern Dravidian *sthapathis* had achieved.

### Bhoga Mandapa :

*Bhoga mandapa* is the eastern most structure erected in east-west alignment of the temple complex in front of the *nata mandapa*. It stands on a *pancha ratha* as well as a square ground plan (58ft x 58ft) and is internally also a square (12.45mt x 12.45mt). Like the *jagamohana* it is a *pancha ratha pidha deula* and its roof resembles a pyramidal tower. It is built on a *high pitha* of 6ft.7inches which rests upon a low *upana* of 7 inch height. The facade of the *upana* is relieved with ornate motifs and carvings mostly the scenes of military marches and processions consisting of running war-elephants and horses along with infantry in a rhythmic composition as found on the *khura* of the *pitha* of the main temple and the *pabhaga* of *jagamohana*. The temple is built by khondalite stones. Like the *bada* of a fully developed *rekha* and *pidha* temple, the face of the *pitha* has clear cut five horizontal divisions from bottom to top, namely, *pabhaga*, lower *jangha*, *bandhana*, upper *jangha* and *baranda*. *Pabhaga* is carved partly on both side of the *rathas* as central part of the latter is occupied by ornate *mundis*.

Above the *pabhaga*, the next division corresponds to the lower *jangha* of the *bada*. Both side of each *ratha* (*paga*) is flanked by ornamental pilasters. On the bottom part of the shaft of these pilasters in both left and right corner, a warrior is seated on the back of a *dopicha simha*. Besides, the shafts (lower *jangha*) are decorated with triangular medals, *Kirtimukha* from the mouth of which beaded pearls are dripping out, and the top portion is carved with upward rising lotus-petals, forming a *padma-*

*prushtha*. These pilasters on both side of the *paga* continuously rise upto the bottom of the *baranda* whose decorative friezes and reliefs consist of the *puranic* mythological scenes of the *Ramayana*, the *Mahabharata* and the *Bhagavata*.

As the *pitha* has five horizontal divisions stated above, likewise it is also vertically divided into five *pagas* or *rathas*. Each *ratha* is flanked on both left and right side by an ornate pilaster. Between the *ratha* and the pilaster a deep recess or *kandi* exists. Moreover, each *ratha* in its *pabhaga*, lower *jangha* and upper *jangha* is divided into two equal vertical parts by a deep recess in its middle portion. Further each divided part has a *khakhara mundi* in *pabhaga*, a *pidha mundi* in lower *jangha* and a wheeled chariot in one upper *jangha*. In other words, each *ratha* has in *pabhaga* two *khakhara mundi*, in lower *jangha* two *pidha mundi* and in upper *jangha* two chariot and in between them a recess. Each *khakhara mundi* is flanked by two pilasters. The inner pilaster is entwined by a *naga* in different postures whose upper part has a human bust having multi-hooded canopy over head and the lower part is the tail of the snake. These mythical beings have held in their hands garlands, fly whisk or lotus. The outer pilasters on both sides have small panels on their flat rectangular shafts. The lower panels contain *bhara-rakshaka yakshas* and the upper panels have *kanyas* in different attitude holding fly-whisk, garland or musical instruments. The *khakhara mundi* (*pabhaga*) have in their niches images of *Ganes*, *Parvati*, *Vishnu* and other deities and have also secular images. The *pidha mundis* (lower *jangha*) like the *khakhara-mundi* are flanked by two ornate pilasters having in their rectangular shafts small niches decorated with *bhara-rakshaka*, dancing *kanyas* or *kanyas* holding musical instruments.



The rounded pilasters are also carved minutely. Each *pidha mundi* in its niche contains religious and royal figure, some of them are made of chlorite. Among them : King seated on a cushion-pedestal fondling a child on his lap; King sitting on a pedestal in *Lalitasana* and an umbrella held over his head by a servant and some royal personage standing nearby; standing king worshipping the *siva linga* with folded hands, back side a royal servant, holding a *chhatra* (umbrella) over his head and fronting him a royal priest having flowers in his hand and another person with garlands. In all the recesses, in lower *jangha* between pilasters, and pilasters and *rathas*, erotic and amorous sculptures are placed, among them is a bearded ascetic carrying a woman on his shoulder and hands. In the upper *jangha* in each *paga*, wheeled *rathas* (car or chariot) are carved fronting one against the other. The chariot driver sitting in front and the warrior standing behind under a trefoil arch holding bow and arrow in shooting posture. The warriors on the chariots are *Bhisma* confronting *Arjuna*, *Arjuna* fighting *Karna*, *Sri Ram* and *Dasanana* shooting at each other, face to face, and so forth and so on. Besides, there are foot-soldiers having sword, mece, spear and shield. All these create the scenes of battle fields of the *Ramayana* and the *Mahabharata*. In one place *Bhima* lifting the elephant *Ashwathama* in his hands and in another relief *Bhisma* is sleeping on a bed of arrows. *Baranda*, the topmost portion of the *pitha*, contains the reliefs relating to the childhood days of *Sri Krushna* viz, *Krushna* killing the demons *Putana*, *Sakatasura*, *Pralambasura*, *Vyomasura*, cow-like *Vatsasura*, *Vakasur*, *Shandhasura*, snake like *Aghasur* and horse-demon *Kesi*, *Krushna* taking away the dresses of *Gopis* and suppressing the serpent *Kaliya*. These mythological scenes are very charming and

heart-touching. In the eastern face of the *pitha*, the sun god being flanked by *Chhaya* and *Maya* (or *Usha* and *Pratyusha*) is sitting on a seven-horsed chariot.

Above the high *pitha* (platform) stands the *bada* of the *bhogamandapa*. It is *pancharatha* on plan and has five horizontal division, the *panchanga*—*pabhaga*, lower *jangha*, *bandhana*, upper *jangha* and *baranda*. The *pabhaga* consists of *pancha-karma* or five mouldings—*khura*, *kumbha*, *pata*, *kani* and *basanta*. These five mouldings are carved on either side of a *khakhara-mundis* which are placed in the central part of each *konika* and *anuratha paga*. The *khakhara-mundi* having each a niche are themselves arranged between two pilasters on each side. The two inner pilasters, which immediately flanked the *khakhara mundis*, have at the base a few mouldings crowned by two lions rampant on an elephants (*gaja-simha*), in the middle a round-column entwined by a *nagi*, holding a *kumbha* by the raised hand and the other in *vara mudra*. The outer pilasters have a vajra-mastaka capital and on the flat shafts standing a *kanya* inside a panel, holding a fly whisk. The *khakhara-mundi* have in their niches compositions of royal or religious scenes. As already noted each *rathas* (*konika* and *anuratha*) on either side flanked by two pilasters of relatively larger size continuously rising upward from *pabhaga* upto the bottom of the *baranda* and each looks like an ornamented pillar. These ornate beautiful pillars are carved so finely that these art works surpass the filigree work of goldsmith. Further, their beauty is magnified because of their sixteen sided vertical surfaces which create a mirage of rounded pillars. Their body from bottom to top is decorated with : at the bottom of the shaft on both sides have seated *gaja-simha*





and in between standing *kanya* in different pose, over this lies two circular bands having honey-combed or beaded border, in the lower bands have small-sized *kanya*, women dancers and musicians; the upper band is decorated with creepers and foliage (*dali-lata*), in the upper part of the shaft below the *bandhana* are ornate carvings in two circular horizontal rows of which just below the *bandhana*, in the first row, are consecutively placed *kirti-mukhas*, below these *kirti-mukha* in the lower band are strings of gems falling vertically down or in the form of 'U' alternatively from their mouths, in between these two bands the multi-surfaced rounded shaft is decorated with fine carvings of filigree work in each vertical bands whose sides are of honey-combed pattern or beaded designs. Above the *bandhana*, composed of five mouldings, is a broad circular band on the face of which in the center are carved an image of dancing *Sri Krushna* on serpent *Kaliya*, *Krushna* lifting the Govardhana hill and holding it on the palm of his hands and the rest of the bands on both sides are decorated with *kanya*, dancer, musician and other figures.

In each paga (*konika* and *anuratha*) in between the two large pilasters is a niche both in lower and upper *jangha*. Each niche, flanked by a relatively thin or small pilaster, contains a chlorite royal sculpture. Besides, in the recess in between the small pilaster flanking the niche and the large pilaster flanking the *ratha* is also decorated with figure of a *kanya* or *mithuna* or *maithuna* (amorous or erotic) couple. Not only this but also in the recess between the *konika* and *anuratha pagas* are filled with eight *digapalas* (lower *jangha*), namely, *Indra* (east), *Agni* (south-east), *Yama* (south), *Niruiti* (south-west), *Varuna* (west), *Vayu* (north-west), *Kubera* (north) and

*Isana* (north-east), the guardians of eight quarters; and in the recess (upper *jangha*) of *konika* and *anuratha* above each *dikpala* is their respective Shakti (female counterparts). Last but not the least, on both side of door in east, north and south between partly visible *raha* and *anuratha* (lower and upper *jangha*) are enshrined various Hindu deities such as four armed *Vishnu* with emblems seated in *paryankaasan* on a lotus, seated *Nrisimha* (*narasimha*) in *paryankaasan* on a lotus, *Nrisimha* standing in the flame of fire and blessing *Prahlada*, son of demon *Hiranykasipu*, *Nrisimha* killing the demon *Hiranykasipu*, standing *Surya Narayana* holding in both the hands the stem of lotus and the Sun stands on a chariot drawn by seven horses.

The *bandhana*, in between lower and upper *jangha*, is composed of five ornate horizontal mouldings and *sapta ratha* in plan. The layout of the upper *jangha* is similar to that of the lower. As already stated, in the each niche of the central part of both *konika* and *anuratha pagas* has either images of deities or a royal figure in different postures and the recesses in both sides also have a figure of *kanya* or *surasundari*. All these sculptures are of chlorite. Above the upper *jangha* is *baranda* consisting of five horizontal mouldings on the top of which rests the pyramidal tower or *pidha gandi* of the *bhogamandapa*. The face of the central moulding has carved with military procession of war elephants and infantry. The lowest moulding is consecutively decorated with U-shaped garland with a hanging lotus medal. The chlorite sculptures existing in the niches of *konika* and *anuratha paga* of *jangha* are the following : The king seated on a high footed *khatuli* or pedestal among the royal retinues and officials (lower *jangha*), the king on a swing slung by chains flanked and fronted by retinues,



ministers and officers (*upper jangha*), the king seated on a chair among the royal retinues and high officials including ministers, advisors and military chief, and dance and music programme being performed by the females (*lower jangha*); the king going in a military procession with four elephants, himself seating on the front elephant followed by cavalry and infantry (*upper jangha*); three deities *Sri Jagannatha*, *Siva linga* and *Mahishasuramardini* are on a *simhasan* under a trefoiled arch in the side of an *mandapa*, in front of them stands king with folded hands, queen holding a fly-whisk, princess, and bearded priest holding a garland (*lower jangha*); within a palace king cosily seated on a chair under a double-tiered pavilion, flanked by retinues and dancers, all women (*upper jangha*); king, seated on a swing under a canopy, sailing in a dual boat rowed by women; eight armed *Sri Krushna* standing in *tribhangathani* playing flutes and being encircled by the *gopangana*, cows, deers and calves, and holding different *ayudhas*; six armed *Nataraja* *Siva* seated on a bull holding different emblems flanked by dancing *Brahma* and *Vishnu*, and *Narada* and *Indra* playing on *vina* and cymbals respectively (*upper jangha*); king seated on a palanquin carried by women going in a procession with women body-guards riding on horses holding royal insignia (royal umbrella) over his head, accompanied with dancers and musicians (*lower jangha*); inside the palace king seated on a swing under a beautiful canopy flanked by maid-servants holding a bell (*ghanta*), garlands and *chamara* or fly whisk (*upper jangha*); king riding on a royal horse and wearing long boots, moving to war front with high military officials accompanied by cavalry (*upper jangha*); and six armed *Nataraja* in *urdhvamedhra* posture (erect phallus or *linga*) dancing on his *vahana* (carrier) bull, on his both sides standing *Vishnu*,

*Brahma*, *Indra*, *Narada*, *Nandi* and *Bhrungi* in different pose and playing on musical instrument (*lower jangha*).

On the four sides of the *bhoga mandapa* are four doors in the *raha paga* of the *bada*. From total point of view the art and architecture of all these four doors, made of chlorite, are identical and all of them have resemblance with the eastern door of the *jagamohana*. The door frame (north door) consists of seven vertical bands with beautiful carvings and reliefs having similarity with that of the eastern door frame of the *jagamohana*. In the lintel of the door, image of *Gaja laxmi* is placed as *lalata bimba*. In the bottom part of door frame on both side, in the niche of a *khakhara mudi*, river goddess *Ganga* and *Jamuna* stand on a *magara* and a *kachhapa* respectively holding *purna ghata* in one hand and the other hand is in *abhaya mudra*. Outside of the frame, in both left and right, is a large chlorite pillar on the face of which the *dwarapala* of *Vishnu*, *Jaya* and *Vijaya* stand on a *padma prushtha* (lotus pedestal). At the bottom of the pillar over the *pabhaga* are dancers and *dopicha simha* and on the top of the pillar rests the *nava graham* (nine planet) *silā* under which *bhara rakshakas* are present. On the top the pillars as stated above rest the *nava graha* slab and just below it, projecting outward on both left and right sides, facing in opposite direction of the door frame, are the head of the *makara* (*makara mukha*). Albeit the north and the east door frames are on the whole identical with each other, slight difference is observed in the latter. The east door-frame on both side in bottom part contains the figures of standing *Jaya* and *Vijaya* in the niche of *Khakhara mudi*. Moreover, the outer pillars of both sides of the door-frame on their front have a pair of standing beautiful river goddesses *Ganga* and *Jamuna* on their respective *bahana* -



Amorous couple (*mithuna jugala*), side surface of *pidha-mundi* (*upper jangha*), *vimana*



Sri Krishna (*Venu Gopala*), *upper jangha*, *Pidha-mundi*, *anuratha paga*, *Vimana* (north side)



Buddha seated on *visvapadma* in *paryankasan anuratha paga*, *upper jangha*, *pidha mundi*, *viman* (Western side)



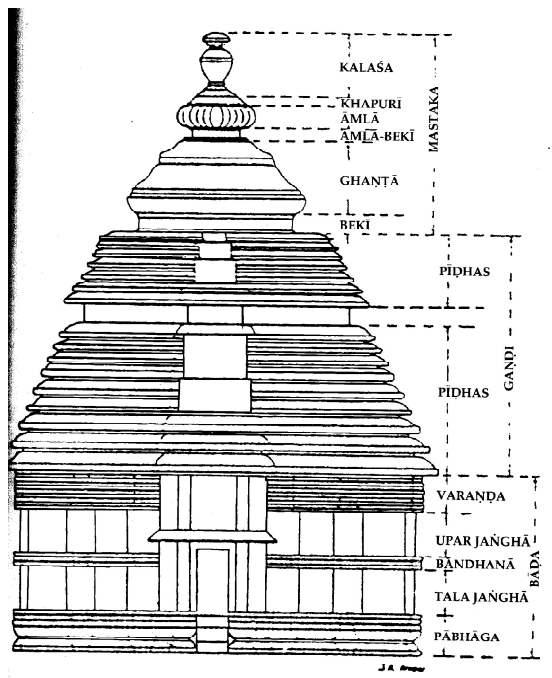
Kaliki avatara of Visnu, *upper jangha*, *pidha mundi*, *konaka paga*, *Viman* (Western side)



*Tribikram*, *parsva devata* shrine, North side of *vimana*



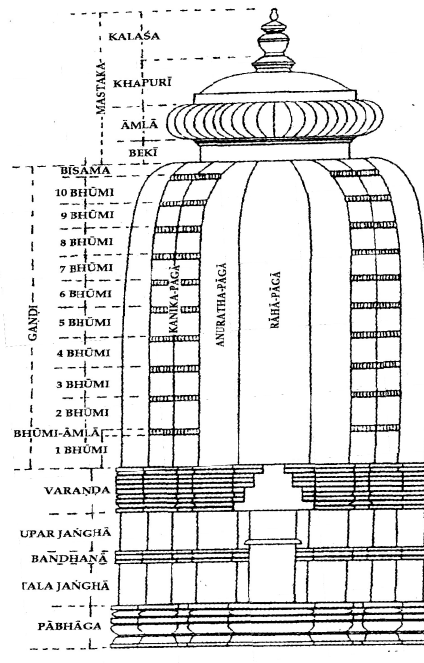
*Basudeva*, door jamb of *parsva devata* temple, *vimana*



Principal components of the Jagamohana of the Kalinga Sthapatya

*kachhap* and *makara*, holding in the inner hand a *purna ghata* and the outer hand hanging down in *varada mudra* with a *japa mala*.

The roof of the *bhoga mandapa* is of *pidha* type. Its *pidha gandi* consisting of *pancha ratha* is divided into three *potalas*. The lowest *pidha* resting on the top of the *bada* is projected forward as a horizontal roof. It has from bottom upto top of the *gandi* or *visam* has three *potalas*, thirteen layers of gradually diminishing square *pidha* and two *kanthi*. In front of the *kanthi* on the narrow corridor the images of female dancers, *kanya* (*surasundari*) and musicians all in different postures and ornate *pidha mundis* are placed. All the four sides have at the top of the *raha paga* in each *potala*, on the *sukanasa* like structure, projecting lions or *gajakranta simhas* are placed. In the final stage of *pidha gandi* lies the *mastaka* which is composed of from bottom to top :



Principal components of the rekha deula of the Kalinga Sthapatya

*ghanta beki*, *ghanta*, *amalaka beki*, *amalaka khapuri* (skull), *kalasa* and *chakrayudha*.

As already stated, the interior of the *bhoga mandapa* is a square sized hall (12.45mt. x 12.45mt) and approached by a flight of steps on the east, the south and the north. The stair cases cover a portion of the ornamental *pitha* (*raha*) of the *bhoga mandapa*. In the interior there are four large and massive pillars which divide the hall into a nave and two aisles. These four pillars supported the ceiling of the pyramidal roof.

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