

KALINGA STYLE ART OF SOME VAISHNAVITE IMAGES OF JAGANNATHA DHAMA OF ODISHA IN EASTERN INDIA

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ABSTRACT

Jagannath Dhama popularly known as Puri, is famous for its historic antiquities in Odisha of Eastern India. This place is also well-known throughout the world for the celebrated temple of Lord Jagannatha. On the basis of available of a good number of Vaishnavite images, the place of Puri is considered as an important centre of Vaishnavism in Odisha. The worship of Lord Vishnu is very common among the people of Hindu communities of India. Really, a large number of Vaishnavite images of medieval and modern periods are noticed in the different sites of the Puri district. As an important place of Odishan temple art, it is very interesting study for scholars of history particularly art history. The extant Vaishnavite images of the Jagannath Dhama possess the iconographic features of the Odishan classical art of the medieval and early periods. The study of extant Vaishnavite images of the Jagannath Dhama of Odisha is one of the fascinating aspects of the Kalingan school of art of Eastern India. From the artistic point of view, some Vaishnavite images of the different Vaishnavite temples of Jagannath Dhama are very interesting study for the scholars of art history. The aim of this paper is to study the iconographic features along with the religious significance of some important Vaishnavite images of the Jagannatha Dhama of Odisha in detail. Some of the Vaishnavite images of the Jagannatha Dhama of Odisha have to be discussed here are 1. Narasimha of Narasimha temple of the Jagannatha Temple Complex, 2. Nila Madhava of Nila Madhava temple, 3. Three Parsvadevatas of Lord Jagannatha temple, 4. Two Vaishnavite images of Lakshmi temple, 5. Lakshmi-Narasimha of Narasimha temple at Navakalevara Road, 6. Vishnu of Kapala Mochana temple, 7. Vishnu of Beleshvara temple of Belesvara, 8. Sakhi-Gopala of Satyabadi, and 9. Alvarnath of Brahmagiri. All the extant Vaishnavite deities / images of the Jagannatha Dhama are executed by the Kalingan School of artists of Eastern India. Methodologically, both the primary and secondary sources have been used here for the writing of this article.

Keywords: Indian, Vaishnavite, deities, images, Jagannatha Dhama. Odisha, Eastern India.

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I. INTRODUCTION

The worship of ten incarnations (*avatarars*) of Lord Vishnu is very popular among the Hindus of India. The study of artistic features of the Vaishnavite deities / images of Puri is an interesting aspect of the sculptural art of Odisha in Eastern India. The place of Puri is well-known in Odisha as well as India for its famous temple of Lord Jagannatha along with other Vaishnavite shrines. The place of Puri is popularly known as Jagannatha Dhama, which became one of the four religious domains of India. It is situated on Latitude $19^{\circ} 47^{\text{m}} 55^{\text{s}}$ North and Longitude $85^{\circ} 49^{\text{m}} 5^{\text{s}}$ East) in the state of Odisha (Senapati, & Kuanr, eds. 1977, p.771). The place of Jagannatha Dhama is one of the important cultural centers of Odisha and it is also well known throughout India as a place of pilgrimage from the time of Yore. Millions of pilgrims and tourists from all over India and foreign countries regularly come to visit this holy place (Malley, 1984, p.1). Vaishnavism might have existed in Odisha from the very early medieval period. Epigraphic evidences reveal that Vaishnavism had its rise in Odisha during the Mathara rule in the 5th century A.D. Initially, Vaishnavite sculptures belonging to the 7th-8th century A.D. are found at Bhubaneswar and 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 monasteries, worship of Vishnu in the form of Narasimha, Madhava, Krushna, Rama, Narayana, Madan Mohana, etc. the *dhama* of Lord Jagannatha(Purusottama) has been widespread. With the rise of Shri Ramanuja Acharya once again Vaishnavism gained royal patronage. After the conquest of Utkala territory by Ananta Varman Chodaganga Deva, there began the golden age in the history of Vaishnavism in Odisha particularly in Puri (Jagannatha Dhama). 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 Puri. As a result of which, some Vaishnavite temples were found to be erected by the native rulers to popularize Vaishnavism in the *dhama* of Lord Jagannatha. All the extant temples of Jagannatha Dhama 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. 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. Puri is Shri Purusottama Dhama, the seat of Lord Vishnu and *Martya Vaikuntha*, the home of Vishnu on earth (Gupta, 2003, p.133). The Hindus of India believe in the ten incarnations (*avatarars*) of Lord Vishnu viz; Matsya, Kurma, Varaha, Narasimha, Vamana, Parshurama, Rama, Balarama, Krishna, Buddha and in modern period study on another *avatarar* i.e. Kalki / Jagannatha (Gopinatha Rao, 1914, Vol.1, Part-1, pp.119-123). The Odishan sculptors have proved their quality by mastering over technique. They could care both large and tiny figures with astonishing skill and precision. The history of sculptures in Odisha in the early medieval period is linked with the development of temple architecture and shares the same evolutionary process as in architecture (Behera, 1982, p.37). In fact, Vaishnavite images are found to be worshipped in the separate temples for the popularity of Vaishnavism in the Dhama of Lord Jagannatha. All the extant Vaishnavite images of the Jagannatha Dhama belong to the Kalingan School of art of Odisha. The present article attempts to highlight the detailed iconographic features along with their religious and historical significance of some Vaishnavite deities / images of the Jagannatha Dham (Puri) of Odisha in Eastern India.

II. METHODOLOGY

Both the primary and secondary sources have been used in the writing of this article. The primary data have been collected from original texts, *Gazetteers*, literatures, reports, practical observations, taking photographs, hearsay accounts of respondents through the interview methods during the period of experimental field survey, etc. The field survey has been undertaken for the collection of data regarding the artistic features of the Vaishnavite images of the Jagannatha Dhama of Odisha. For the collection of primary data with regard to the present article, the practical observation method has been adopted by the present author. The data collected from both the primary and secondary sources are critically examined and interpreted accordingly the methodological process.

III. DISCUSSION AND RESULT ANALYSIS

Vaishnavite Deities of Jagannatha Dhama of Odisha

The place of Jagannatha Dhama of Odisha is famous in India as a centre of Vaishnavism. In this Dhama, a good number of Vaishnavite deities are found to be worshipped as *parshvadevatas* and in some sites as presiding deities. These Vaishnavite images (deities) represent the Odishan Classical art of the medieval and modern periods. It is known from the field study / observation that a good number of Vaishnavite images noticed in the different sites of the Jagannatha Dhama of Odisha. Out of all the extant Vaishnavite images, eight images have been taken here for our present discussion. The names and sites of these Vaishnavite images of Jagannatha Dhama are such as 1. Narasimha of Narasimha temple of the Jagannatha temple Complex, 2. Nila Madhava of Nila Madhava temple, 3. Three *Parsvadevatas* of Lord Jagannatha temple, 4. Two Vaishnavite images of Lakshmi temple, 5. Lakshmi-Narasimha of Narasimha temple at Navakalevara Road, 6. Vishnu of Kapala Mochana temple, 7. Vishnu of Beleshvara temple of Belesvara, 8. Sakhi-Gopala of Satyabadi, and 9. Alvarnath of Brahmagiri. The descriptions of different aspects like location, iconographic features, religious and historical significance of the above Vaishnavite images of Jagannatha Dhama of Odisha are briefly described below.

3.1. Narasimha of Narasimha Temple of Jagannatha Temple Complex

The temple of Narasimha is an ancient Vaishnavite shrine, which is located near the west of *Muktimandapa* in the southern side inner enclosure of the Jagannatha temple (Mohapatra, 2007, p.127 and Mohapatra, December; 2005, pp.8-10). The sanctum preserves an image of Lord Narasimha as the presiding deity. In the Hindu religion, Narasimha is the fourth *avatarar* of Lord Vishnu. The presiding deity of the temple is said by a few scholars as Yajna-Narasimha (Mohapatra, Vol.I, 1986, p.162). He holds conch and *chakra* in upper two hands while the lower two hands are engraved in taking out the intestines of Hiranyakashyapu (Mohapatra, 2007, p.130 and Mohapatra, December; 2005, pp.8-10). His face is as fierce looking as it is awe-inspiring (Mishra, 1971, p.114). On the basis of available inscriptions on the wall of the temple, S.N. Rajguru has formed an opinion that most probably Chodaganga Deva have installed the three deities such as Lord Purusottama, Balabhadra and Subhadra in the Narasimha temple which continued till Anangabhima Deva III who completed the consecration of the new temple with deities in about 1230 A.D. as stated in his *Nagari copper plates grant* (Rajguru, Vol.I, 1992, p.3). Surya Narayan Das has mentioned that the deity (Narasimha) has been worshipping here from the ancient period before the emergence of Jagannatha Trinity in the temple complex (Das, 1966, p.298). This information is also recorded in the *Utkala khanda* of the

Skanda Purana. R.C. Mishra has opined that Jagannatha was first appeared in the form of Narasimha (Mishra, 2003, p.111). G.C. Tripathy states that this deity is also called as Mukta-Narasimha (Thipathy, 1996, p.29). Iconographic features of the Narasimha image contain the artistic features of the Odishan classical art of the early medieval period.

3.2. Nila Madhava of Nila Madhava Temple

The present temple of Nila Madhava is located on the north-west corner of the inner enclosure of the Jagannatha temple premises. It is also close to the Bhubaneshvari temple (Mohapatra, 2007, p.133 and Mohapatra July;2006, pp.44-48). The image of Nila Madhava is worshipped in the sanctum. He has been engraved in two tiered podium (Mohapatra, 2007, p.135 and Mohapatra July;2006, pp.44-48). He holds *shankha*, wheel, mace in three hands and the lower left hand striking with a *padma* on the palm (Mishra, 1971, Plate No. 25). The black chlorite Nila Madhava image possesses the artistic features of the fine workmanship of the Ganga Art of Odisha (Mohapatra, 2007, p.135 and Mohapatra July;2006, pp.44-48). The image of Jagannatha is found worshipped as Nila Madhava by the *Daitapatis* (Tripathy, 1995, p.31). The behind of the head of presiding deity is ornamented with the trefoil *makara* headed arch (Mohapatra, 2007, p.135 and Mohapatra July;2006, pp.44-48). On the Stylistic ground, the Nila Madhava image can be considered as one of the masterpiece sculptures of the Ganga art of Odisha.

3.3. Three *Parsvadevatas* of Lord Jagannatha Temple

Puri is well known throughout the world for the celebrated temple of Lord Jagannatha, which stands on a prominent place near the sea shore (the Bay of Bengal). The exact geographical location of the temple of Lord Jagannatha is Latitude $19^{\circ} 18^{\text{m}} 17^{\text{s}}$ North and Longitude $85^{\circ} 51^{\text{m}} 39^{\text{s}}$ East, about 59 kms to the south-east of Bhubaneswar, the capital city of Odisha (Senapati & Kuanr, eds., 1977, p. 779). The sculptures of the Jagannatha temple epitomize the best specimen of the Odishan School of Art, which is recognized by archaeologists as well as scholars as the *Kalinga School of Art*. On the three sides central niches (north, west and south) of the *bada* of *vimana* of Jagannatha temple are accommodated with *parshvadevata* images of Trivikrama (Vamana), Narasimha and Varaha (Mohapatra, 2007, p.101 and Mohapatra, Vol. XLVIII, No. 3 & 4, 2007, pp. 77-89). Trivikrama is the northern side *parshvadevata* of the Jagannatha temple. In the Hindu religion, Vamana is the fifth *avatar* of Hindu god Visnu (Gopinatha Rao, 1914, Vol.1, Part-1, pp.119-123). It has been generally accepted by scholars that the Trivikrama image emphasizes the Vedic image of Vishnu. The giant form of Vamana is also known as Trivikrama, literally three steps (Deborah, 1991, pp.3-4). The legend of Lord Visnu covering the universe in three steps, representing the Svarga (heaven), the earth and the Patala (netherworld) (Games, 2002, p.711). The four handed standing image of Trivikrama is housed in the northern side niche of the *raha paga* of *bada* (Pl.No.5). The right leg of deity is definitely put on the podium, while the left leg is stretched upwards. A tiny image of Brahma is placed above the uplifted leg of deity. The image of Trivikrama displays *gada*, *chakra*, lotus and *shankha* (Mohapatra, 2007, p.102 and Mohapatra, Vol. XLVIII, No. 3 & 4, 2007, pp. 77-89). The behind of the head of deity is adorned with trefoil *makara* headed arch crowned by the *kirtimukha* motif. Two female figures are portrayed in standing pose on the both sides of deity. Under the uplifted leg of deity, the dwarfish Vamana is carved as receiving the gift of three steps of earth from king Bali, who is accompanied by his wife (Mohapatra, 2007, p.102 and Mohapatra, Vol. XLVIII, No. 3 & 4, 2007, pp. 77-89). Saint Shukracharya is shown raising his hands up with dismay. The four handed massive image of Narasimha is housed in the central *raha paga* niche of the western or back wall (Pl.No.6).

The deity holds *chakra* in upper right hand and a *gada* in his upper left hand (Mohapatra, 2007, p.102 and Mohapatra, Vol. XLVIII, No. 3 & 4, 2007, pp. 77-89). The lower two hands of deity are involved in taking out the intestines of Hiranya Kashyapu. He wears a *vanamala* round his neck instead of a flower garland. His face is fierce looking. R.L.Mitra has described that on the western side a colossal image of Narasimha is depicted loaded with ornaments and dressed in figured brocade cloth like that of the Kartikeya of the Bhubaneswar temple (Mitra, Reprint-1984, p.197). The behind head of deity is relieved with trefoil *makara* headed arch. Varaha is the is the southern side *parshvadevata* of the *bada*. He possesses *chakra*, *gada*, lotus (*padma*) in three hands and the left upraised arm bears the image of goddess Pruthvi (Mishra, 1971, Plate No. 32). M.M.Ganguly is of the view that the garments of Varaha show nice carvings like those noticed on the *parshvadevata* of the Lingaraja temple at Bhubaneswar (Ganguly,1912, p.415). The image Varaha is engraved victoriously emerging from the deep-sea water as he saves the mother goddess i.e. earth (Richard Blurton, 1993, pp. 122–123). This mother goddess is considered as Bhudevi in Indian sculpture. The left elbow of Varaha supports the image of Prithvi, the major right hand is now lowered and holds the uplifted left hand of a small image of Prithvi (Bhudevi) in the lower right corner and a second female figure, most likely representing Lakshmi is added in the left corner (Donaldson, 1985/86, Vol. III, p. 1123). The background slab of the deity is ornamented with trefoil *makara* headed arch crowned by the *kirtimukha* motif. All the three *parshvadevatas* are carved out of black chlorite and they represent the Odishan classical art of the Ganga period (Mohapatra, 2007, p.102 and Mohapatra, Vol. XLVIII, No. 3 & 4, 2007, pp. 77-89). The *parshvadevatas* of the Jagannatha temple were placed on a high position in the *rahapaga* beyond any human reach, like that of the Lingaraja temple (Acharya, 1964, p.9). The counterparts of these *parshvadevatas* with such magnitude can only be noticed in the Konarka and Lingaraja temples of Odisha (Mohapatra, Vol.I, 1986, p.165). In course of deplastering the frontal walls of all the three *nisha* shrines, G.C. Chauley has noticed that on the both sides of each doorjamb of the *parshvadevata* shrines, figures of Vishnu, four on either side carved depicting the twenty four forms of Lord Vishnu (Chauley, 1993, p.9). They are such as Keshava, Madhava, Damodara, Narayana, Vishnu, Govinda, Madhusudana, Trivikrama, Vamana, Shridhara, Hruñiksha, Padmanabha, Shankarshana, Vasudeva, Pradyumna, Aniruddha, Adhokñaja, Puruñottama, Narasimha, Acchyuta, Upendra, Janardana, Hari and Krushna (Varaha mihira's *Bruhat Samhita*, Vol-II, Verse-57, Apte, ed.,1907, *Matsya Purana*, Chapter-25, Verse-10, and *Agni Purana*, Chapter-44, Verse-53). The discovery is unique of its kind in the context of Vishnu iconography, in Eastern India as so far nowhere in India all the 24 forms of Lord Vishnu are depicted within any known temples neither in South nor in North India (Chauley, July; 1996, pp.51-56).

3.4. Two Vaishnavite Images of Lakshmi Temple of Puri

The temple of Lakshmi is located on the north-western corner of the inner enclosure of the Jagannatha temple of Puri (Mohapatra, 2007, p.247 and Mohapatra , Vol. XLVII, No.4, , December; 2004, pp. 9-16). The inner wall niches of the eastern side of the *natamandapa* of the Lakshmi temple contain two images of Lakshmi-Narasimha and Varaha. The image of Narasimha has been engraved on the double petalled lotus podium noticed in the left side wall (Mohapatra, 2007, p.254 and Mohapatra , Vol. XLVII, No.4, , December; 2004, pp. 9-16). His upper two hands hold *chakra* and conch while the lower two hands rest on the knees. The image of Lakshmi is seated on the left lap of Narasimha. Here the deity Narasimha looks calm and contented (Mohapatra, 2007, p.254 and Mohapatra , Vol. XLVII, No.4, , December; 2004, pp. 9-16). There is a Garuda figure engraved on the left of the podium. Below the pedestal is also carved with a figure of devotee, which is identified with Shankaracarya by Jagabandhu Padhi (Padhi, 2000, p.139.). It is said in a local tradition that Chodaganga Deva had installed this Lakshmi-

Narashimha image with a figure Shankaracarya carved in its pedestal (Ratha Sharma, 1984, p.45). It is a debatable question among the scholars with regards to the identification of the devotee with Shankaracarya. The back ground slab of the image is ornamented with trefoil *makara* headed arch crowned by the *kirtimukha* motif. The flying *apasara* figures are portrayed on either side of the top corner of the slab. The image of Varaha has been installed on the right side niche of the eastern wall of the *natamandapa*. His four hands display *chakra*, conch, arm of a female figure and an image of seated Pruthivi on the uplifted right arm (Mohapatra, 2007, p.254 and Mohapatra, Vol. XLVII, No.4, , December; 2004, pp. 9-16). There is a standing female figure installed near the right leg of Varaha image. The niche of the inner western wall of the *natamandapa* contains an image of Garuda, which is carrying Vishnu on his shoulder. On the western wall niche houses a figure of mounted elephant. These two animals are treated as *Vahanas* of Narashimha and Varaha respectively. On the stylistic ground, these two Vaishnavite images of the Lakshmi temple represent the artistic features of the Ganga art of Odisha.

3.5. Narasimha of Narasimha Temple at Navakalevara Road

The temple of Narasimha is one of the ancient Vaishnava shrines of Odisha. It is situated at Navakalevara road of Puri town. The shrine is found mentioned in the *Skanda Purana* to be existing while Indradyumna had visited the place (*Skanda Purana; Utkala Khanda*, 1911, Chapter-15; Vs-8). Indradyumna is stated to have built a temple for Narasimha and to have installed the deity therein with the help of sage Narada (*Skanda Purana; Utkala Khanda*, 1911, Chapter-16; Vs 21-22, 36-37). Before the emergence of *Chaturdha murtis*, king Indradyumna had installed this god and performed thousands of *Ashvamedha yajnas* in this place (Das, 1966, p.314). For that reason, this Narasimha is popularly known as ‘Yajna-Narasimha’ (Tripathy, 1996, p.185). The sanctum possesses a remarkable image of Lakshmi-Narasimha as the presiding deity of the temple (Mohapatra, 2007, p.138). The deity is installed on a *simhasana* of 6 feet high and 4 feet in width (Mohapatra, Vol.I, , 2003, p.40). The height of the deity is 5 feet and it is made of black chlorite (Mohapatra, Vol.I, 2003, p.40). He holds *chakra* and conch in upper hands and another two lower hands are stretched down to his knees (Mohapatra, 2007, p.139). The image is shown seated in *yogasana* with both legs crossed and tied near the knee. Devi Lakshmi has been installed on the left lap of Narasimha. The podium of the presiding deity is richly carved with scroll works, floral designs and Garuda figure (Mohapatra, 2007, p.139 and Mohapatra, , 2008-2009, pp.35-41). The background slab of the deity is finely ornamented with trefoil *makara* headed arch. Here the deity Narasimha is in calm posture. The artistic finish and iconographic peculiarity of the image take us back to the time of the Ganga period (Mohapatra, 1986, Vol.I, p.175). The deity was very likely installed at Puri by Chodaganga Deva who is said to have promulgated the system of Narasimha worship in Orissa (Mohapatra, 1986, Vol.I, p.175). T.E. Donaldson has remarked that the image is in a symmetrical fashion similar to the image at Nuapatna (Donaldson, 1985/86 Vol.II, p.703). R.P. Mohapatra has also identified such a similar Lakshmi-Narasimha image, which is still noticed in the premises of the Ganga Mandira of Cuttack town (Mohapatra, 1986, Vol.I, p.175) Iconographic features of the Narasimha (presiding deity) image of the temple indicate the Odishan classical art of the 13th century A.D.

3.6. Lord Vishnu of Kapala Mochana Temple

The Kapala Mochana temple is exactly located at a distance of 80 feet from the south-west corner of Lord Jagannatha temple in the Manikarnika Sahi of Puri town (Mishra, Vol.1, 2003, p.48). There is a small modern shrine built in the northern side of the *vimana* of the Kapala Mochana temple. Two Vishnu images are kept near the shed within the temple premises (Mohapatra, 2007, p.209 and Mohapatra, Vol.12, No.2, March; 2007, pp. 103-112). Out

of these, one damaged image is repaired and another image displays conch, *chakra*, *gada* and *padma* in his four hands (Mohapatra, 2007, p.209 and Mohapatra, Vol.12, No.2, March; 2007, pp. 103-112)). Figures of Shridevi and Bhūdevi, the consorts of deity, are also depicted on the lotus pedestal. Garuda, the conventional mount of deity is carved on the right of the pedestal (Mohapatra, 2007, p.209 and Mohapatra, Vol.12, No.2, March; 2007, pp. 103-112). The background slab of the deity is adorned with trefoil *makara* headed arch crowned by the *kirtimukha* motif. Diminutive figures of Brahma and Shiva are carved on either side of the arch. R.P.Mohapatra has held the view that these two Vishnu images are the workmanship of the Ganga period (Mohapatra, 1986, Vol.1, p.173). This Vishnu image is excellently executed by the artist of Kalingan School of art of Odisha.

3.7. Lord Vishnu of Beleshvara Temple of Belesvara

The temple of Beleshvara is situated 3.5 kms distance from the Beleshvara chhak of the Marine Drive road, which lies between Puri and Konarka (Mohapatra, 2007,p.223). This is a small temple dedicated to Lord Shiva and it is also exactly located 5 kms distance from the Balighai chhak towards the sea-shore (Ratha, ed., Vol.3, 1990, pp.29-30). The walls of the *natamandapa* of the Belesvara temple are completely plain. There is only one image of Vishnu is installed in the niche of the eastern side outer wall of the natamandapa. The Vishnu image is engraved in standing pose on the double petalled lotus podium (Mohapatra, 2007, p.227 and Mohapatra, 2009, pp.61-66). The upper two hands display *chakra* and conch while the lower two hands are broken from the elbow portions . The backside of the head of deity is adorned with trefoil arch crowned by the *kirtimukha* motif. Apsara and Vidyadhara figures are finely engraved on the two sides top corners of the slab. They are displaying musical instruments in their hands (Mohapatra, 2007,p.227 and Mohapatra, 2009, pp.61-66). The figure of Garuda is carved on the right of the pedestal of deity. Two female figures holding *chamaras* are finely portrayed in the *pidha mundi* niches of the both sides base of the slab. Other two diminutive female figures holding *camaras* depicted in the middle portion of both sides of the slab (Mohapatra, 2007,p.227 and Mohapatra, 2009, pp.61-66). Iconographic features of the Vishnu image contain the artistic features of the Odishan classical art of the Post Gajapati period.

3.8. Sakhi-Gopala of Satyabadi

The Sakhi-Gopala temple is situated at Satyabadi of the *sadara* sub-division of Puri district of Orissa (Mohapatra, 2017, p.162 and Mohapatra, Vol.XXVI, 2013,pp.163-172). This place is 40 kms away eastward from Bhubaneswar and 19 kms west of Puri town. It attracts a large number of pilgrims from all over the country (Mohapatra,1989, p.72). This place attained considerable reputation as the seat of Lord Sakshi-Gopal (Mohapatra,1986, Vol. I,p.183). It is generally believed that one's pilgrimage to the *keñtra* of Puri remains incomplete without a visit to Sakhi-Gopala of Satyabadi (Mohapatra,1989, p.72). The present temple is known to have been built in the Maratha period of Orissa history. Prior to that the image of Sakhi-Gopala was kept at places like *Varanasi-Kataka*, Rathipura Garh, Kantalabai near Chilika lake and within the premises of Jagannatha temple complex of Puri (Mohapatra, Vol.I, 1986, p.183) The image of Lord Gopala (Krushna) is worshipped in the sanctum as the presiding deity. The name Sakshi-Gopala literally means 'the witness Gopala' i.e. Krushna (Mitra, 1984, Vol. II, p.235. and Senapati & Kuanr , eds., 1977, p.705). The image Sakshi-Gopala is made with the features of South Indian art tradition (Mohapatra, Vol.I, 1986, p.184). The four armed image of Sakshi-Gopala is carved in standing posture on a plain pedestal of 1½ feet high and its height is about 5 feet (Mitra, 1984, Vol. II, p. 235). Two of its hands are in the attitude of playing the flute. The other two hands have attributes of conch and disc supposed to be held in those hands are marked on the upper part of the slab(Mohapatra, Vol.I, 1986, p.184). The back slab is

decorated with figures of *Dasavatara* form of Lord Vishnu (Mohapatra, Vol.I, 1986, p.184). Near the base are seen two cows standing very close to the attending figures (Senapati & Kuanr ,eds., 1977, p.706. and Mohapatra, Vol.I, 1986, p.184). The image Sakshi-Gopala is made of black chlorite stone. A brass image of Radha devi has also been installed with the image of Gopala. Like the Sakshi-Gopala image, it is also designed in standing posture. This brass idol of Radha devi has been kept later on. The image of Radha devi is about four feet in height and it is said to have been prepared with the donations of the king of Ranapur some times between A.D.1850-1870((Senapati & Kuanr ,eds., 1977, p.706. and Mohapatra, Vol.I, 1986, p.184). The circular lotus pedestal of the goddess (Radha devi) is very remarkably executed. Her personal ornaments like *mathamani*, *katisutra* and *khadu* represent the traditional art style of Odisha. This image is noticed on the left of Sakshi-Gopala image on the same *kanaka mandapa*, which is supported by the four circular pillars. Both the images are provided with silver *prabhavali*. The backside of these two deities is finely decorated with trefoil *makara* headed arch, scroll motifs and floral devices. The figures of Hanumana and Garuda are carved at the base of arch. The conventional *kadamba* tree, cows and calves, *gopis* and *vanamala* are not noticed on the pedestal. This suggests that the image had come from a place outside Odisha and particularly of South India (Mohapatra, Vol.I, 1986, p.184). Regarding the presiding deity of the temple , *Chaitanya Charitamruta* , the Bengali poem written by the Vaishnava saint Krushnadas Kaviraja mentions that Puruñottama Deva conquered Vijayanagara and brought an idol named Sakshi-Gopala and took the image to Cuttack for worship(*Epigraphica Indica*, Vol.XIII, 1982, pp. 157-58. See *Chaitanya Charitamruta; Madhyalila*, Bangavasi Edition,1957, p.98. And Benerjee, 2006, pp. 283-284). Here Pandit Gopabandhu Das opines that the image of Sakshi-Gopala at Satyabadi temple was brought from Vijayanagar, which is identified with Rajamundry, by Gajapati Puruñottama Deva (Das, Vol.I; No.5, 1915, pp.156-160). There is no doubt about the fact that the image of Gopala was brought from Rajamundry (Mukherjee, 1981, pp.64-65). It is believed that Gopala was also known as Gopinatha in South India. It appears that in the later medieval period Venu-Gopala was also called Gopinatha in the Telgu country (Mukherjee, 1981, p.65). The image of Gopinatha at Rajamundry was the tutelary deity of the Reddy kings (*JAHRS*, Vol. XI, Plates-3&4 and Mukherjee, 1981, p.65).The sanctity and the name of the presiding deity are due to a romantic story recorded in *Chaitanya Charitamruta* and *Bhaktamala*. Since then the image of the presiding deity became the most revered object of adoration and its fame for working miracles spread far and wide (Mitra, 1984, Vol. II, p.237). Further the tradition of *Kanci Kaveri* states that Gajapati Puruñottama Deva brought from Kanci an image of Sakshi-Gopala now to be found in the temple of Sakshi-Gopala in the Puri district(Panigrahi, 2008, pp.164-165). The Sakshi-Gopala image of the temple is peculiar from the iconographical point of view. Such type of image (Gopinatha or Gopala) is not found in other parts of Odisha. Iconographic features of the Sakshi-Gopala image certainly contain the artistic tradition of South Indian art. This image does not possess the artistic features of the *Kalinga style* art of the medieval Odisha. The Lord Sakshi-Gopala of Satyabadi is famous in Odisha for His miracles.

3.9. Alvarnath of Brahmagiri

The temple of Alvarnath is situated at Brahmagiri , located at a distance of 14 miles to the south of the Srimandira on the way to Satapara of the Puri district of Odisha (Das, 1966, p.315). This temple attracts large number of devotees during the *Anavasara* period of Lord Jagannatha of Puri (Mohapatra, 2007, Vol. XX, p. 61). The religious minded devotees consider the presiding deity Alvrnath as another form of Lord Jagannatha (Mohapatra, 1986, Vol.I, p.84). Lord Alvarnath is sometimes said by devotees as Allalanath. In Dravidian language an orphan is called ‘Allala’ he who has none in this wide world, except almighty God as his Lord, hence Allalanath

derived his name as the Lord of the indigent orphans (Das, 1978, pp.92-93). In this connection, Nilamani Suar has remarked that once an Alvar, the follower of Vaishnavism of South India, had initially installed the Narayana image here and worshipped him as his Lord and then the Narayana image is named as Alvarnath, the Lord of Alvars (Suar, 2000, p.1). Initially, the Brahmins of South India used to perform the daily rituals of Lord Alvarnath (Mohapatra, 2007, Vol. XX, p. 62). Considering the religious significance of the temple site, K.N. Mohapatra mentions that the existence of the Alvarnath temple of Brahmagiri is the reminiscent of the visit of Ramanuja, the last Alvar to Puri (Mohapatra, Vol.VI, ; No.4, 1958,p.3). The sanctum of the temple preserves the image of Lord Alvarnath (Vishnu) as the presiding deity. The Alvarnath image is engraved in standing pose on the podium. He displays *shankha*, *chakra*, *gada* and a small lotus mark in right lower hand with *abhaya mudra* (Mohapatra, 2007, Vol. XX, p. 64 and Mohapatra, 1986, Vol.I. p.85). Garuda, the *vahana* of Lord Vishnu is found engraved in kneeling posture on the pedestal. Sridevi and Bhudevi holding flywhisks are depicted in the side *pidha mundi* of the slab (Mohapatra, 1986, Vol. I, p. 85). The *kirita mukuta*, *vanamala*, *upavita*, ornaments of neck, ear, arms, hands, waist, and anklets of this deity are remarkably finished (Mohapatra, 1986, Vol.I, p.85). The back side head of the deity is ornamented with trefoil *makara* headed arch. Diminutive figures of *apsaras* are excellently depicted on each side of the arch. Figures of lions are set to the base of the *makara* arch (Mohapatra, 2007, Vol. XX, p.64). The horizontal bar of the arch is relieved with scroll works, and petalled motifs (Mohapatra, 1986, Vol.I, p.85). The figures of Brahma and Shiva are carved seated on either side base of the arch. The crowning part of the arch is set with inverted parrots and a *kalasa* (Mohapatra, 1986, Vol.I, p.85). The chlorite image of Alvarnath measures approximately 5 ½ feet in height (Suar, 2000, p.8). Iconographical features of the Alvarnath image represent the best specimen of the Masterpiece sculpture of Odisha in Eastern India. Most of the devotees who visit Lord Jagannatha of Puri, they also do visit Alvarnath of Brahmairi as reminiscent of their visit of the holy place of Jagannath Dhama of Odisha.

IV. CONCLUSION

We can conclude from the discussion that the above Vaishnavite images of Jagannatha Dhama represent the masterpiece sculptures of Odisha in Eastern India. In fact the deity Narasimha has been worshipping in the Narasimha temple before the emergence of Jagannatha Trinity in the temple complex. Iconographic features of the Narasimha image contain the artistic features of the Odishan classical art of the early medieval period. The Nila Madhava image exhibits the fine workmanship of the Odishan classical art of the Ganga period. Considering the stylistic ground and iconographic features, the Nila Madhava image of Puri can be considered as one of the masterpiece sculptures of Odisha. The *parshvadevata* images of Trivikrama, Narasimha and Varaha of Lord Jagannatha temple possess the iconographic features of the Odishan classical art of the Ganga period. These three side deities of the Jagannatha temple are the fine specimens of the masterpiece sculptures of Odisha. The both sides of each doorjamb of the three *parshvadevata* shrines of the Jagannatha temple are engraved with figures of twenty four forms of Lord Vishnu. The depiction of all the 24 forms of Lord Vishnu is the unique features of Lord Jagannath temple of Puri in Eastern India. Iconographic features of the Lakshmi-Narasimha and Varaha images of the *natamandapa* of Lakshmi temple indicate the artistic features of the Odishan classical art of the Ganga period. The iconographic features of the Narasimha image of the Narasimha temple of the Navakalevara road indicate the Odishan classical art of the Ganga period. The deity (Narasimha) was possibly installed by Chodaganga Deva for the purpose of Narasimha worship at Jagannatha Dhama. The Vishnu image of the Kapala Mochan temple of Puri is the fine specimen of the

Ganga art of Odisha and it is excellently executed by the artist of the Kalingan School of art. Iconographic features of the Vishnu image of the Beleshvara temple indicate the features of the Odishan classical art of the Post Gajapati period. On the stylistic ground, the Sakshi-Gopala image of Satyabadi is not executed by the Kalingan school of artists. This Sakshi-Gopala image is certainly made with the artistic features of the South Indian art tradition. In fact, this Gopala image was brought from Vijayanagara by Puruñottama Deva as a trophy of his victory against the conquered territory as clearly mentioned in *Chaitanya Charitamruta*. On the ground of style and iconography, the Alvarnath image of Brahmagiri represents a fine specimen of the Masterpiece sculpture of Odisha in Eastern India. Most of the devotees who visit Lord Jagannatha of Puri, they also do visit Alvarnath of Brahmairi as reminiscent of their visit of the holy place of Jagannath Dhama of Odisha. The site of Alvarnath temple of Brahmagiri has been considering by devotees as an important Vaishnava *pithas* of Odisha in Eastern India since the early medieval period. All the above discussed Vaishnavite images of Jagannath Dhama represent the Kalingan school of art of Odisha in Eastern India. On the basis of available of these Vaishnavite images, we can presume that Vaishnavism was highly developed in the Jagannatha Dhama of Odisha during the medieval period. On various grounds, the Jagannatha Dhama is considered by devotees an important centre of cultural heritage of Odisha in Eastern India. The sculptural representations of the extant Vaishnavite images mentioned in the subject indicate that the worship of Vaishnavite deities was popular in the Jagannatha Dhama of Odisha during the medieval period. On the stylistic ground and iconographical point of view, the above Vaishnavite images of Jagannatha Dhama possess a distinct place in the history of Vaishnava art of Odisha in Eastern India.

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