CHAPTER IV

THE TEMPLE AND THE ICON

The temple of Jagannatha at Puri is one of the greatest religious monuments in India. It is situated near the sea-coast of Puri and the site of the temple is known at Sri Ksetra or Purusottama Ksetra on account of its great sanctity. It is also known as Sakhaksetra in puranas. The exact geographical situation of the shrine is Lat - 19° 18' 17" Long. - 85° 51' 39". It is connected by road with most of the important cities in India. According to tradition, the temple was originally built by Yayatikesarī, probably Yayati II of the Somavāran dynasty on the site of the present shrine. Another tradition attributes the construction of the temple to Anangabhima Deva, grand son of Ananta Varman Cōdagāga. The epigraphical records, however, fully prove that it was Čōdagāga who built the present temple. It is possible that the work of building the huge structure was begun by Yayati and completed by Čōdagāga. But it is strange that tradition has given full credit for the structure only to Anangabhima Deva and ignored Čōdagāga altogether. The conflicting traditions can be reconciled by suggesting that the contribution of Anangabhima Deva in this respect was perhaps the most important and substantial one in the final stage of the temple construction. Another suggestion is that the tradition recorded in the Madalāpani about Jagannatha temple is not about the present one at Puri, but the one erected by Anangabhima Deva at Varahasi Kaṭaka, his capital.
The Orissan temple architecture which made a humble beginning in the 6th century A.D. had reached its perfection by the time the present temple at Puri was built. The idea of building huge temples with three sections before the Vimāna (Jagamohan, Nāṭa maṇḍapa and Bhoga maṇḍapa) had already gained ground in Orissa. One of the earliest temples in Orissa seems to have been the one with seven cut-pieces of stones built on the Mahendra mountain. The temple is very small and its date may be ascribed to the Gupta period.

Another early temple, found near the village of Padmapur in the Koraput District of Orissa, is known as Nīlakaṇṭhasvāra temple. To the north-west of the village Padmapura a low hillock with an ancient miniature temple on its crest is found. The temple is built in the style of the temple on the Mahendra mountain—a structure of nine cut pieces of stones forming the bada and two plain tiers forming the Rābhāga. The Amalakāśilā seems to be a later addition. There is a small inscription on the right side of the entrance inside the temple a lingam of the late medieval period is enshrined. We have already stated in the previous chapter how the name of Dharmakīrti the well-known Buddhist monk, who flourished at about 7th or 8th century A.D. was found on the above temple. The temple is very old and may be dated at a very early period.

The next phase of the Orissan architecture is noticed under tri-ratha type, that is, a projection in the centre of each phase divides the walls-space into three, which gives room for a large niche and two smaller flanking niches. The niches are generally occupied by figures of the parivāra Devatās. The small panels which frame the niches contain
masterpieces in miniature and decorative carvings. The example of this may be found in Mukhalingam as well as in Bhubanésvara temples. The Somesvára temple at Mukhalingam, even though does not contain any inscription to fix its date, its architectural style places it in between the Mukhalingesvára and Muktesvára temples, the dates of which have already been fixed. The Muktesvára temple at Bhubanésvara is a symbol of the beginning of the fully developed form of Orissan architecture.

Gradually from tri-ratha style the architectural style of Orissa developed into a pañcaratha style, of which the temple of Jagannatha is the finest expression. And here the perfection of this style is visible in all its aspects. The pañcaratha style consists of two Anurathas, two Konakas and one Ratha. The idea of constructing a temple is to install a deity in it, and to offer the deity all comforts - divine as well as royal. This is in the way of extending him all facilities to live in a palace like building with pomp and grandeur. He is to be regarded as a Royal Personage and therefore the deity is to be provided with (a) an audience hall (Jagamohan), (b) a dancing Hall (Nāṭa mandapa) and (c) a dining hall (Bhoga mandapa). Besides, he is to be provided with horses, elephants, gold ornaments, silken clothes and a lofty abode (Vimāna) for his residence. All these adjuncts are to be found in the temple of Jagannatha. We have said that architecturally the pancaratha temple had already developed and perfected itself in Orissa. When the present temple at Puri was built it had its models both at Bhubanésvara and Mukhalingam. The great temple of Liṅgaṛaja must have provided a model to the builders of Puri temple.
But the temple of Jagannatha has some advanced features of architecture which can not be found in the Lingaraja temple.

The Jagannatha temple is erected on a highly raised platform whereas that of the Lingaraja temple is of much lesser height. In the Lingaraja temple the niches on the outer walls which were converted into miniature shrines in the Ganga period did not exist originally. At first there were only the Rekha Dewl and Jagamohana, the Nata mandapa and the Bhoga mandapa being added to them during the Ganga period. But Jagannatha temple at Puri was perhaps originally conceived with three chamber porches as well as the miniature shrines on the three outer sides of the Dewl for placing the Parsva Devatas.

Thus the Jagannatha temple is a pancharatha one with well-developed Pagas. The Gajasimha carved in the recesses of the Pagos, the Jhamparingha or the jumping lions are also to be found in their proper places. The bada has all its subdivisions described in the canons of Orissan architecture - such as Pagas, Pitha, Panı and Vasanta. The Bandhana and Jamshā are also found in their proper places. In other words, it is a perfect pancharatha temple which developed into a Nāgara-Rekha temple. The Vīmāna or the apsidal structure consists of several sections superimposed one over the other tapering to the top where the great Amalakaśila and Kalasa are placed. The purpose of the Amalakaśila is obvious. It is meant to keep the structure properly centred or balanced. The huge lions and other deities which occur below the Amalaka Sila serve as the support in order that the Amalaka Sila will remain in its proper position. Among the existing temples in Orissa the
The temple of Jagannath is the highest (125 ft. high).

The reliefs of the Jagannath temple are not so magnificent and artistic like those of the Līhgarāja or the Koṅarka temple. But a few can definitely be compared with other beautiful Orissan sculptures. The Dikpāla figures of Varuna and Vāyu which have lately been recovered from beneath the heavy Chūnām plaster applied to the vimāna (Dewl) at comparatively recent times are fine pieces of Orissan sculptures. To save the temple from the effect of the salt-laden sea-air, a thick plaster was applied so that all the details of the sculptures remained hidden under it. Nevertheless, in the porch, several panels of interesting sculptures are to be noticed.

The temple has four gates and two very big concentric walls (Prakāras or Avarānas) and thus is a Dvi-Avarāna shrine. The Śrīrām temple of the south, another famous Vaiṣṇava shrine is a sapta-varāna one. The outer wall of the Jagannātha temple is known as Meghamāda prachāra (665 ft. by 640 ft.) and the inner one as Kūrma Bedha (420 ft. by 315 ft.) The outer wall is not uniformly high, its height varying from 20 ft. to 24 ft. It has serrated battlement on its top. It is interesting to note that in the earlier temples in Orissa we get only one or two gates. In the Koṅarka temple there are three gates. But in the temple of Jagannātha there are four gates both in outer and inner walls. The significance of having four gates may be explained in the following way. The lord Jagannātha being the monarch, is supposed to live in His imperial abode which is necessarily a fort consisting of four gates in its four sides. The main entrance is called Simhādvāra or the 'Lion gate' which is the symbol of
strength. According to the ancient Indian practice of circumambulation (Pradaksina), the sacred object should be on the right side of circumambulation and thus the process of going round the temple is from east, south, west and north.

The southern gate is the next important one where the symbol of a horse showing the military prowess of the king is placed. The western gate is called Vyaghradvara or the 'tiger gate' which signifies energy and the northern one is called Hasti-dvāra or the elephant gate which indicates prosperity. But according to local tradition the four gates represent Dharma (Lion), Artha (elephant), Kāma (Horse) and Mokṣa (tiger). According to a different tradition the gates at different directions signify (1) Dharma (east), Jñāna (south), Vairāgya (west) and Āśīrvārya (north).

The deity Jagannātha as the supreme Lord of the universe is the giver of the "Saturvarga" to devotees. So through four gates the Lord distributes these four vargas (dharma, artha, kāma and mokṣa).

We have no historical evidence at our disposal to prove when the outer and inner compounds of this temple were constructed. But from the temple chronicle (Madalapanji) and local tradition, we know that these were built not earlier than 16th century. None of the temples built before the 11th century contain four gates like the temple of Jagannātha. So it is clear that the architectural system of a religious institution was not followed in this case. The loftiness of walls prove that the temple had actually served the purpose of a fort. This is corroborated by the
fact that at the time of the Mohammedan invasion the civilians as well as soldiers took shelter inside the compound when certain portions of it were damaged. It is noticed that all the gates are beautifully ornamented, and Navagraha reliefs are carved on their architraves. In almost all the gates there are small images of Śiva, Viṣṇu, Hanumān, Durgā, Nrṣimha. Wells are also dug in four corner of the temple. When we enter into the temple through the main gate (Simhadvāra) we come across the beautiful Aruṇa stambha which was brought here from Konārka by the Marathas. In the 1st torana of the Simhadvāra at the right hand side there are the images of Patitapāvana, Hanumāna, Ganesa, Kāśi-Viśvanātha and Nrṣimha. After entering into the outer enclosure through the Simhadvāra, one gets into the 2nd Prākāra climbing 22 steps called Baiṣapāhāca.

At the southern gate there is the image of Nrṣimha facing north. If we go little further we face Saḍabhuja Gourāṅga (six-armed Gaurenga) in a small shrine. This image has been installed recently. Towards the eastern direction there is the kitchen of Lord Jagannātha. It appears that there are hundreds of hearths in the kitchen and it can feed one lakh of people at a time with Mahāprasaṅda cooked in it. At the right side of the western gate in the 1st Torana the deities, Rāmaśvara, Mahādeva, Śri Jagannātha, Dvārkaṇātha and Badrinātha are installed.

A flower garden is put up at the both sides of the 2nd torana. For the daily worship of the deity flowers are collected from this garden.

At the right hand side of the garden we see cakranārayaṇa and Siddhasvara, and to the left there is
Dhavalesvara Mahadeva. It is a peculiar feature in Orissa that cakra as a separate deity is worshipped here. One such cakra image is found (cakranasrayana) at the village Visnupur of Nimapara-subdivision of the Puri district (Plate No. 180).

In the northern gate towards the right hand side of the beginning of the 1st torana there are the small shrine of Sitala and the famous "Sunas-Kuan", from which 108 pots of water are taken for performing the Abhisheka of Lord Jagannatha during the Snana Yatra. A little distant from the 2nd torana there is a banyan tree, and on a raised platform there is famous Koeli Vaikuntha or Kaivalya vaikuntha. It is said that the deity Nilamadhava was residing there.

Now the inner prakara, the Kurma Vadhya, starts.

In this prakara the Avarana devatas are installed. Towards the eastern side there is a covered path leading to the Bhogamandapa from the kitchen through which the cooks Suaras or Supekaras bring bhoga to the Bhogamandapa. There are three doors in this mandapa and in each door (gate) there are Navagraha sculptures. At the south east of the covered path there is the shrine of the Agnideva Mahadeva. This deity is supposed to guard and supervise the kitchen. At the eastern and southern side we find Satyanarayana, Vatagopala, Sarvamangala, Balamukunda, Vatabhihari-Jagannatha, Sveta Ganapati, Satyabhama and Kalpavala (tree).

It would be interesting to note here that the process of cooking done in the kitchen has some peculiarities. In the same oven nine earthen pots are placed and cooking is done simultaneously (Plate No. 19). According to tantric texts the number nine and multiplication of nine constitute the features of the Mahaprasad. The cooked rice
prepared from any sort of kitchen cannot be deemed as Mahaprasad. The Vaisnavagni formula is applied and 9 earthen pots are placed on the fire. The formula of this Vaisnavagni is given below. The cooking is started just after the Vaisnavagni homa.

The six deities are the Avarana devatas of Agni. The oven is lighted according to the Vaisnavagni rites. Here Lakshmi is imagined as a rūpāmati and Narâyana is imagined as having been united with her. By this the fire is generated and with this fire the cooking is made.

As per the nine divisions of the above diagrams nine earthen pots are placed on an oven having nine mouths. When all the procedures are completed then the cooked rice etc. are taken to the deities to be offered as bhogam. This bhogam, after being offered to Jagannath, is also offered to Vimala. This bhogam (prasad) now transforms into Mahaprasaḍa when it is distributed among all. This system is tantric in nature and is unique in character.

Here the three Brahmās are united namely - Anna brahma, Dāru brahma and Nama brahma. In a small shrine of the
Goddess Annapurna situated in the premises of the Jagannātha temple this Mahāprasād is also worshipped being conceived as a Purusa.

In front of the southern side of the main temple the structure called muktimandapa is constructed. It has sixteen pillars. In this mandapa the Sanyāsīs of Sāmkara matha and sixteen pandits belonging to the sixteen sāsanas established by the kings of Orissa, are allowed to sit and take part in learned discourse. Any dispute arising out of religious matter and with regard to worship are referred to this council of learned men, and their verdict is final.

A little further from this Muktimandapa (which is also known as Bramhāsana), there is Rohiniṅkunda with the image of Sudarṣāna cakra and Bhusundi Kāka (cūḻw). Close to the mukti mandapa there is the shrine of Nṛsimha who according to tradition is the presiding deity of the Jagannātha temple and this Nṛsimha temple is regarded as the earliest temple in the compound of the temple of Jagannātha.

Next is the shrine of Vimalā. According to the tantric tradition she is Bhairavi, the consort of Jagannātha who is also regarded as Bhairava (Vimalābhairāvīyatra-Jagannāṭhaṣṭubhārivāḥ). After this the temple of Bhuvanesvari is situated and in between the temples of Vimalā and Bhuvanesvari there are small shrines containing the images Venumadhava, Rāma, Sākṣīgopāla and Bhand Ganesha.

The next important shrine which comes to the notice of the pilgrims is the shrine of Lākṣmi. We find beautiful carvings on this temple. Probably this is the temple which was constructed by Chodaganga along with the main temple. In between the temples of Bhuvanesvari and Lākṣmi there is a small shrine with the image of Nilamadhaba. What is
peculiar is that an wooden image of Jagannatha is also placed in side just to show that this Milamadhava has been transformed into this wooden image. To the left of the Laksmi temple there are Navagraha sculpture worshipped daily by the pandās. Next we get the Sūrya mandir (Sun temple) and to the north of this temple there are shrines of Laksmi-nārāyana, Dadhīvāmana, Rāma Śītā, Pātālesvāra, etc. Then comes the famous Ānandabazāra where the Mahāprasāda is sold daily to the pilgrims and devotees as well.

It is now necessary to take note of the sculptural wealth of the temple along with its three sections. The Bhogamandapa, like the vimana, is also a pāṅcaratha pidi dewl. Its anurātha-nāgaras are not of a superior type. It is made of yellowish sand-stone rendered red by ochre painting. The chlorite figures, according to M.M.Ganguli contained in the niches of the barandi are very significant as they depict various mythological scenes. Mention may be made of the following: Dola yātā festival of Śrīkṛṣṇa in the niches of the upper barandi; Śiva on a bull, Śrīkṛṣṇa with flute, the grazing of the cows, etc. What is peculiar on this structure is the twelve yātras of the king depicted in various poses. These yātras are also called as Kautuka yātras. These generally attract the attention of the pilgrims. Just like the Lord the king of Orissa is shown in variety of poses, taking part in favious festivals.

The scene of Kṛṣṇalīlā from childhood up to the prime of his youth has been depicted on the Bhogamandapa. Besides these there are lots of erotic figures carved on this structure. Inside the Bhoga-mandapa no paintings are to be seen. What is peculiar here is that all the Dikṣālā images are carved along with their bāhanas and saktis. The
saktis are placed above the Dikpalas. In the temples of Gangeśvara and Anantavasudeva at Bhubanesvara the saktis of Dikpalas are placed before them.

Next comes the Nātamandapa. At the eastern side of it there is the famous Garuda pillar placed in side from this position a front view may be taken of the main deities. Devotees offer prayer to Jagannātha and others standing near this Garuda pillar. It is said that inside this pillar there are thousands of Samantakamanis. That is why devotees of Jagannātha touch their breast with the pillar thinking that their diseases will be cured. When Garuda is bathed, people get this bath water and use it for their own bathing purposes. This water is considered to be not only pure but also used as medicine for the cure of diseases. This convention and belief are still upper most in the minds of the pilgrims. In this Nātamandapa Devadāsis used to dance in ancient times, but now they are asked to perform dancing in the Jagamohana. Behind the Garuda pillar on the walls of the Bhogamandapa there are interesting sculptures which generally attract the attention of the visitors to the temple. In one side there are sculptures of the ten incarnations of Viṣṇu (Plate No. 15). What is peculiar here is that Jagannātha takes the place of Buddha. The intention of the sculptor perhaps is to show that Jagannātha and Buddha are one and the same, and the lord incarnated himself as Buddha. Most probably this is a recent sculpture and the influence of famous pāñcasakhas who declare in their texts that Jagannatha at Nilacala in the Kaliyuga will be born as Buddha. But in the earlier puranas, Kāvyas and in ritual literature Jagannatha has
never been described as an incarnation. "He is the creator of all incarnations", so says Acūtānanda Dās, one of the Pañcasaktīs. In the Brahmanical literature he has been described nowhere as an incarnation of Buddha. Of course we have stated earlier that the famous king and poet Indrabhūti addressed the Lord Jagannātha as the Buddha himself. Enquiry from close quarters reveals that this idea of having the image of Jagannātha in place of Buddha is a recent one.

On the other side of the walls there is the scene of Kañcī-Kaverī expedition of king Purusottama Dēva (Plate No. ). Balabhadra and Jagannātha are seen riding two horses black and white respectively, where as Māṇikī gopālinī (milk woman) is seen standing before the horses. According to tradition this Māṇikī Gopālinī gave curds to Balabhadra and Jagannātha when they were starting, in disguise, for Kañcī to help the king in the battle against the king of Kañcī. There are various modern paintings inside the Nātamandirā. The picture of Sāmkaraśārya offering obeisance to God Nṛṣimha is to be seen there.

Jagamohana is the main portico before the garbhagṛha or manikota. Generally the devotees have darsana of the deities from here. In the outer portions of this structure no sculptures, worth mentioning are there. At the southern gate of Jagamohana there are two figures of Brahma and Śiva nicely carved. The figure of Brahma is seen with four heads and kamandalu.

Next is garbhagṛha or Manikota. This is the main part of the temple called vimana where the wooden images of Jagannātha, Balabhadra and Subhadra, as well as the emblem
Sudarsana are installed on a raised platform known as the Ratnavedi or Mahavedi (16 ft. long, 13 ft. wide and 4 ft. high). According to tradition there are one lakh of salagrama-stones deposited inside this Ratnavedi. At the entrance to the manikota there are two Dwārapālas Jaya and Vijaya by name. There is sufficient space left in front of and behind the Ratnavedi for the devotees to perform circumabulation. The Bhogas are placed underneath the Ratnavedi.

The vimāna as we have said is a pāñcaratha deul the Konaka paga showing nine bhūmis. According to M.M. Ganguli the recess between the Konaka and anurāhā pāgas is wholly plain except at its base where it shows a rakha representation. He further says that 'The bada has the usual five parts, the jānghas show the characteristic five elements, the bārandi contains pīda representations, the bandhanā consists of three elements as usual, the upper bārandi is similar to the lower one.'

The faces of the Vimāna are carved with figures of the Hindu pantheon. The figure of Rahu is noticed at the top of the rahapanca and the figures of three main deities are also seen below the same. At about 30 to 40 ft. down is the figure of Hanumāna, holding the branch of a tree. Other figures like Kaliyā damana, Nārāyana on the shoulder of Garuḍa, Lion over a crouchant, elephant (Gajasimha), Nṛṣimha with Lākṣmi, flanked by two dvarapalas etc. are seen on the vimāna. Above the vimāna the cakra called Nilacakra is placed. It is said that it is made of Āḍhātu (eight metals).

The temple has been conceived as a yogic purusa. As there are eight foldpaths of yoga and a yogi is to pass through these eight stages, so also the temple has eight
The images that are worshipped inside the vimāna are of two kinds. Area images and Tatva images but in the temple the carved images are of three kinds -

1. Dhyāna mūrtis according to Śastras,
2. Avarana tatva murti according to silpa śāstras,
3. Decorative images.

Nārāyana, Ananta, Purusottama, Vimala, Lakšmi, Bhuvanesvari come under the 1st category; Kṣetrapāla, Tapasvimahīra, Vaikunthesvara, Pāṭalēsvāra etc. come under the 2nd category; where as Coperandsara, Gaṅga-yumuna, Jayavijaya, Rūmabhiseka Vegamāryāna come under the 3rd category. There are three Parsvadevatas on the outer sides round the vimāna, on the north, south and west; they are Vamanā, Varāha and Nṛsniha. The parsvadevatas are each placed inside a two-storied pīḍa dewa carved on the three sides.

The images of Jagamātha, Balabhadra and Subhadra are not made according to the dhyānas and to the iconographic texts. The traditional as well as the philosophical aspects of Lord Purusottama-Jagamātha show that "he is visible and at the same time invisible; the prakṛti also conjoins with him along with the Purusa". (Vīṣṇu Purāṇa Ch.VI, IV). This is also supported by the Vīṣṇudharmottara Purāṇa.

According to the tantric tradition the devotee who sees or realises himself the meaning and nature of paramātma who is armless and without legs and invisible is realised by the yogic and tantric sādhakas in a particular shape (Pracñācasara tantra Ch.XIX, XIV). A noble attempt has been made here to give a peculiar form to Purusottama the Vīṣṇu.
Now these images are made of Nimba wood. Wooden images are not commonly used for worship in shrines. According to the Bhavisya Purāṇa, Nimba wood is one of the best and most auspicious for making images of Viśnu.

The same purāṇa also says that wood of different trees will be used in making images by the different castes. Suradāru, Samī, Madhuka, Gaṇḍaṇa etc. are auspicious for the Brāhmīns; Akrīta khadira, Tinduka Āsvātha etc. are auspicious for the Kṣetriyas. Khadira and Gaṇḍaṇa are auspicious for Vaiśyās, Kesara, Sarjaka, Āmra, Śāla are auspicious for Śūdras, where as Nimba, Śrīparṇa, Panasa, Arjuna etc. are auspicious for all the castes. So the image of Jagannātha and his associates have been carved with Nimba wood as he is worshipped by all castes.

The Brhat samhitā while speaking about the making of images assigns importance to Dāru. The text lays down that worshipping wooden vigrahās, the worshipper gets all the four things Anyū (longevity), Śrī (wealth), bala (strength), jīva (victory), whereas men get only one or two things by worshipping images made of other meni (jewels) materials. The earlier kings of Orissa were influenced by this and continued to have the images made out of Nimba wood. Other texts like Vaikhānasāgama, Kaśyapaśīla, Viṣṇu samhitā etc. also prescribe for the carvings of the wooden images. Moreover, the Nimba tree is regarded as a male tree (trees are of three kinds male, female and neuter) and befitting for making of the vigraha of Viṣṇu.

Again the images are divided into three categories by silpaśāstras, they are - gala (movable), āgala (immovable) and Gałącala (movable-immovable) and sthānakam, āsanam and sayanamceti i.e. standing, sitting and sleeping.
the installed images are not taken out of the shrine. Only
Arca images or Utsava or Kaṇṭakableras are taken out for
ceremonial purposes as their substitute. But in the case of
Jagannātha and his associates the mūlavigrahās are taken out
of the Rātnavedi twice in a year once during the Ratha yāтра
festival and another time during the Snāṇayātra. During
Snāṇa yātra, Abhiseka is performed to these images.

It is evident therefore that these images are
Calācala images. Further the wooden images without paintings
and other decorations are not fit for worshipping. The
colouring is made according to the Silpaśastras and Āgamas.

According to Nīlādri mahādava the image of Jagannātha
is based on “cakrayantra”. The wood used for making the
image should be divided into two parts having 14 bhāgas
above and 18 bhāgas below. The central portion (jāmya bhāga)
should be of 10½ Pavas. Both of the lotus feet should be
15 10 16 Pavas. From among 14 bhāgas above 50 12 16 Pavas, can be
made 84 Pavas in height. (Jagannātha is 84 Pavas in height).

Both the arms are divided into 12 bhāgas each, each
arm which is concealed should be of 28 Pavas. The side arms
which are visible should be of 8 Pavas. The portion of the
nose should be made 1/10 of the side arms i.e. 8/10 Pavas.
The lower portion of the nose should be of 12 Pavas. The
distance between the lower portion of the nose and the head,
should be 25 12 16 Pavas. The circumference of the face should
be of 30 Pavas. 4 Pavas should be set apart at the heart
portion to install Brahma. The lower portions should be made
beautiful.

The significance of prescribing the Cakrayantra for
Jagannātha is evident from the colour of the cakra as well as
that of the deity, and the name Cakradhari given to Jagannātha.
The image of Balabhadra is based on Sankhayantra. This is prescribed for Balabhadra as the colour of the Sankha is white. So the sameness of colour of the Yantra as well as the deity is proved thereby. The wood for making this image should be of 85 Pavas (Balabhadra is 85 Pavas in height) in height which should also be divided into 32 Bhagas (parts).

The area of the face is of 31 Pavas and the upper portion of the face is 5 Pavas. The shoulders are of 11 Pavas and the heart is 9 Pavas in measurement. The below portion (central portion) meant for Brahma, is 10½ Pavas. The lower portion of it is of 18 Pavas. Each arm should be of 24 Pavas. The two Phalas shining above the shoulder are each of two Pavas. The nose is of ½ Pavas. The length of the two arms, both the sides and the area of the face are of 21 Pavas each. The portion above the nose is of 18 Pavas and portion below the nose is 8 Pavas. The forehead is one Pava and the head portion is of 5 Pavas. Subhadra's image is based on Padmayantra and the significance is that the colour of Padma and that of Subhadra are the same. Sometimes she is considered as Laksñi and Padma is the seat of Laksñi.

The length of the wood is of 52 Pavas and the area of the face is of 15 Pavas. The face is 17 Pavas. The central portion is of 12 Pavas. Both the lotus feet which are concealed are of 17 Pavas. Each arm (which is concealed) is of 15 Pavas but both of the arms are joined at with the hip. Thus the side-arms are of 17 Pavas; both of these arms are raised upwards. The Sudarśana is based on the Gadayantra.

The length of Sudarśana is 84 Pavas and the circumference is 21 Pavas (one Pava is equal to one inch in measurement). But it is very difficult to ascertain whether these
measurements actually tally with the images. For want of opportunity we have been unable to measure them. But as a Pāva is equal to one inch the detail given in the texts may come out true.

There are many figures of deities in the temple premises; we shall only give the iconographical features of some of the important ones. To take up the figure of the Goddess Vimalā first (Plate No. 16). This image is made of stone. It is in the standing posture and is four armed. The upper right hand holds Aksamālā (rosary) and the lower right is shown in the varada pose. The upper left hand holds a beautiful mermaid (Matsyakanya). The left lower left holding a Pānarātra (drinking vessel). Vimalā is three-eyed, and is wearing Kīrīta crown and other ornaments. There are two female attendants naked and fierce-looking on either side.

Next important Goddess is the four-armed Bhuvanesvarī (Plate No. 22) seated on a white lotus in Padmāsana pose. She holds ankurā in the upper-right hand, the lower right being shown in varada pose. She holds a nāganāṣa in the upper left. The lower one being in the abhaya mudrā. She is also three-eyed and has the crescent moon in her crest.

The four-armed Goddess Lakṣmī (Plate No. 17) seated on a white lotus in the padmāsana posture, holding lotuses in the two upper hands, the lower hands being in the Varada and abhaya poses. A few other images of Lakṣmī are shown holding sankha and cakra in their upper hands. These types of images are found elsewhere.
It is of interest now to note the iconography of some of the Madhava images discovered in different parts of Orissa. In the Puri temple we have a Madhava image (Plate No. 12) which according to tradition is the original image worshipped by Visvavasu, and first seen by Vidyapatī, the priest of king Indradyumna. The four-armed image is in standing posture, the upper hands holding cakra and śāṅkha and the lower hands, a lotus mark in the palm and holding gada. The peculiarity of this image is that it is not attended by any ṣakti or other attendants. The figure is, however, decorated with the usual ornaments.

There are several Nila Madhava or Madhava images enshrined in temples at different places. Some of them are regarded older than the Madhava images of the Puri temple. The placing of four emblems of Visnu are not uniform in them, and it is likely that these variance in their disposition indicates that some of them at least conform to different Vyuha mūrtis of the God. The oldest of the Madhava images is that of Nīlamādhava of Gandharādi at Bāuda (Plate No. 14). It is very interesting to the students of the Hindu iconography. The four-armed god is standing on the lotus pedestal, holding a cakra and a śāṅkha in the back hands, one of the other two hands (right hand broken it perhaps held Padma) holding a gada. The image has an aloka cakra (sirasākra or hale) behind the head and wears vanamālā. The god is attended by two lotus-carrying female figures (his two consorts - Śrī and Bhū) on either side. The main image of Nīlamādhava has long pendulous ears with ear-rings, curling hair, upavīta, scarf and trikaccha, waist band, armlets, kīrita on the head, and other ornaments.
Another Mādha image at Nialimādhava village in Puri district is very famous. The deity is four-armed holding Padma and gāda in the back hands, and śāṅkha and cakra in the front ones. Another image of the name of Lalita-Mādha (Plate No. 20) found in the Sobhanesvara temple in a village in the district of Puri is also four-armed. But in the Alvaranātha temple (at Brahmagiri, 18 2/4 miles distant from Puri), of the name of Janārdana Nārāyana similar to the Mādha images (Plate No. 21). It is not possible here to describe the iconographic features of all the Mādha and Gopīnātha images still being worshipped in the district (Plate Nos. 22).

The pārśva devatas in the main temple of Jagannātha as has been already stated are - (1) Trivikrama, Vāmana, (Plate 23), (3) Nṛsimha (Plate 23, Varaha). In the Jagannātha temple the image Trivikrama is shown in two different forms. Below the main image the dwarf Vāmana is carved receiving the gift of three steps of earth from king Bali who is accompanied by his wife.

The main figure of Trivikrama is four-armed having the usual decorations as other Visnu images, holding the four emblems in proper position. The right leg is shown firmly planted on the pedestal, while the left one is stretched upwards reaching as it were the Brahmāloka. A tiny figure of Brahmā is placed above the leg.

Varāha: This image is shown standing, its left leg is stretched forward, and the right leg backward just as in a fighting mood. The god is endowed with four arms, the back right hand holding a discus; in the back left hand is shown the goddess earth rescued from the neither regions.
by the Avatāra. The natural hands hold a gada and padma. The Avatāra is pleasantly carved and is decorated with the usual ornaments.

Nṛsimha: According to tradition, the image of this Avatāra represents the presiding deity of Indradyumna's sacrifice, and is older than Jagannātha. The god is shown here with the demon Hiranyakasyapu stretched on his lap. The entrails of the demon being extracted by the two front hands of the deity. Nṛsimha holds a discus in his back right hand and a club in his back left hand. He wears a rudrāksamālā round his neck instead of a flower garland. His face is very fierce-looking. The two beautiful female figures placed at either side of his holding lotuses in their hands are his saktis.

Among the sculptures of the temple of Jagannātha, these of Ksetrapāla, Dvārapāla and eight Dikpālas are worth noting. The Dikpālas are shown riding on their respective vāhanas, but they do not have their consorts by their side but placed above them. In-the The Ksetrapāla and Dvārapāla images with their usual iconographic details are put in their proper places. Besides these there are reliefs on the outer side of the Bhoga maṇḍapa, which depict the king of Puri taking part in the 12 yañtras. It seems the king actually was performing these festivals along with the festivals of Jagannātha. They are-

(1) Doletsava, (2) Kumarotsava, (3) Snānesava,
(4) Durgāmādhavotsava, (5) Vijayaotsava, (6) Abhāeśeotsava,
(7) Suniāutsava, (8) Gahanautsava, (9) Nandeotsava,
Notice may only be taken of four of these Dvādasā-yāträ
reliefs.

(1) Dola-utsava (Plate No. 26) : The king is seated on a craddle which is fixed with the arch above with iron chains. He is accompanied by several female attendants; two of them hold câmara and the others gaze at the swinging king.

(2) Rowing Festival (Navakeli Utsava) Plate No. 27 : A beautifully decorated boat is being driven by five women, one of them stands on the prow of the boat with the radder in her hand and the other four are pulling the oars; a sixth female attendant holds an umbrella over the king. There is also another female companion holding a plate possibly of flowers. The king is seated on a Dola inside a small pavilion in the centre of the boat.

(3) Nandotsava (Plate No. 28) : The king is seated inside a beautiful palanquin carried by his attendants. In one side nine bearers are seen; on the other side only four are shown. Two female attendants holding umbrellas ride on horse-back by the both sides of the king.

(4) Vilayotsava (Plate No. 29) : Here the king is seated on the throne (simhasana) to receive new year's blessings. He is served by five female attendants, one holding umbrella, an other holding câmara and the third holding some offerings. Two sannyâsîs accsted by the pratihari are shown invoking a prosperous new year for the king.

The most significant sculpture engraved on the Bhogamandapa at its northern side is that of Durga Madhava (Plate No. 30). Here Jagannâtha is shown along with Siva and Durga. This shows a definite syncretic tendency. This motif is also present in the Konarka temple.
In the same panel the king is shown accompanied by his female attendants. A peculiar feature in this panel is the presence of a bearded ascetic-like figure shown shaking hands with the king. The king might stand for Indradyumna, and the bearded male figure may represent the Savara chief Visvavasu.

The obscene or erotic sculptures on the Jagannātha temple (Plate Nos. 36, 32, 33) are very often criticised by scholars and visitors alike. It is therefore necessary to say something about this feature of the religious shrines. It is a fact that Jagannātha temple is not the only temple in which such reliefs occur. There are many other early and late medieval temples on whose walls are depicted such grossly sensual figures. In the earlier temples these mithuna sculptures are carved in smaller proportions, and put on obscure places not to be noticed by a visitor easily. But in some shrines, especially of a later period, the Mithunas are of bigger size, and are placed sometimes in prominent places of the temples. In the Konarka, the Jagannātha and some Khajuraho temples, much prominence is given to these motifs.

The Brhatsambita, the Puranas like Agni and Matsya, the Āgamas like the Vaihenasāgama lay down that these erotic Mithunas are to be carved on the outer walls of these religious houses. The Agni Purana tells us the last of the four sākhas (divisions of a temple) should be decorated with Mithuna figures (Mithunā rathā vallābhīḥ sākha sesāvibhūsayat). Sakhas have four subdivisions. - (1) Urdha, (2) Madhya, (3) Antah and (4) Adhah.

(1) Urdha is svarga (Heaven) from Amalaka to Kalasa;
There is a story in the Bhāgavatapurāṇa according to which Indra was guilty of the sin of Brahmahatyā. He divided it among four units, (1) the earth, (2) the waters, (3) the trees; (4) the women. As regards the part which fell to the share of the women, it was enjoined by Indra that they would also be always cherishing the passion of love, though their monthly sickness stood for one part of the Brahmahatyā sin. Under Indra's injunction no body should take away or disturb the love affairs of women when they are in union with men. Even the Vajra of Indra will never strike the structure such as a temple, where the mithunas have been carved. This paurāṇic story may explain in a way the presence of these human couples engaged in different sex acts indicative of their mutual love and passion. On the basis of this story, the carving of such scenes on temple walls can be regarded as prophylactic nature. These mithunas assumed so much importance that in the Tantric world that they were worshipped. They are called Yoginīs. The tantrarājatantra and Kaulāvalī tantra say that offerings should be made to the fifty mithunas. It is strange that on the Anaṅga-trāyadāsī day the mithuna images on the temple of Jagannātha are actually worshipped. The first mithuna that is worshipped is Anaṅgāturū carved on the outer northern wall of the Jagamohana.
Scholars like Maxpol Fouchet, Stella Kramrisch, M.M. Ganguli, S.K. Saraswati and many others have discussed at length showing the reason why these erotic sculptures are there in the temples. Mr. Foucher quoting the opinion of Georges Guette who goes so far as to say that these erotic pictures are symbolic equivalents of the mystic syllable "Om". When the two sexes conjoin, one satisfies the desire of the other; in the same way the symbol of 'Om' in the conjunction of its parts satisfies all desire.

"There are various explanations" says Maxpol Fouschet but all show that iconography of love can not be divorced from the spiritual and everyday life of the Hindus. "The caturbarga (Dharma, Artha, Kama and Moksha) which the Hindus want to attain are very significant. Kama stands for desire, passion and love. There are others who think that these obscene figures carved on the temples represent Maya in the shape of Kama who always disturbs the devotees. If any one could surpass this Maya after being circumambulated the temple is succeeded in seeing Brahman, Brahma or Jagannatha resides in the Ānandamaya Kośa where there is no obscenity. The temple consists of pañcakośas. The last kośa is the Ānandamaya kośa where the Lord, Brahma or Paramatma resides.

The Upanisadic background of the veneration or importance paid to the Mithunas may not convince or appeal to a scientific mind.
REFERENCES

1. Skanda purāṇa, Utkal Khanda. The description of Sakhakṣetra and the geography of the place has been given in this section of the Skanda purāṇa.

(b) Prachi Utkal, p. 478.

(c) This is also widely known as Sriksetra and Purusottama Kṣetra.


The Buddhist monk Dharmanārkītī defeated Kumārīlābbhaṭṭa.

5. Mukha linga temples by Douglas Barrett, p.11.

6. Ibid. The date of this temple has been dated about 950-975 A.D.


10. Ibid.


According to the Pāñji the Kurma bedhā was built by Puruṣottama Deva in his 9th regnal year.

11A. Utkal Sāhitya, 25th issue, 2nd Jyestha - Year 1328, pp.75-77.


16. The sākta pithas by Dr. D. C. Sircar, p.12. 
Mention is made of Vimala Pitha and the deity Vimala as Bhairavi. Tantra cudamani also supports this view.

17. Acutānanda Das - Śrīya Saṁhitā, p.5.
Avatāra dāsa ehi dāruṇa rūpa ehi dārure se līna Īsvara sakṣate lilāra nimante vīre Ratna Simhasana.


20. Orissa and her remains by M. M. Ganguli, p 4/2

21. Viṣṇu Purāṇa, Ch.VI, verse IV.

22. Viṣṇu dharmottara purāṇa III, Ch.XLVI, verses 2-3.

23. Prapancasāra Tantra, Ch.XIX, verse XIV.

24. Bhaviṣya Purāṇa, Ch.131, sloka X.

25. Ibid and Vaikhānasagama, Ch.VI, pp.18-20.


28. Vaikhānasagama, Ch.XII, p.40.

29. Ibid, Ch.XV, p.47.

30. The deities are taken out on two occasions namely Snāna yatra and Ratha yatra.
30A. Vaikhanasagama - Varnasamakaram, Ch.XIV, p.46.

Deveshasya Angam sveta savarnam
Syamanjanam ca sarvan'c samyam varnam va karayet.

31. Prachiina Utkala, pp.469-70 and
Jagannatha Mandir in Bengali by Pandit Sadashiva Mishra,
pp.77-78.
NILADRIMAHODAYA: PRATIMANIRMANA CHAPTER

32. Ibid.

33. Ibid.

34. Ibid.

35. Brhat Samhita Prasadalaksanam, Ch.LV, Slekas 10-16.

Sesamangalya vihagaih Sri Vrksaih svastikeh ghatiih
Mithunaaih patra Valliih Framathaiscapi savayet.

35A. Agni Purana, Ch.104, verse 30.

36. Vaikhanasagama, Ch.XV, p.48.
Sivasamhita, p.46.
Pranatothini, p.618.
Gandharva tantra, p.69.

37. Bhagavata Purana, Ch.VI and VII, pp.2-40.
Puraskaraghyasutra Garbhadhanam prakaraan
Taituriyabkasya, p

38. Kaulavali tantra, Ch.XXI, sleeka 88-96.

Erotic pictures at Khajuraho, Stella Kramrisch, p.10.

39. The erotic sculptures of India - Maxper Fouchet,
pp.11-12.

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