

CHAPTER-VI

ŚĀKTA TEMPLES OF
PURUṢOTTAMA KṢETRA

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In Orissa, Śakti is worshipped in the forms of *Mahisamardīnī* Durgā, Pārvatī, Caṇḍī, Cāmuṇḍā, Maṅgaḷā, Varāhī, Kālī, Vimalā, Carcikā, Marcikā, Bhagavatī etc. The *kṣetra* of Puruṣottama abounds in Śākta shrines. Prior to the advent of Vaiṣṇavism, however, the *kṣetra* was once a Śākta *pīṭha* as substantiated both by literary records (in lists of Śākta *pīṭha* in tantric texts) and by archaeological evidences (in the shape of extant temples and images). Goddess Vimalā is the earliest presiding deity of the *kṣetra*. Hence She (Vimalā) is regarded as the *Kṣetreśvarī*, the mistress of the *kṣetra*. Native rulers of Puri, from Somavaṁsi to Suryavaṁsi periods, were devotees of various goddesses and conceived Śākta deities as their tutelary goddesses. They (native rulers) also constructed some Śākta temples for common worship in the different parts of the *kṣetra* as well as other places of their kingdom. Besides the temple of goddess Vimalā, a number of other important Śākta shrines are also noticed in the different parts of the *kṣetra*. They are Lakṣmī temple, Sarva-Maṅgaḷā temple, Māusimā temple, Indrānī temple, Bāta-Maṅgaḷā temple, Dakṣinakālī temple, Syāmākālī temple, Ālām Caṇḍī temple, Rāma Caṇḍī temple, Hara Caṇḍī temple, Pāḷa-Hara Caṇḍī temple, Varāhī temple, Bhūbaneśvarī temple, Carcikā temple, Marcikā temple, Bāseḷī temple, Pārvatī temple, Jhādeśvarī temple etc. The descriptions of the notable Śākta temples of the *kṣetra* are mentioned below.

1. Vimalā Temple

Goddess Vimalā is one of the most important Śākta deities of Orissa. The temple of goddess Vimalā is situated on the south west corner of the inner enclosure (*Kurma Bedhā*) of the Jagannātha temple complex of Puri. It is located exactly to the west of the *Rohiṇikuṇḍā* near the *Mukti Maṇḍapa*.¹ The temple of Vimalā seems to be an old structure but not novelty is noticed in the architectural pattern. It is a temple usually resorted to by the *Tāntrikas* who attach greater importance to it than the main temple of Lord Jagannātha.² Goddess Vimalā is popularly known as *Pada-Pīṭheśvarī* of the *kṣetra* (Puri). Those devotees, (Śāktas) who come to visit Lord Jagannātha, have also to visit goddess Vimalā. So from the

religious point of view, the temple of Vimalā occupies a unique place in the cultural history of Orissa.

Architectural features of the temple

The temple of Vimalā belongs to the *Kaṭiṅga Style* of architecture. The present temple appears to have been constructed during the Gaṅga period of Orissa. The temple of Vimalā consists of four structures such as *vimāna*, *jagamohanaa*, *nāṭamaṇḍapa* and *bhogamaṇḍapa*. All the structures of the temple are built in sand stones, known called *Bauḷamālā patharas*. The temple of Vimalā faces to east, which is peculiar to the Śākta *tantra* temple.

Vimāna:-

The *vimāna* of the Vimalā temple is a *rekḥā-deuḷa* and its height is about 60 feet from the ground of the temple.³ The structure of the *vimāna* is *pancaratha* in plan and it stands on a platform of 2 feet high. The *vimāna* has four vertical divisions such as *piṣṭa*, *bāḍa*, *gaṇḍi* and *mastaka*. The *piṣṭa* or platform is ornately carved with scroll works, flower medallions and lotus petalled devices. The base of the *vimāna* is square and it measures 15 feet on each side. The *bāḍa* of the *vimāna* is *pancāṅga* type i.e. having five fold divisions such as *pābhāga*, *taḷa jāṅgha*, *bandhanā*, *upara jāṅgha* and *baraṇḍa*. The *pābhāga* of the *bāḍa* consists of the conventional mouldings of *khurā*, *kumbha*, *pattā*, *kāni* and *basanta*. The *pagas* of the *pābhāga* are decorated with *khākharā muṇḍis*. The intervening recesses between the *pagas* of *pābhāga* are relieved with flower medallions, scroll works, creepers, amorous couples and *nāga*-pilāsters. The *pagas* of the *taḷa jāṅgha* are decorated with *khākharā muṇḍis*. The recesses between the *rathas* of *taḷa jāṅgha* are filled with *simha-vidaḷas*, *gaja-vidaḷas*, *jāli* works, scroll-works and *kirtimukha* motifs. The figures of *aṣṭa-dikpālas* are housed in the *khākharā muṇḍi* niches of the lower *jāṅgha* and they are all in seated postures with their respective mounts and directions. The *śikṣādāna* scenes of saints are also finely housed in the *khākharā muṇḍi* niches of the *taḷa jāṅgha*. The *bandhanā* of the *bāḍa* consists of two horizontal decorative mouldings, which are relieved with *aḷasakanyās*, scroll works, flower designs and lotus petalled devices. The *pagas* of the upper *jāṅgha* are decorated with *piḍhā muṇḍis*. The intervening recesses between the *pagas* of upper *jāṅgha* are also filled with *simha-vidaḷas*, erotic scenes, *aḷasakanyās*, scroll works, *jāli* works, *nāga* and *nāgini* figures and flower designs. The consorts or the

female counterparts of the *aṣṭadīkṣpālas* have been comfortably accommodated in the *piḍhā muṇḍi* niches of the upper *jāṅgha*. They are all in seated postures with their respective mounts and directions. Different incarnations of *devī* Durgā are also depicted in the niches of the upper *jāṅgha*. The central niches of the three sides of *bāḍa* are housed with *devī* images as side deities of the temple. The *baraṇḍa* portion of the *bāḍa* consists of ten horizontal decorative mouldings, which are relieved with scroll works, lotus petals, flower medallions, *kirtimukha* designs and stylish geese.

The *bāḍa* of the *vimāna* is surmounted by the curvilinear spire, which continues the *pancaratha* plan of the *bāḍa*. The base of the *gaṇḍi* is decorated with a series of *aṅgaśikhara*s. The *kanika pagas* of the *gaṇḍi* contains seven *bhūmi amaḷās* in its surface. Two *vajra mastakas* are super-imposed one above another at the base of the *kanika pagas* of *gaṇḍi*. The *rāhā paga* of the *gaṇḍi* contains four *aṅgaśikhara*s on each side. The base of the *rāhā paga* contains three *aṅgaśikhara*s; one slightly big at the centre and other two small *aṅgaśikhara* are flanked on either side of the central *aṅgaśikhara*. There is another *aṅgaśikhara* superimposed on the central *aṅgaśikhara* of the *rāhā paga*. The middle portion of the western side *rāhā paga* is finely projected with the *śārduḷa* headed motif. The *jhapā-siṁha* motif is projected on the middle portion of the eastern side of the *rāhā paga*. *Deuḷa Cāriṇī* figures are inserted in the four cardinal directions of the *beki* above *rāhās*. They are the supporting elements of the *amaḷakaśilā* of the *mastaka*.

The *mastaka* of the *vimāna* consists of *beki*, *amaḷakaśilā*, *khapurī*, *kaḷasa* and *āyudha* (*cakra*). Here the finial or *dhvaja* of the *mastaka* is not found from the top of *āyudha*.

The sanctum of the *vimāna* preserves the image of goddess Vimalā as the presiding deity of the temple. *Devī Purāṇa* gives the iconographic features of goddess Vimalā. The image of Vimalā enshrined in the temple bears some typical iconographic characteristics leading one to assign it to the Bhauma art phase.⁴ The four armed image of goddess Vimalā is in standing posture on a lotus pedestal. The image of goddess Vimalā is carved in black-chlorite and it measures approximately five feet in height.⁵ She holds *akṣamaḷā* in upper right hand, *phāsa* (noose) in upper left hand (or a human figure), an *amṛtaḷasa* (*śudhaḷasa*) in left lower hand and *varada mudrā* in the lower right hand (Pl.No-43). According to Lokanātha Pujā Panda, the lower left hand possesses a drinking vessel.⁶ There is a

lot of controversy over her attributes in the upper left hand. It is differently stated as a human figure, a *nāga* woman, a *nāga phāsa* (noose) and some other. She (Vimalā) has the synthesis form of Mahākālī, Mahā-Lakṣmī and Mahāsaraśvatī, which is described in Śrī Caṇḍī.⁷ She holds *kālapāsa*, which is the *āyudha* (weapon) of Mahākālī, *amṛtakalasa*, the *āyudha* of Mahā-Lakṣmī and *akṣamālā* (*āyudha* of Saraśvatī) as a result of which she represents three *rahasyas* (qualities of *devī*). The goddess is installed on the *simhāsana* of 2 feet high. Here *devī* is three-eyed, like Śiva and she wears a crown. Two nude and fierce looking female attendants are flanked on either side of the presiding deity.⁸ Characteristics of this cult image, are purely Śākta-Tāntric. The backside head of the deity is decorated with trafoil *makara* headed arch. The inner walls of the sanctum are devoid of decorative ornamentations.

Jagamohana:-

The *jagamohana* or *mukhaśālā* of the Vimalā temple is a *pidhā deula* and its height is about 35 feet from the surface of the temple complex. It has also four vertical divisions like the *vimāna*. The structure of the *jagamohana* stands on a low platform or *piṣṭa* of 2 feet high. The base of the *bāḍa* is square and it measures 25 feet on each side. The *piṣṭa* portion of the *jagamohana* is decorated with scroll works and flower designs. The *bāḍa* consists of five-fold divisions such as *pābhāga*, *taḷa jāṅgha*, *bandhanā*, *upara jāṅgha* and *baraṇḍa*. The *pābhāga* is made of the conventional mouldings of *khurā*, *kumbha*, *pattā*, *kāni* and *basanta*. The *pagas* of the *pābhāga* are relieved with *khākharā muṇḍis*. The intervening recesses between the *pagas* of the *pābhāga* are filled with *nāga* pilasters, amorous couples, erotic scenes, scroll works, flower designs and *jālī* works. The erotic scenes and the amorous couples are finely housed in the *khākharā muṇḍi* niches of the *pābhāga*. The *pagas* of the *taḷa jāṅgha* are relieved with *khākharā muṇḍis*. The intervening recesses between the *pagas* of *taḷa jāṅgha* are filled with *simha vidālas*, *gaja-vidālas*, *śikṣadāna* scene of saints, scroll works and *jālī* works. The *aṣṭadīkpaḷa* figures are housed in the *khākharā muṇḍi* niches of the *taḷa jāṅgha*. They are all in seated postures with their respective mounts and directions. The *bandhanā* of the *bāḍa* consists of three decorative horizontal mouldings. The *pagas* of the upper *jāṅgha* are decorated with *pidhā muṇḍis*. The recesses between the *pagas* of upper *jāṅgha* are relieved with erotic scenes, scroll works, *kirtimukha* motifs and *jālī*

works. The female counterparts of the *aṣṭadikpālas* are also housed in the *pidhā muṇḍi* niches of the upper *jāṅgha*. They are depicted with their respective mounts and directions.

The *baraṇḍa* of the *bāḍa* consists of seven horizontal decorative mouldings, which are relieved with dancing female figures, amorous couples, scroll-works, a frieze of elephants and deers and *jāli* works.

Gavākṣa:

The central or *rāhā paga* of the *bāḍa* of *jagamohana* contains two balustraded windows; one on the northern and another on the southern side. The window of the each side contains four balusters, which are finely carved with dancing female figures holding musical instruments in their hands. Frames of the balustraded windows are relieved with scroll works, flower medallions, *jāli* works, creepers containing the frolicking boys and decorative female figures. The *gavākṣa maṇḍana* of the both northern and southern sides of the *bāḍa* are relieved with the royal court scenes and *śikṣādāna* panels.

The *bāḍa* of the *jagamohana* is surmounted by the pyramidal super structure. It consists of two *poṭalas*, the lower and upper *poṭalas*, which contain five and four *pidhā s* respectively. Figures of the *Deuḷa Cāriṇīs* and *dopichhā* lions are completely absent in their respective places.

The *mastaka* of the *jagamohana* consists of *beki*, *ghaṇṭā* (bell-shaped member), above which there is another *beki*, *amaḷaka śilā*, *khapuri* and *kaḷasa*. Here the *āyudha* of the *mastaka* is missing.

Nāṭamaṇḍapa

The *nāṭamaṇḍapa* of the Vimalā temple is a *pidhā deuḷa* and its height is about 22 feet from the surface of the temple complex. It is clearly known from the architectural designs that the *nāṭamaṇḍapa* must have been constructed in later period of the main *deuḷa* and *jagamohana*. The structure of the *nāṭamaṇḍapa* stands on the platform of 3½ feet high. The base of the structure is rectangular and it measures approximately 35 feet in length and 18 feet in width. The *bāḍa* of the *nāṭamaṇḍapa* is *pancāṅga* type i.e. having five-fold divisions such as *pābhāga*, *taḷa jāṅgha*, *bandhanā*, upper *jāṅgha* and *baraṇḍa*. All the component parts of the *bāḍa* do not contain any ornamentation. The *baraṇḍa* of the *bāḍa* consists of three horizontal mouldings.

The *bāḍa* of the *nāṭamaṇḍapa* is surmounted by the pyramidal super structure and it consists of three flat-shaped *piḍhās*. There is only *kaḷasa* kept on the top the upper *piḍhā*.

Bhogamaṇḍapa

The *bhogamaṇḍapa* of the Vimalā temple is a *piḍhā deuḷa* and its height is about 20 feet from the surface of the temple complex. It stands on a high platform of 4 feet. The base of the *bhogamaṇḍapa* is square of 15 feet. The *bāḍa* of the *bhogamaṇḍapa* also consists of *pābhāga*, *taḷa jāṅgha*, *bandhanā*, upper *jāṅgha* and *baraṇḍa*. All the component parts of the *bāḍa* are also completely plain. Small *dopichhā* lions have been fixed on the two front side corners of the *taḷa jāṅgha*. The *bāḍa* of the *bhogamaṇḍapa* is surmounted by the pyramidal superstructure.

Masonry steps of ascending order are provided for approach towards the *bhogamaṇḍapa* as well as the sanctum. Archaeological Survey of India; Puri Circle, has recently renovated the four structures of the Vimalā temple.

Sculptures:

The temple of goddess Vimalā is also adorned with some sculptures, which found from its walls. The *pārśvadevatā* images are housed in the central niches of the three sides of *bāḍa*. The eight armed *Mahisamardini* Durgā is the *pārśvadevatā* of the southern side of the *bāḍa*. She has been installed on the double petalled lotus pedestal. Out of the eight hands of the deity, only two upper hands display *khadga* and *paraśu* and the rest hands of the deity are completely broken. Two flying *apsarā* figures are carved on the both sides top corners of the background slab and they are displaying garland of flowers in their hands. The background slab of the deity is decorated with the *kirtimukha* motif at the apex. The *aṣṭabhujā* Durgā is shown piercing *Mahimsāsura* (demon) by a trident. This gesture is not clearly visible, because it is severely damaged by nature. Lion, the conventional mount of *devī* firmly stands on the pedestal. Two conventional attendant female figures are also depicted at the base of the frame of *pārśvadevatā* niche. The image of goddess Cāmuṇḍā is the *pārśvadevtā* of the western side of the main presiding deity. The six-armed *devī* image has been kept on the prostrate body of a corpse, which lies on the plain pedestal. Most parts of the image are broken. Out of the six hands of the deity, five are completely broken and only right upper hand displays *khadga*. Two female attendants are flanked on either side of

the deity. Here *devī* is in standing posture on the prostrate body of Śiva. The works of the background slab seems to have been designed during the Somavaṃsi period or before the Gaṅga dynasty. The frames of the western side *pārśvadevatā* niche are decorated with scroll works and *kirtimukha* motifs. The image of Gaja-Lakṣmī is carved on the middle portion of the lintel of the *pārśvadevatā* niche. Two female attendants of *devī* are also carved on the base of the frame of the *pārśvadevatā* niche. There is no image of *devī* found from the central niche of the northern side as the *pārśvadevatā* of the main deity. Most probably, the local miscreants stole it. The niches of the western inner wall of the *bhogamaṇḍapa* are housed with two excellence sculptures of Gaṇeśa and Kārtikeya. Both the sculptures are a little more than 2 feet in height. The eight handed image of *nṛtya* Gaṇeśa has been installed on the double petalled lotus pedestal. His right three hands display rosary, broken tusk and *dhyāna mudrā* while the left three hands exhibit battle-axe, a pot containing *laḍus* and *abhaya mudrā*. The upper two hands of the deity possess a snake. Mouse, the conventional mount of Gaṇeśa is carved on the left of the pedestal. Two female attendant figures are flanked on either side of the Gaṇeśa image.

Another notable sculpture of Kārtikeya has also been kept in a niche of the right side western inner wall of the *bhogamaṇḍapa*. The six headed Kārtikeya image is installed in standing posture on the plain pedestal. He has twelve hands; the right six hands display *nāga-phāsa*, arrow-head, *pāsa-āṅkuśa*, club, lotus flower and touching the mouth of peacock, while the left five hands hold rooster cock, shield, *gadā*, bow and broken object. One of the hands of the left side displays direction of a finger. Peacock, the conventional mount (of the deity) is installed in standing posture on the right of Kārtikeya image. Both these two sculptures were probably made during the Gaṅga period of Orissa history.

The *pagas* of the *taḷa jāṅgha* of *vimāna* are decorated with *khākharaṁ muṇḍis* while the *pagas* of the upper *jāṅgha* are relieved with *pidhā muṇḍis*. The intervening recesses between the *pagas* of the *bāḍa* of *vimāna* are filled with amorous couples, *nāga-pilāsters*, *simha-vidaḷas*, *gaja-vidaḷas*, *aḷasa-kanyās*, *nāga* and *nāgini* figures, scroll works, *jāli* works and *kirtimukha* motifs. The *khākharaṁ muṇḍi* niches of the upper *jāṅgha* are housed with female counterparts of the *aṣṭadīpālas*, *śikṣādāna* scene of saints and different *devī* images.

The figure of *gaja-simha* or lion on a croachant elephant is the conventional mount of goddess Vimalā. It has been installed at the outside of the temple i.e. ten feet eastern side of the *bhogamaṇḍapa*. The *gaja-simha* figure is about 4 feet in height and the place of the conventional mount is covered by the flat roof.

Portal Decorations:-

The sanctum has one doorway towards the *jagamohana*. The doorjambs of the sanctum are finely carved with scroll-works, flower designs and creepers with the frolicking boys. The flying *apasarā* figures are carved on the surface of the doorway lintel. The central portion of the doorway lintel is carved with an image of Gaja-Lakṣmī. The *navagraha* figures are carved on the architrave above the doorway lintel. Figures of two traditional *dvārapālas* of the presiding deity are found at the base of either side of the doorway of sanctum.

The *jagamohana* has two doorways; one on the western side towards the sanctum and the other one on the eastern side towards the *nāṭamaṇḍapa*. The doorjambs of the eastern side doorway of the *jagamohana* are ornately decorated with scroll works, flower designs, *jālī* works and creepers with the frolicking boys. The image of Gaja-Lakṣmī is finely carved on the centre of the doorway lintel of the east. The *navagraha* figures are also carved on the architrave above the doorway lintel. They are all in *yogāsana* posture with usual attributes in their hands.

The *nāṭamaṇḍapa* has four doorways, one on each side. All the doorways except the western side are completely undecorated. The doorjambs of the *bhogamaṇḍapa* are completely plain. Two female figures are depicted on either side niche of the entrance doorway wall of the *bhogamaṇḍapa*. They are acting as the *dvārapālas* of the main entrance doorway. They hold knives in their right hands and the left hands, which are lying upon the left thighs. Their faces, bellies and hands are very fleshy.

Paintings

The inner walls of the *nāṭamaṇḍapa* of the temple are fully depicted with the paintings of as many as sixteen forms of the goddess Durgā. Out of these paintings, the paintings of the Dasamahāvidyā s are very important. They are such as Vimalā, Chhinnamastā, Ugratārā, Mahākālī, Bagaḷā, Dhumāvati, Śyāmākālī,

Bhubaneśvarī, Soḍasī and Bhairavī. These paintings are executed in the traditional *Patta style* paintings of Orissa.⁹ The other paintings, which are depicted in the walls, are Vana-Durgā, Vadrakālī, Vimalā, Hara Caṇḍī, Matāṅgīnī and Jaya-Durgā. The local artists of Puri have excuted these paintings.

Date of the Temple

According to K.C. Panigrahi, the present temple of Vimalā appears to have been constructed during the Gaṅga period and it is likely that has been built on the foundation of an earlier Śākta Shrine dedicated to a goddess.¹⁰ *Mādaḷāpāñjī* states that the first temple was erected by Yayāti Kesharī (AD 922-955 AD), the Somavaṁsi king of Orissa.¹¹ According to N.K. Sahu and K.N. Mahapatra, the existing temple was built by the great king Ananta Varman Coḍagaṅga Deva in the first half of the 12th century A.D.¹² It appears that in the Somavaṁsi period the Śākta shrine of goddess Vimalā was totally incorporated into the newly built temple complex of Lord Jagannātha. On the basis of the architectural style, it may be presumed that the construction period of the *vimāna* or the main *deuḷa* of present Vimalā temple can be tentatively assigned to the rule of imperial Gaṅgas. Most probably, it was constructed in the 12th century AD, while the sculptures, especially the *pārśvadevatās* seem to have been made during the Somavaṁsi period. Because the background slabs of the side deities are not decorated with the trefoil arch, which was the usual pattern of the Somavaṁsi art. The images of the *pārśvadevatās* are not designed in the *Gaṅga style* of sculptures. It indicates that these images are the side deities of the earlier temple. So it appears that the present Vimalā temple was erected on the foundation of the earlier *deuḷa*. The other structures of the Vimalā temple indicate that they were constructed in the later period of the main *deuḷa* or the *vimāna*. According to Surya Nārāyaṇa Dash, the *bhogamaṇḍapa* of the Vimalā temple was constructed by Divyasīmha Deva (AD 1703 to 1720 AD), the *Mahārājā* of Pārīākṣemuṇḍī.¹³ Most probably, the structure of the *bhogamaṇḍapa* was added in the later medieval period of Orissa history.

2. Lakṣmī Temple

The temple of Lakṣmī is situated on the north-western corner of the inner enclosure of the Jagannātha temple complex of Puri. This temple is one of the most important Śākta-shrines of Orissa. Goddess Lakṣmī is the immaculate wife of the Lord Jagannātha.¹⁴ It is generally believed that one's pilgrimage to Lord

Jagannātha temple remains incomplete without visit to the temple of His consort Lakṣmī. The temple of Lakṣmī is the most important of all the temples within the precincts of the main temple.¹⁵ The temple is built in sand stones, called *Bauḷamālā* and *Kandā patharas*. It is one of fine specimens of the *Kāṇḍa Style* temple architecture in Orissa. The temple faces to east.

The temple of Lakṣmī consists of five structures such as *vimāna*, *jagamohana*, *nāṭamaṇḍapa*, *bhogamaṇḍapa* and additional *maṇḍapa*. It appears that the *vimāna* and the *jagamohana* were originally constructed and the others were added in subsequent period. The *vimāna* and its front *jagamohana* were under thick coat of lime plaster till they have been deplastered by the Archaeological Survey of India in the late seventies of the twentieth century.¹⁶

Vimāna:-

The *vimāna* of the Lakṣmī temple is a *pancaratha rekhā deula* (Pl.No-11) and its height is about 45 feet from the surface of the temple complex. It stands on a low platform of 1 foot 5 inches high. The base of the *vimāna* is square of 25 feet. The *vimāna* has four vertical divisions such as *piṣṭa*, *bāḍa*, *gaṇḍi* and *mastaka*. The *piṣṭa* or platform consists of three horizontal mouldings, which are decorated with scroll works, lotus petalled devices and *jāli* works.

The *bāḍa* of the *vimāna* consists of three vertical divisions viz *pābhāga*, *jāṅgha* and *baraṇḍa*. The design of *bāḍa* is neither like the temple of Gaṅga period nor identical to the early temple of 6th to 8th century AD. The *pābhāga* consists of the conventional mouldings of *khurā*, *kumbha*, *pattā*, *kāni* and *basanta*. The *pābhāga* mouldings and the intervening recesses are extensively relieved with scroll works, floral devices, figures of *nāyikās*, *simha vidālas*, *gaja vidālas*, *khākharā muṇḍis*, *piḍhā muṇḍis*, *jāli* works, a frieze of elephants and *kirtimukha* motifs. The *jāṅgha* of the *bāḍa* consists of a single vertical element. The *pagas* and the intervening recesses of the *jāṅgha* are relieved with elongated *khākharā muṇḍis*, *simha vidālas*, *nāga* and *nāgi* pilasters, scroll works, *śāla bhanjikās*, *aṣṭa dikpālas*, floral devices and *kirtimukha* motifs. The pilasters are decorated with *gaja vidālas* at the bottom and entwined with *nāgas* and *nāgis*. In the niches of the *khākharā muṇḍis* are housed with eight seated *dikpālas* of whom Indra, Agni, Nairṛta, Kūvera and Isāna are still in their appropriate directions. Figures of *bhārabāhākas* or atlantid are housed in the *khākharā muṇḍi* niches of the upper

part of *jāṅgha*. The central niches of the three sides of the *bāḍa* are housed with *pārśvadevatā* images of Gaja-Lakṣmī in *abhiṣeka* style. The *baraṇḍa* of the *bāḍa* consists of six decorative horizontal mouldings, which are relieved with scroll-works, flower devices, *jālī* works, a frieze of elephants and dancing female figures.

The *bāḍa* of the *vimāna* is surmounted by the curvilinear superstructure, which displays five *pagas*. The *jhapā* *śiṃhas* are only projected on the middle portion of each side *rāhā paga* of the *gaṇḍī*. The base of the front side *rāhā paga* of the *gaṇḍī* contains an *aṅgaśikhara*, which is crowned by the *gajakrānta* motif. *Dopichhā* lions are projected on the top of the *kanika pagas* of the *gaṇḍī*. *Deuḷa Cāriṇī* figures are also inserted in the four cardinal directions of the *beki* above *rāhās*.

The *mastaka* of the *vimāna* consists of *beki*, *amaḷakaśilā*, *khapuri*, *kaḷasa āyudha* (*cakra*). Here the *dhvaja* is not noticed above the *āyudha*.

Goddess Lakṣmī is being worshipped in the sanctum as the presiding deity of the temple. The four armed *devī* Lakṣmī has been installed on the *śiṃhāsana* of 2 feet high. She has the form of a Gaja-Lakṣmī (Pl.No-45). Her right upper hand holds a lotus flower, right lower hand displays *varada mudrā*, left upper hand shows a lotus flower and left lower hand displays *abhaya mudrā*. The image of Lakṣmī is carved out of a black-chlorite slab and its height is little more than 3 feet. The inner walls of the sanctum are devoid of decorative elements in contrast to the exterior walls.

There is *sandhisthaḷa* noticed between the *vimāna* and *jagamohana*. The outer walls of the *sandhisthaḷa* are relieved with *śikṣādāna* scene, royal war tour scene and other decorative elements like the *bāḍa* of the *vimāna*.

Jagamohana:-

G.C.Tripathy opines that the *jagamohana* of the Lakṣmī temple was built subsequently during the reign of Mukunda Deva (1655-1693AD).¹⁷ This view is not accepted by most of the scholars. The structure of *jagamohana* is a *piḍhā deuḷa* and its height is about 35 feet from the surface of the temple complex. The *jagamohana* has also four-fold vertical divisions such as *piṣṭa*, *bāḍa*, *gaṇḍī* and *mastaka*. It stands on an ornamental *piṣṭa* of 1 foot 6 inches high. The *piṣṭa* is decorated with scroll works, flower medallions and lotus petalled devices. The *bāḍa* of the *jagamohana* is also *triāṅga* type i.e. having three vertical divisions viz *pābhāga*,

jāṅgha and *baraṇḍa*. The *pābhāga* consists of the conventional mouldings of *khurā*, *kumbha*, *pattā kāni* and *basanta*. The *pābhāga* mouldings are finely decorated with scroll works, flower devices, , *bhārabāhāka* figures ,a frieze of elephants, erotic scenes, *jāli* works and the figures of *nāyikās*. The *pagas* of *pābhāga* are decorated with elongated *khākharā muṇḍis*. The *jāṅgha* of the *bāḍa* is decorated with *aḷasakanyās*, *khākharā muṇḍis*, *simha-vidālas*, *kirtimukha* motifs, *bhārabāhāka* figures, scroll works, flower devices and Buddha images. The niches of the *khākharā muṇḍis* contain *aṣṭa-dikpālas* with their respective mounts and directions.

Gavākṣa:-

The *jagamohana* walls have two balustrated windows, one on the north and another on the south. The balusters of the windows are richly carved with dancing female figures holding musical instruments in their hands. All the figures are partly eroded by nature. The lintel of the balustrated window of each side is carved with an image of Gaja Lakṣmī in its centre. Different parts of the windows are extensively decorated with scroll works, a frieze of elephants, flower medallions, creepers with the frolicking boys, deers and stylish geese. The northern side *gavākṣa maṇḍana* is decorated with a war tour scene of king. Behind them a series of men and women on the march with holding weapons in hands. This group is fronted by a royal personage sitting on a four-legged pedestal with a pillow at the back and a band of retainers carrying umbrellas and fly-whisks. The images of Lakṣmī and Saraśvatī are also depicted on the northern side *jāṅgha* wall of the *jagamohana*. The southern side *gavākṣa maṇḍana* is relieved with erotic scenes, *kirtimukha* motifs, amorous couples, *bhārabāhāka* figures and *caitya* window motifs.

The *baraṇḍa* of the *bāḍa* consists of four decorative horizontal mouldings, which are relieved with *aḷasakanyās*, *bhārarakṣakas*, stylish geese, *caitya* window motifs, flower medallions, *simha vidālas* (lion on elephant) rows of elephants and procession of warriors.

The *bāḍa* of the *jagamohana* is surmounted by the pyramidal superstructure. It consists of two *poṭālas*, the lower and the upper *poṭālas*, which contain six and five *piḍhās* respectively. The central *rāhā paga* of the upper *piḍhā* of each *poṭāla* is decorated with a *piḍhā mastaka* design.

The *mastaka* of the *jagamohana* consists of usual elements of Orissan *pidhā deuḷa* such as *beki*, *ghaṇṭā* above which there is another *beki*, *amaḷakaśilā*, *khapurī* and *kaḷasa*. Here the *āyudha* and *dhvaja* are completely missing.

Nāṭamaṇḍapa:-

The *nāṭamaṇḍapa* is a *pidhā deuḷa* and its height is about 18 feet from the surface of the temple complex. Architectural features indicate that the *nāṭamaṇḍapa* and the *bhogamaṇḍapa* are built in subsequent period. The structure of the *nāṭamaṇḍapa* stands on a platform of 2 feet 6 inches high. The base of the *nāṭamaṇḍapa* measures square of 15 feet. The *bāḍa* of the *nāṭamaṇḍapa* is consisted of five divisions viz *pābhāga*, *taḷa jāṅgha*, *bandhanā*, upper *jāṅgha*, and *baraṇḍa*. The *pābhāga* is shown unadorned and consisted of vertical mouldings. The intervening recesses of the *taḷa jāṅgha* are relieved with *simha vidālas*. Small *dopichhā*-lions have been projected on the four corner walls of the *taḷa jāṅgha*. The *bandhanā* of the *bāḍa* consists of three horizontal decorative mouldings. The intervening recesses of the upper *jāṅgha* are excellently relieved with erotic scenes, amorous couples and *nāyikā* figures. The *baraṇḍa* of the *bāḍa* consists of three horizontal decorative mouldings.

The *bāḍa* of the *nāṭamaṇḍapa* is surmounted by the pyramidal roof and it consists of two flat shaped *pidhās*. There is no *mastaka* appeared from the top of the upper *pidhā*. The inner niches of the eastern wall of the *nāṭamaṇḍapa* are housed with the two images of Lakṣmī-Narasimha and Varāha. The inner left wall of the western side contains an image of Garuḍa. Small *dopichhā* lions are placed on the inner middle corner walls of the four sides of the *nāṭamaṇḍapa*.

Bhogamaṇḍapa:-

The *bhogamaṇḍapa* is a *pidhā deuḷa* and its height is about 20 feet from the surface of the temple complex. This structure stands on a platform of 3 feet high. The base of the *bhogamaṇḍapa* is rectangular and it measures 35 feet in length and 25 feet in width respectively. The *bāḍa* of the *bhogamaṇḍapa* is consisted of five divisions such as *pābhāga*, *taḷa jāṅgha*, *bandhanā*, upper *jāṅgha* and *baraṇḍa*. The *pābhāga* consists of single vertical moulding, which is almost undecorated. The intervening recesses of the *taḷa jāṅgha* are filled with amorous couples and *simha-vidālas*. Small *dopichhā*-lions are decorated on the four corner walls of the *jāṅgha*. The *bandhanā* of the *bāḍa* consists of three decorated

horizontal mouldings. The *pagas* and the intervening recesses of the upper *jāṅgha* are also relieved with erotic scenes, amorous couples and dancing female figures. The *baraṇḍa* of the *bāḍa* consists of six horizontal mouldings, the upper three are decorated and the lower three are devoid of decorative elements.

The *bāḍa* of the *bhogamaṇḍapa* is surmounted by the pyramidal superstructure and it consists of three *piḍhās*. There is only *kaḷasa* found from the top of the upper *piḍhā*. Two *jhapā sirīhas* have been placed on the northern and southern sides of the *kaḷasa*. The *bhogamaṇḍapa* is an open structure because it has ten openings. Out of these, two on each side of the north and south and three on each side of the eastern and western sides of the *bhogamaṇḍapa* respectively. All the open doorways are completely undecorated.

The present *bhogamaṇḍapa* hall is being used as the place of religious discourses, recitation of the *Purāṇas* and *Bhajanas*. Here also *bhogas* or offerings of goddess Lakṣmī are sold by the priests of the temple.

E. Additional Maṇḍapa:-

Besides above these four structures of the temple, there is an additional open *maṇḍapa* erected in front of the *bhogamaṇḍapa*. It is a *piḍhā deula* and its height is about 18 feet from the surface of the temple complex. This structure also stands on a *piṣṭa* of 3 feet high. The base of the structure is square of 15 feet on each side. The *bāḍa* of the *maṇḍapa* consists of five fold vertical divisions namely *pābhāga*, *taḷa jāṅgha*, *bandhanā*, upper *jāṅgha* and *baraṇḍa*. The *pābhāga* is consisted of the conventional mouldings of *khurā*, *kumbha*, *pattā*, *kāni* and *basanta*. The intervening recesses of the *taḷa jāṅgha* are relieved with *sirīha vidālas* and *gaja vidālas*. The *bandhanā* of the *bāḍa* consists of three horizontal mouldings. The intervening recesses of the upper *jāṅgha* are also filled with erotic scenes, amorous couples and dancing female figures. The *baraṇḍa* of the *bāḍa* consists of six horizontal mouldings; the upper three are finely decorated while the lower three are devoid of ornamentation.

The *bāḍa* of the additional *maṇḍapa* is surmounted by the pyramidal superstructure. It consists of three flat shaped *piḍhās*. There is only *kaḷasa* placed on the top of the upper *piḍhā*. The entire structure is supported by four pillars, which attached with the corner walls of the *maṇḍapa*. This structure is built in later period.

Structures of the *nāṭamaṇḍapa*, *bhogamaṇḍapa* and additional open *maṇḍapa* are not exactly the *piḍhā* type *deula*. It may be taken as a variation of *piḍhā* style.

Sculptures of the temple:-

The images of Gaja-Lakṣmī have been installed on the central niches of the three sides of the *bāḍa* of *vimāna* as *pārśvadevatās* of the main presiding deity. Gaja-Lakṣmī image of the northern niche has four hands. *Devī* Lakṣmī is carved in seated posture on the single petalled lotus pedestal. The upper right hand holds a lotus with stalk whereas the lower right hand displays *varada mudrā*. The upper left hand possesses a lotus with stalk. The lower left hand probably holds the *aṣṭanidhi* in the form of beads. The background slab of the deity is finely decorated with trefoil arch. Two top corners of the slab are carved with two elephants and they are pouring water with pitchers by their raised trunks on the head of Lakṣmī. Another Gaja Lakṣmī image is the *pārśvadevatā* of the western side. The four armed Lakṣmī has been installed on the ornamental pedestal, which is divided into three sections. Her upper right hand holds lotus flower, right lower hand displays *varada mudrā*, upper left hand holds flower and the left lower hand displays *abhaya mudrā*. The background slab of the deity is decorated with trefoil arch. Two elephants flanked on either side top corner of the slab and they are pouring water with jars by their raised proboscis on the head of Lakṣmī. Two attendants are standing on the both sides of the deity. The southern central niche is also housed with Gaja Lakṣmī image as the *pārśvadevatā* of the presiding deity. The four armed *devī* Gaja-Lakṣmī is found seated on the single petalled lotus pedestal. Out of the four hands, three are completely broken and only the left lower hand displays a *laḍḍi*. Two *apsarā* figures are finely carved on the top corner of the slab. Two elephants are also portrayed with usual attributes like other sides. All these *pārśvadevatās* are housed in the niches of the *khākharā muṇḍis*. The frames of the *pārśvadevatā* niches are decorated with scroll works, creepers and flower devices.

In the *khākharā muṇḍi* niches of the *jāṅghas* of both the *vimāna* and *jagamohana* are housed with eight seated *dikpālas* with their respective mounts and directions. The balustraded windows of the northern and southern sides of the *jagamohana* are elegantly carved with dancing female figures holding musical instruments in their hands. The upper part of the balustraded window or *gavākṣa*

maṇḍana in the northern side is relieved with war tour scene of royal family. Images of Ganeśa, Vāmana and Buddha are carved on the southern *bāḍa* wall of the *vimāna*.

The inner wall niches of the eastern side of the *nāṭamaṇḍapa* contain two images of Lakṣmī-Narasimha and Varāha. The four handed image of Narasimha has been installed on the double petalled lotus pedestal in the left sidewall. His upper two hands hold *cakra* and conch while the lower two hands rest on the knees. The image of Lakṣmī is seated on the left lap of Narasimha. Here the deity Narasimha looks calm and contented. There is a Garuḍa figure carved on the left of the pedestal. Below the pedestal is also carved with a figure of devotee, which is identified with Śaṅkarācārya by Jagabandhu Padhi¹⁸. It is said in a local tradition that Coḍagaṅga Deva had installed this Lakṣmī-Narashimha image with a figure Śaṅkarācārya carved in its pedestal.¹⁹ It is a debatable question among the scholars with regards to the identification of the devotee with Śaṅkarācārya. The back ground slab of the image is decorated with trefoil *makara* headed arch crowned by the *kirtimukha* motif. Two flying *apasarā* figures are depicted on either side of the top corner of the slab. The image of Varāha has been installed on the right side niche of the eastern wall of the *nāṭamaṇḍapa*. His four hands display *cakra*, conch, arm of a female figure and an image of seated Pṛthivi on the uplifted right arm. There is a standing female figure installed near the right leg of Varāha image. The niche of the inner western wall of the *nāṭamaṇḍapa* contains an image of Garuḍa, which is carrying Viṣṇu on his shoulder. On the right side of the western wall contains a figure of mounted elephant. The interior of the western wall of the *nāṭamaṇḍapa* contains the images of Narasimha and Satya-Nārāyaṇa in its niches. The inner wall niche of the western side of the additional *maṇḍapa* is housed with the image of Surya- Nārāyaṇa while the inner side western wall of the additional *maṇḍapa* is depicted with the bas-relief of the images of Narasimha and Kalki *avatāra* of Lord Viṣṇu.

Portal Decoration:-

The sanctum has one doorway towards the *jagamohana*. The doorjambs of the sanctum are ornately decorated with flower devices and creepers with the frolicking boys. The middle portion of the doorway lintel is finely carved with an image of Gaja-Lakṣmī. Flying *apasarās* are also depicted on the doorway lintel of

the sanctum. The figures of *navagrahas* are carved on the architrave above the doorway lintel. They are all in seated postures with usual attributes in their hands. Two standing figures of Gaṅgā and Yamunā with their respective mounts are depicted at the base of the doorjambs. The *jagamohana* has one doorway towards the *nāṭamaṇḍapa*. The doorjambs of the *jagamohana* are also decorated with scroll works, flower designs and creepers with the frolicking boys. The middle portion of the doorway lintel is also carved with an image of Gaja-Lakṣmī. Flying *apasarās* are also depicted on the doorway lintel of the *mukhaśālā*. Two standing Paraśurāma figures have been depicted at the base of doorjambs.

Doorways of the both *nāṭamaṇḍapa* and *bhogamaṇḍapa* are absolutely plain. The additional *maṇḍapa* has four doorways, which are devoid of decorative elements. The standing figures of Gaṅgā and Yamunā with their respective mounts are depicted on either side of the eastern doorway of the additional *maṇḍapa*. They are acting as the traditional *dvārapālās* of the *devī* temple. The figure of Yamunā is damaged by nature. Masonry steps of ascending order are provided for approach towards the *maṇḍapa*.

Paintings:-

The inner walls of the *bhogamaṇḍapa* (present *nāṭamaṇḍapa*) are excellently depicted with paintings of Hanumāna (Mahāvira), Varāha, Lakṣmī, Narasimha, *Ananta sāyee* Viṣṇu, Nārada, scene of Kṛṣṇa with the *gopis*, Garuḍa figure, Viṣṇu, Jagannātha 'Trinity', *abhiseka* scene of Rāma and Sitā, *panca muikhi* Ganeśa and Kṛṣṇa with Radhā *devī*. These pictures are depicted in traditional *Patta style* paintings of Orissa. One of the scholars suggests that these paintings belong to the *Rāmānuja School*.²⁰ So the paintings include the pictures of different gods and goddesses worshipped by the Rāmānuja sect and different *ālvārs*. Most of these scenes are related to the Vaiṣṇavite deities. The inner side walls of the additional *maṇḍapa* are also nicely depicted with the paintings derived from the episodes of the life story of Lord Kṛṣṇa. They are such as Kṛṣṇa with the *gopis*, Kṛṣṇa under the *Kadamba* tree, Kṛṣṇa playing on flute, *Bakasura badha*, Kṛṣṇa with Balarāma etc. The entrance hall of the temple is a gallery of paintings known for its unique style.²¹ The ceilings of both the *bhogamaṇḍapa* and the *nāṭamaṇḍapa* are depicted with the paintings of lotus petalled motifs, flower medallions, creeper with flowers etc.

Date of the temple:-

The temple of Lakṣmī is supposed to have been constructed by Coḍagaṅga Deva, the founder of the Gaṅga dynasty in Utkala territory and hence it is contemporaneous with the main temple of Lord Jagannātha.²² The *Gaṅga copper plates* mentioning the construction of the Jagannātha temple, add "that ocean being the birth place of Lakṣmī, Lord Puruṣottama had to stay in his father-in-law's house, which has very shameful to him. So He became glad to get the new temple of His own and Lakṣmī also preferred to living in her husband's new abode to staying in her father's home".²³ K.S.Behera surmises that Ananta Varmana Coḍagaṅga Deva constructed the temple of Lord Jagannātha as well as that of Lakṣmī.²⁴ *Mādaḷāpāñjī*, the temple chronicle of Lord Jagannātha records that the temple of Lakṣmī also built by Yayatī Keśarī along with the temple of Lord Jagannātha.²⁵ In *Mādaḷāpāñjī* it is also held that King Ananga Bhima Deva built around sixty subsidiary shrines at Puri, and present temple of Lakṣmī may be ascribed to him.²⁶ Jagabandhu Padhi mentions that the temple of Lakṣmī was constructed by some ruler of the Gaṅga dynasty in the 12th -13th century AD.²⁷ On the basis of the architectural style and sculptural features, the temple of Lakṣmī may be tentatively assigned to the first-half of the twelfth century AD.

3. Māusimā Temple

The temple of Māusimā is situated almost on the midway of *Sinḥadvāra* and *Guṇḍicā* temple in the Grand road of Puri town. It is a small temple dedicated to goddess Māusimā or Ardhāsaṇī. The goddess Ardhāsaṇī is popularly known as Māusimā (the mother's sister) of Lord Jagannātha.²⁸ Legend says that when the sea overflows during the deluge, this goddess sucks half of water and hence she became famous as Ardhāsosaṇī or Ardhāsaṇī i.e. the goddess who drinks a half.²⁹ *Skanda Purāṇa* says goddess Ardhāsosaṇī or Ardhāsaṇī allows the *praḷaya vāri* (water) in the beginning of creation. Goddess Ardhāsaṇī or Māusimā is also one of the *Aṣṭa-śakti* engaged in the protection of *Śrīkṣetra*.³⁰ The temple of Māusimā consists of five structures such as *vimāna*, *jagamohana*, *nāṭamaṇḍapa*, *bhogamaṇḍapa* and additional *maṇḍapa* (Pl.No-17). This temple is built in both bricks and sand stones. It faces to south.

Vimāna:-

The *vimāna* of the temple is a *panca ratha rekhā deula* and its height is about 20 feet from the surface of the road level.³¹ The *bāḍa* of the *vimāna* is *pancāṅga* type i.e. having five fold divisions namely *pābhagā*, *taḷa jāṅgha*, *bandhanā*, upper *jāṅgha* and *baraṇḍa*. The base of the *bāḍa* is square of 12 feet. All the component parts of the *bāḍa* are completely undecorated. The *pārsvadevatā* images are absent in the central niches of the *bāḍa*.

The *bāḍa* of the *vimāna* is surmounted by the curvilinear spire, which displays five *pagas*. The *rāhā* or central *paga* of the *gaṇḍi* contains a *jhapā sirīḥa* in the middle portions of all sides. *Dopichhā* lions and *Deula Cāriṇī* figures are completely absent in their respective places. The *bāḍa* and *gaṇḍi* of the *vimāna* are thickly plastered with lime mortar.

The *mastaka* of the *vimāna* consists of *beki*, *amaḷaka śilā*, *khapuri*, *kaḷasa*, *āyudha (cakra)* and *dhvaja*.

The sanctum preserves goddess Ardhāsaṇī or Māusimā as the presiding deity of the temple. The figures of Chhāyā and Māyā are installed on the both sides as the attendants of *devī* Ardhāsaṇī.

The image of *devī* Ardhāsaṇī very much resembles with *devī* Subhadrā. The sanctum has one doorway towards the *jagamohana*. The doorway of the sanctum is devoid of any ornament.

Jagamohana:-

The *jagamohana* of the temple is a *piḍhā deula* and its height is about 15 feet from the road level. The base of the *bāḍa* is square of 8 feet. The *bāḍa* of the *jagamohana* is of *pacaṅga* type like the *bāḍa* of the *vimāna*. All the elements of the *bāḍa* are undecorated. The *bāḍa* of the *jagamohana* is surmounted by the pyramidal superstructure. It consists of three *piḍhās* and each *piḍhā* is decorated with *tāṅkus* in all sides. *Dopichhā* lions and *Deula Cāriṇī* figures are also absent in their respective places.

The *mastaka* of the *jagamohana* consists of *beki*, *ghaṇṭā* above which there is another *beki*, *amaḷaka śilā*, *khapuri* and *kaḷasa*. Here *āyudha* and *dhvaja* are completely missing.

Inner walls of the *jagamohana* are devoid of decorative elements. The *jagamohana* has one doorway towards the *nāṭamaṇḍapa*. The doorway lintel is

depicted with paintings of Jagannātha, Subhadra and Balabhadra. Two female figures are depicted on the both sides of the doorway as the *dvārapālas* of the temple.

Nāṭamaṇḍapa:-

The *nāṭamaṇḍapa* of the temple is a *piḍhā deula* and its height is about 12 feet. The base of the *bāḍa* is square of 12 feet on each side. The entire *bāḍa* portion of the *nāṭamaṇḍapa* is completely undecorated. The *gaṇḍi* of the *nāṭamaṇḍapa* consists of two *piḍhās*. There is no component parts of *mastaka* found from the top of the upper *piḍhā*. Inner walls of the *nāṭamaṇḍapa* are completely plain. The doorjambs of the *nāṭamaṇḍapa* are devoid of decorative devices. The paintings of *navagrahas* are finely depicted on the architrave above the doorway lintel.

Bhogamaṇḍapa:-

The *bhogamaṇḍapa* of the temple is a flat roof *deula* and its height is about 10 feet. It has three doorways, One on each side i.e. eastern, western and southern. The outer walls of the *bhogamaṇḍapa* are regourously plain. The inner walls of the *bhogamaṇḍapa* are depicted with paintings of *Mahisamardini aṣṭabhujā* Durgā, Ganeśa, Dasamahāvidyā figures, Radhā-Kṛṣṇa *yugala* picture, Jagannātha, Rāma-Sitā with their followers, Hanumāna, Śiva and Pārvatī in Kailāśa mountain and Yajña Narasimha. These paintings are executed by the local artists of Puri in modern period.

Additional Maṇḍapa:

The additional *maṇḍapa* of the temple is a flat roofed structure and its height is about 12 feet. There is a lion on croachant elephant noticed in the floor of the additional *maṇḍapa*.

The legend says that when Lord Jagannātha and Balabhadra left *Śrī-Mandira* being banished by Lakṣmī, Subhadra left *Śrī Mandira* and stayed with Māusimā. On the returning journey of Car festival day Jagannātha triad halt at this place to take *poḍa pithā bhoga* (one kind of cake) as a taken of love of their *māusi* to them.

The temple complex is enclosed by a boundary wall of 6 feet high and it is made of bricks. Two huge lions are installed on the western side of the boundary wall. They are facing to *Bāḍadāṇḍa* and acting as the gate keepers of the temple. Now this temple is being managed by a committee.

Date of the temple:-

The present Māusimā temple is a renovated temple and the main *deula* and its porch are plastered with lime mortar. S.P.Senapati opines that the Māusimā temple was constructed during the reigning period of the Keśarī dynasty.³² According to *Mādaḷāpānjī*, the Ardhāsaṇī temple was built by Nara Keśarī.³³ On the basis of the architectural features and tradition, the construction period of the the main temple of Māusimā can be tentatively assigned to the contemporary of the construction period of present *Śrī Mandira*. It was possibly built by Gaṅga ruler of Orissa. Other structures of the temple are built in much later period.

4. Bhubaneśvarī Temple

The temple of Bhubaneśvarī is an important *śākta* shrine of Puri. It is situated to the north of the western gateway within the inner enclosure of the Jagannātha temple complex.³⁴ Accurate location of this temple is next to the Khiracorā Gopinātha temple. Goddess Bhubaneśvarī is greatly revered by the local people and she is also said by some devotees as *devī* Kamaḷā. The shrine is termed as *Pancaśakti* temple. Because the five *śākta* deities are being worshipped inside the temple. The other *śaktis* are Saraśvatī, Gāyatrī, Sāvitrī and Saṣṭhī. Goddess Bhubaneśvarī occupies a unique place in the temple but other four deities are installed at different places of the *nāṭamaṇḍapa* of that temple. Goddess Bhubaneśvarī is one of the Dasamahāvidyā s and she has been worshipping by devotees as Iṣṭadevī. One of the native rulers of Puri built the present temple of goddess Bhubaneśvarī. Sometimes, this temple is locally called as Saraśvatī temple. Students and others, desirous of acquiring knowledge worship *devī* Saraśvatī who is known as goddess of learning. So those devotees who visit Lord Jagannatha, they also visit goddess Bhubaneśvarī.

Art & Architecture of the Temple:-

The temple of Bhubaneśvarī consists of four structures such as *vimāna*, *jagamohana*, *nāṭamaṇḍapa* and *bhogamaṇḍapa*. This temple is made of sand stones, called as *Bauḷamāḷā* and *Kandā pathara*. The temple faces to east. All the structures of Bhubaneśvarī temple had been deplastered by the Archaeological Survey of India; Bhubaneswar Circle in 1990's.

Vimāna:-

The *vimāna* of the temple is a *sapta ratha rekhā deula* and its height is about 38 feet from the surface of the temple complex. It stands on a low platform of 2 feet high. The plan of the *bāḍa* is square of 15 feet. The *bāḍa* of the *vimāna* is *triāṅga* type i.e. having three divisions viz *pābhāga*, *jāṅgha* and *baraṇḍa*. The *pābhāga* consists of five conventional mouldings of *khurā*, *kumbha*, *pattā*, *kāni* and *basanta*. The *jāṅgha* of the *bāḍa* consists of single storey and its *pagas* are decorated with *khākharā muṇḍis*. Three side central niches of the *bāḍa* are housed with *devī* images who are acting as the *pārśvadevatās* of main deity of the temple.

The two armed *devī* image is the *pārśvadevatā* of southern side. It has been installed on the double petalled lotus pedestal. Here *devī* is in *padmāsana* posture on a carpet. The two hands of *devī* are completely broken. The pedestal of the deity is decorated with female devotees and lush foliage. Two female attendant figures are flanked on either side of the deity. The backside head of the deity is relieved with trefoil *makara* headed arch, which is surmounted by the *kirtimukha* motif. Two flying *apasarā* figures are carved on the both side top corners of the slab. The four armed *devī* image has been installed as the *pārśvadevatā* of the western side. Here the four hands of *devī* are also completely damaged. The deity has also been placed on the double petalled lotus pedestal. The backside of the head of the deity is also decorated with trefoil *makara* headed arch, which is crowned by the *kirtimukha* motif. Two flying *apasarā* figures are depicted on the both side top corners of the slab. Another four handed *devī* image is the *pārśvadevatā* of the northern side. Here the *devī* image has been kept on the double petalled lotus pedestal. She has four hands, which are also completely eroded. The decorative designs of the slab are like the southern side *pārśvadevatā* image. The attributes in hands and proper identification of these side deities are not possible due to severe damaged condition. All these three *pārśvadevatās* are built in soft sand stones, for which the images are completely eroded by nature. The *baraṇḍa* of the *bāḍa* consists of a single vertical moulding

The *bāḍa* of the *vimāna* is surmounted by the curvilinear superstructure and it displays seven *pagas* or *rathas*. All the *pagas* of *ganḍi* are devoid of decoration except the *jhapā sirīhas* and *dopichhā* lions. The *jhapā sirīhas* are projected on the three sides viz the northern, western and southern central *rāhā*

pagas of the *gaṇḍi*. There is a *gajakrānta* motif (lion on croachant elephant) is projected on the middle portion of the front (eastern) side *rāhā paga*. *Dopichhā* lions have been projected on the top of the *kanika pagas* of *gaṇḍi*. *Deuḷa Cāriṇī* figures are inserted in the four cardinal directions of the *beki* above *rāhās*. They are acting as the supporting elements to the *amaḷaka śīla* of the *mastaka*.

The *mastaka* of the *vimāna* consists of usual elements of Orissan *rekhā deuḷa* viz *beki*, *amaḷaka śīla*, *khapuri*, *kaḷasa* and *āyudha* (*cakra*).

The sanctum of the *vimāna* preserves the image of Bhubaneśvarī as the presiding deity of the temple. This deity has been installed on the *sinhāsana* of one foot high. She is carved seated on a white lotus in *padmāsana*.³⁵ She has four arms; the right upper hand holds *āṅkusa*, the right lower hand displays *varada mudrā*, the left upper hand shows *nāga pāsa* and the left lower hand displays *abhaya mudrā* respectively (Pl.No-44). She is also three eyed and has the crescent moon in her crest.³⁶ The image of Bhubaneśvarī is made of chlorite and its height is about five feet. This deity is also adorned with different ornaments in her body. The backside of the head of the deity is decorated with trefoil *makara* headed arch. On the basis of a local legend, it is said that the image of goddess Bhubaneśvarī was built by a stone, which was initially used by a poor *Brāhmin* who used to sit on it for prayer and meditation to goddess Bhubaneśvarī.³⁷ The inner walls of the sanctum are not decorated.

The sanctum has one doorway towards the *jagamohana*. The doorjambs of the main sanctum are finely decorated with scroll works, flower designs and creepers with the frolicking boys. The doorway lintel of the sanctum is devoid of decorative elements. There is no *navagraha* slab above the doorway lintel. Small Bhairava images made of stone are installed on either side of the doorway and they are acting as the *dvārapālas* of the main shrine of goddess Bhubaneśvarī.

Jagamohana:

The *jagamohana* of the temple is a *piḍhā deuḷa* and its height is about 25 feet from the surface of the temple complex. It stands on a platform of 2 feet high. The *piṣṭa* or platform is consisted of three horizontal mouldings. The base of the *bāḍa* is square of 15 feet. The *bāḍa* of the *jagamohana* is *pancāṅga* type i.e. having five fold divisions such as *pābhāga*, *taḷa jāṅgha*, *bandhanā*, upper *jāṅgha* and

baraṇḍa. All the component parts of the *bāḍa* are undecorated except the upper *jāṅgha*. The *pagas* of upper *jāṅgha* are relieved with *piḍhā muṇḍis*.

The *bāḍa* of the *jagamohana* is surmounted by the pyramidal superstructure. It consists of two *poṭalas* viz the lower and upper *poṭalas*, which contain five and four *piḍhās* respectively. Each *poṭāla* contains a *mastaka* design on the middle portion of the upper *piḍhā* in all sides. *Dopichhā* lions and *Deuḷa Cāriṇī* figures are not found in their respective places.

The *mastaka* of the *jagamohana* consists of *beki*, *ghaṇṭā* above which there is another *beki*, *amaḷaka śilā*, *khapuri* and *kaḷasa*. Here the *āyudha* is completely missing.

The inner walls of the *jagamohana* have no ornamentations. The *jagamohana* has one doorway towards the *nāṭamaṇḍapa*. The door jambs of the eastern side (doorway) are completely undecorated. There is neither Gaja Lakṣmī image nor *navagrahas* in their respective places of the doorway.

Nāṭamaṇḍapa:-

The *nāṭamaṇḍapa* of the temple is a *piḍhā deuḷa* and its height is about 20 feet from the surface of the temple complex. It stands on a platform of 2 feet high. The base of the *bāḍa* is rectangular. The *bāḍa* of *jagamohana* is *pañcāṅga* type i.e. having five fold divisions, such as *pābhāga*, *taḷa jāṅgha*, *bandhanā*, upper *jāṅgha* and *baraṇḍa*. All the component parts of the *bāḍa* are plain and simple. The *bāḍa* of the *nāṭamaṇḍapa* is surmounted by the pyramidal superstructure. There is only *kaḷasa* found from the top of the upper *piḍhā* of *gaṇḍi*.

The inner walls of the *nāṭamaṇḍapa* contain some deities in its niches. The image of *Saraśvatī* is housed towards the western side wall, while the images of *Sāvitṛī*, *Gāyatrī* and *Saṣṭhī* are installed in the niches of the western wall of the right side of the *nāṭamaṇḍapa*. Goddess *Saraśvatī* has been installed on her conventional mount goose (*haṁsa*). The height of *devī* *Saraśvatī* is about one foot. She holds *veeṇā* in her two hands and faces to east. *Devi* *Sāvitṛī* is two armed and she is considered by devotees as the Śakti of *Brahmā*. The image of *devī* *Gāyatrī* is carved in *padmāsana*. The *Saṣṭhī devī* holds a child on her left lap. The posture and attributes of *devī* *Saṣṭhī* is very attractive to devotees. There is an image of *Narasimha* installed in the left side of the western wall. He displays as usual attributes in hands. Another notable image of *Nārāyaṇa* has been installed on the

niches of the western side inner wall. He holds *cakra* in right upper hand, conch in left upper hand, *gadā* in left lower hand and the right lower hand is in *varada mudrā* respectively. The image of Nārāyaṇa is in standing posture on the decorated pedestal. Jaya and Vijaya figures are flanked on either side slab of the deity. Besides the above images, other two small images are also noticed near the image of Saṣṭhī *devī*. Some people consider them as the family members of Saṣṭhī *devī*.

The northern side left wall of the *nāṭamaṇḍapa* is finely depicted with the painting of Jagannātha. The *nāṭamaṇḍapa* has three doorways; one on each side i.e. northern, western and eastern sides respectively. All the doorways are devoid of decorative ornamentations.

Bhogamaṇḍapa-

The *bhogamaṇḍapa* of the temple is a *piḍhā deula* and its height is about 18 feet from the surface of the temple complex. The pyramidal superstructure of the *bhogamaṇḍapa* is supported by ten circular pillars. Only *kaṣasa* is found from the top of the upper *piḍhā*. Both the structures of *nāṭamaṇḍapa* and *bhogamaṇḍapa* are the later addition.

Date of the temple

There is no authentic historical evidence regarding the approximate date of the Bhubaneśvarī temple. On the basis of the architectural features, the construction period of the Bhubaneśvarī temple can be tentatively assigned to the 16th century AD.

5. Sarva-Maṅgaḷā Temple

The Temple of Sarva Maṅgaḷā is situated in the southern side inner enclosure of the Jagannātha temple complex of Puri. It consists of three structures such as *vimāna*, *jagamohana* and open flat roof *maṇḍapa*. This temple is built in sand stones. It faces to west.

Vimāna-

The *vimāna* of the temple is a *piḍhā deula* and its height is about 18 feet from the surface of the temple complex. The base of the structure is rectangular and it measures 16 feet in length and 12 feet in width. The *bāḍa* of the *vimāna* is *pacāṅga* type i.e. having five fold divisions such as *pābhāga*, *taḷa jāṅgha*, *bandhanā*, upper *jāṅgha* and *baraṇḍa*. The component parts of the *bāḍa* do not have any ornamentation. The *pārsādevatās* are completely absent in the central

niches of the *bāḍa*. The *bāḍa* of the *vimāna* is surmounted by the pyramidal superstructure and it consists of three *piḍhās*. *Dopichhā* lions are fixed on the top of *kanika pagas* of the *gaṇḍi*. *Deuḷa Cāriṇī* figures are inserted in the four cardinal directions of the *beki* above *rāhās*.

The *mastaka* of the *vimāna* consists of usual elements of Orissan *piḍhā deuḷa*. Here the *āyudha* is *cakra*.

The sanctum preserves goddess Sarva Maṅgalā as the presiding deity of the temple. The four armed *devī* Maṅgalā image has been installed on the plain pedestal. She displays *gadā* in right upper hand, *varada mudrā* in right lower hand, trident in left upper hand and *abhaya mudrā* in left lower hand respectively. *Devī* is in seated posture on the *siṃhāsana* of 2 feet high and the image of the deity is made of black chlorite. Lion, the traditional mount of *devī* is carved in the pedestal. The backside head of the image is decorated with trefoil *makara* headed arch. Inner walls of the sanctum are completely undecorated and covered by China plates.

The sanctum has one doorway towards the *jagamohana*. Door jambs of the sanctum are decorated with *nāgabandhas*. The centre of the doorway lintel is carved with an image of Mahāvira Hanumāna. *Navagrahas* are carved on the architrave above the doorway lintel. They are all in *padmāsana* posture with usual attributes in their hands. There is an image of goddess Maṅgalā carved above the *navagraha* slab. *Vyāghra mukhī* and *Siṃha-mukhī* figures are carved on the base of both side jambs of the doorway. Gaṅgā and Yamunā figures with their respective mounts are also carved in the beneath of *Vyāghra mukhī* and *Siṃha mukhī* figures who are acting as the traditional *dvārapālas* of the *devī* temple.

Jagamohana:-

The *jagamohana* of the temple is a *piḍhā deuḷa* and its height is about 13 feet. The *bāḍa* of the structure does not have any ornamentation. The northern side *bāḍa* contains an image of Saṅkaṭa Tāriṇī in a *piḍhā muṇḍi* niche. The *bāḍa* of the *jagamohana* is surmounted by the pyramidal superstructure. There is a small *mastaka* noticed on the top of the upper *piḍhā* of the *gaṇḍi*.

In the niches of the inner walls of *jagamohana* are housed with Dasamahāvidyā figures such as Kālī, Ugra-Tarā, Soḍasī, Mahāvidyā, Bhūbaṇeśvarī, Bagalā, Dhumāvatī, Chhinna masthā, Matāṅgī and Mahā-Lakṣmī.

They possess as usual attributes in their hands. These sculptures are excellently carved in black chlorite. The northern side inner wall of the *mukhaśālā* contains an image of small Ganeśa.

The *jagamohana* has two doorways; one on northern and another on the western side. The doorjambs of the western side are finely decorated with creepers with the flowers. Chhayā and Māyā figures are installed on the both sides of the doorway of *mukhaśālā*. In the western side outer wall of the *jagamohana* contains two Mahāvira (Hanumāna) figures in its niches. Lion, the conventional mount of *devī* installed on the pedestal of 2 feet high, which noticed in the floor of the *jagamohana*.

Nāṭamaṇḍapa:

The *nāṭamaṇḍapa* of the temple is an open flat roof structure and its height is about 11 feet. The flat roof of the *nāṭamaṇḍapa* is supported by six pillars.

Date of the Temple:-

There is no authentic evidence regarding the date of the construction period of the Sarva-Maṅgalā temple. On the basis of the architectural features, the construction period of the temple can be tentatively assigned to the 16th century AD. It was probably constructed by Puri king.

6. Bedhākālī Temple

The temple of Bedhākālī is situated in the north-west corner inner enclosure of the Jagannātha temple complex of Puri. This temple is built in sand stones. The temple consists of two structures such as *vimāna* and *mukhaśālā*. It faces to east.

Vimāna:-

The *vimāna* of the Bedhākālī temple is a *navaratha rekhā deula* and its height is about 32 feet from the surface of the temple complex. The structure of the *vimāna* is erected on the platform of 4 feet high. The base of the *bāḍa* is square of 18 feet. The *bāḍa* of the *vimāna* has three fold divisions such as *pābhāga*, *jāṅgha* and *baraṇḍa*. All the elements of the *bāḍa* are devoid of decorative ornamentations. The three side central niches of the *bāḍa* are remained vacant.

The *bāḍa* of the *vimāna* is surmounted by the curvilinear superstructure and it displays nine *pagas*. All the *pagas* of *gaṇḍī* are thickly plastered with lime mortar. So the decorative ornamentations of the *gaṇḍī* are not prominent.

Dopichhā lions are fixed on the top of *kanika pagas* of the *ganḍi*. *Deuḷa Cāriṇī* figures are inserted in the four cardinal directions of the *beki* above *rāhās*.

The *mastaka* of the *vimāna* consists of *beki*, *amaḷaka śilā*, *khapuri*, *kaḷasa*, *āyudha* (*cakra*) and *dhvaja*.

The sanctum preserves the image of goddess Kālī as the presiding deity of the temple. The two armed *devī* Kālī is carved in seated posture on the pedestal. She displays *khadga* in right hand and a *pāna pātra* in left hand respectively. The background slab of deity is decorated with the trefoil *makara* headed arch. The image of goddess Kālī is made of black chlorite. Inner walls of the sanctum are completely undecorated.

The sanctum has one doorway towards the *jagamohana*. The jambs of the doorway are decorated with creepers, lotus petalled designs and flower devices. The figures of Gaja-Lakṣmī and *navagrahas* are completely absent in their respective places. A symbol of *cakra* is finely carved on the centre of the architrave above the doorway lintel.

Mukhaśālā:-

The *mukhaśālā* of the temple is a *piḍhā deuḷa* and its height is about 25 feet from the surface of the temple complex. It is also erected on the platform of 4 feet high. The base of the *bāḍa* is rectangular and it measures approximately 15 feet in length and 9 feet in width. The *bāḍa* of the *mukhaśālā* is *pacariṅga* type i.e. having fivefold divisions such as *pābhāga*, *taḷa jāṅgha*, *bandhanā*, upper *jāṅgha* and *baraṇḍa*. All the component parts of the *bāḍa* are also devoid of decorative ornamentations. The *bāḍa* of the *mukhaśālā* is surmounted by the pyramidal superstructure. It consists of two *poṭalas*, the lower and upper *poṭalas*, which contain 3 and 2 *piḍhās* respectively. The centre of the recess between the two *poṭalas* in eastern side is filled with *jhapā sinḥa* as the decorative element of the *ganḍi*. *Dopichhā* lions are fixed on the top of the *kanika pagas* of the *ganḍi*. *Deuḷa Cāriṇī* figures are also inserted in the four cardinal directions of the *beki* above *rāhās*. They are acting as the supporting elements of the *amaḷaka śilā* of the *mastaka*.

The *mastaka* of the *mukhaśālā* consists of *beki*, *ghaṇṭā* above which there is another *beki*, *amaḷaka śilā*, *khapuri* and *kaḷasa*. Here the *āyudha* and *dhvaja* are completely missing.

Inner walls of the *mukhaśālā* are devoid of decorative ornamentations. The doorway of the *mukhaśālā* is also completely plain. Jaya and Vijay figures are standing on the both sides of the doorway. They are acting as the *dvārapālās* of the temple. Both the *vimāna* and *mukhaśālā* are thickly plastered with lime mortar. At the time of survey, the temple was being renovated by the Archaeological Survey of India; Puri Circle. On the basis of the architectural features, the construction period of the temple can be tentatively assigned to the 16th century AD.

7. Bāṭa-Maṅgaḷā Temple

The temple of Bāṭa-Maṅgaḷā is exactly located 5 kms to the north east of the Jagannātha temple on the right side of the main road, which lies from Puri to Bhubaneswar. It is a small temple dedicated to goddess of auspicious locally called as Bāṭa Maṅgaḷā. Generally, pilgrims come to Puri and go from Puri after prayer to the goddess for the safe of their journey. The temple of Bata Maṅgaḷā consists of two structures such as *vimāna* and *jagamohana*. This temple is built in sand stones and bricks. It faces to west.

Vimāna:-

The *vimāna* of the temple is a small *piḍhā deuḷa* and its height is about 15 feet from the ground.³⁸ The base of the structure is square of 8 feet. The *bāḍa* of the *vimāna* is devoid of decorative ornamentations. There is no *pārsvadevatā* image found in the central niche of the *bāḍa*. So the side deities of the temple are completely absent in central niches.

The *bāḍa* of the *vimāna* is surmounted by the pyramidal superstructure. It consists of three *piḍhās* and each *piḍhā* is decorated with *tāṅkus* in all sides.

The *mastaka* of the temple consists of *beki*, *ghaṇṭā* (bell shaped member) above which there is another *beki*, *amaḷaka śiḷā*, *khapurī*, *kaḷasa*, *āyudha (cakra)* and *dhvaja*.

The sanctum preserves goddess Maṅgaḷā as the presiding deity of the temple. The four armed image of *devī* Maṅgaḷā has been installed on the double petalled lotus pedestal of 2 feet high. Her right upper hand holds conch, the left upper hand possesses trident and the lower two hands display *abhaya* and *varada mudrā* respectively. The slab of *devī* Maṅgaḷā is about 2 feet in height and it is made of black-chlorite. The inner walls of the sanctum are completely plain.

The sanctum has one doorway towards the *jagamohana*. The doorjamb of the sanctum is surmounted by the *makara* headed arch. The *navagrahas* are carved on the architrave above the doorway lintel and they are all in *yogāsana* posture with usual attributes in their hands. There is an image of Ganeśa carved on the above the *navagraha* slab. The doorway of the sanctum is about 4½ feet in height. The figures of *Vyāghra mukhī* and *Simha mukhī* are installed on the both sides of the doorway. They are acting as the *dvārapālas* of the temple. The frontside outer wall of the *vimāna* is covered with marbles. The *vimāna* is thickly plastered with lime mortar.

Jagamohana or Mukhaśālā:-

The *jagamohana* of the temple is a flat roof *deuḷa* and its height is about 12 feet. This structure is built in 1980's. The base of the *jagamohana* is square of 30 feet. The three side outer walls of the *jagamohana* are completely plain. Lion, the conventional mount of goddess Maṅgalā is noticed in the floor of the *jagamohana*. The niches of the northern side inner wall of the *jagamohana* contain images of Dasamahāvidyā s. These images are made of black-chlorite and installed in a row as the side deities of goddess Maṅgalā. They are such as Kālī, Tārā, Bhairavī, Bhubaneśvarī, Chhinna Mastā, Soḍasī, Dhumāvati, Bagaḷā, Matāṅgī and Kamalā.

Kālī: - The four armed image of Kālī stands on the protrait body of Śiva, who lies upon the single petalled lotus pedestal. She displays a pot of blood in right upper hand, *varada mudrā* in right lower hand, *khadga* in left upper hand and cutting head in left lower hand. The backside head of the image is decorated with trefoil arch. Here *devī* is wearing a garland of beads in her body.

Tārā: - The four armed image of Tārā has been installed on the double petalled lotus pedestal. She holds *khadga* in left upper hand, flower in left lower hand, *agni dhupa* in right upper hand and the right lower hand is completely broken. Here *devī* is sitting on the carpet of tiger skin and she wears necklace in her neck.

Bhairavī : - The four armed image of *devī* Bhairavī has been installed on the double petalled lotus pedestal. She holds *saṅkha* in right upper hand, *pāsa āṅkuśa* in right lower hand, bow in left upper hand and arrow in left lower hand. She is carved in seated posture on the carpet of tiger skin. The backside head of *devī* is decorated with flower medallion.

Bhubaneśvarī: - The four armed image of *devī* Bhubaneśvarī has been installed on the double petalled lotus pedestal. She displays trident in right upper hand, *varada mudrā* in left lower hand respectively. The background slab of the deity is carved with flower medallion.

Chhinna Mastā: - The two armed image of Chhinna Mastā has been installed on the double petalled lotus pedestal, which is carved with a figure of jackle in it. She holds *khadga* in right hand and cutting head in left hand. Blood is being sprayed from her cutting neck portion (head less deity). Two female attendant figures are carved in standing on the both sides of *devī* (Chhinna Mastā).

Soḍasī: - The four armed image of Soḍasī has been installed on the double petalled lotus pedestal. She displays *jātaka* (haroscope) in right upper hand, rosary in left upper hand, *varada mudrā* in right lower hand and *abhaya mudrā* in left lower hand respectively. The back side of the head of *devī* is also decorated with flower medallion.

Dhumāvati: - The two armed image of Dhumāvati has been installed on the double petalled lotus pedestal. Her right hand displays *abhaya mudrā* while the left hand holds a *kulā* (winnowing fan). The pedestal of the *devī* is carved with two wheels.

Bagalā: - The two armed image of Bagalā has been installed on the double petalled lotus pedestal. Her right hand displays *pāsa āṅkusa* and the left hand has kept on the mouth of an *asura*. She is sitting on the body of an *asura*. The backside of the head of *devī* Bagalā is decorated with a big flower medallion.

Matāṅgī: - The four armed image of Matāṅgī has been installed on the double petalled lotus pedestal. She displays *abhaya mudrā* in right upper hand, *varada mudrā* in right lower hand, *jātaka* (haroscope) in left lower hand. She wears a garland of flowers in her body.

Kamalā: - The four armed image of Kamalā has been installed on the double petalled lotus pedestal. She holds *padma* in right upper hand as well as in left upper hand, the right lower hand displays *abhaya mudrā* and the left lower hand exhibits *varada mudrā* respectively. The backside of the head of *devī* is decorated with a flower medallion.

The western side inner wall of the *jagomohana* contains an image of Mahāvira Hanumāna. The image of Hanumāna (Mahāvira) is installed on the plain

pedestal. His right hand displays *gadā* and the left hand holds a huge rock (*Gandha Mārdana parvata*)

The doorjambs of the *jagamohana* are completely undecorated and it is surmounted by the trefoil *makara* headed arch. Two lions are projected on the both sides of the gateway (doorway). The figure of *Mahisamardini* Durgā is depicted on the top of the doorway (gateway). The frontside top wall of the *jagamohana* is decorated with images of different deities.

The top of the leftside wall of the *jagamohana* is decorated with *Caturdhā murtis* such as Jāgannātha, Balābhadrā, Subhadrā and Sudarśana Cakra. They are all housed in the *caitya* shaped arch. There is a fine painting of goddess Lakṣmī depicted beneath the *Caturdhā murtis*. A big conch is noticed in the left side of the *Caturdhā murtis*. In the right side of the outer top wall of the *jagamohana* is decorated with Dasamahāvidyā figures, which are also noticed in the inner wall of the *jagamohana*. They are housed in the *caitya* shaped arch and also depicted with paintings. They possess as usual attributes in their hands. Beneath these figures, there is a painting of Durgā seated on lion. She holds trident, lotus flower sword, *cakra* etc. in her hands.

Though the temple of goddess Maṅgalā does not show any novelty in architecture but it occupies a prominent place in the cultural history of Orissa. According to mythological episode, once Brahmā came to *Śrīkṣetra* to construct the temple of Lord Viṣṇu, at that time, he was diverted on his way and then goddess Maṅgalā led him to the proper way to *Śrīkṣetra*. After that Brahmā installed *devī* Maṅgalā in this place, hence this place came to be known as 'Bāṭa Maṅgalā'.

On the basis of the architectural features, the construction period of the present temple of Bāṭa Maṅgala can be tentatively assigned to the 16th century AD.

8. Ālām Caṇḍī Temple

The temple of Ālām Caṇḍī is situated in the Kumbhāraparā area near the Atharanaḷā bridge of the *kṣetra*. *Skanda Purāṇa* has made a reference to Ālām Caṇḍī staying in the northern side of the Jāgannātha temple to protect the *Ratnavedi*. This temple is built in sand stones. It consists of three structures such as *vimāna*, *jagamohana* and *nāṭamaṇḍapa* (Pl.No-26). The temple faces to east.

Vimāna:-

The *vimāna* of the Ālām Caṇḍī temple is a *panca ratha rekhā deuḷa* and its height is about 30 feet from the surface of the temple complex.³⁹ The base of the *bāḍa* is square of 15 feet. The *bāḍa* is *pancaṅga* type i.e. having five divisions such as *pābhāga*, *taḷa jāṅgha*, *bandhanā*, upper *jāṅgha* and *baraṇḍa*. The *pābhāga* of the *bāḍa* is devoid of decorative ornamentation. The intervening recesses between the *pagas* of the *taḷa jāṅgha* as well as upper *jāṅgha* are filled with *śimha vidaḷas*, *gaja vidaḷas*, *aḷasakanyās* and dancing female figures with musical instruments in their hands. The *bandhanā* of the *bāḍa* consists of single moulding. The *baraṇḍa* of the *bāḍa* is completely undecorated.

Pārśvadevatās:-

The three sides central niches of the *bāḍa* are housed with *pārśvadevatā* images of *devī* Soḍasī, *devī* Kālīkā and *devī* Matāṅgī. *Devī* Soḍasī is the *pārśvadevatā* of the southern side. The six armed *devī* Soḍasī has been installed on the plain pedestal. Her left side hands display *pothi* or *jātaka*, flower and bow while the right side hands hold conch, trident and flower respectively.

Devī Kālīkā is the *pārśvadevatā* of the western side. The four armed *devī* (Kālīkā) has been installed on the plain pedestal. She is carved in standing posture on the protrait body of Lord Śiva. Here, the *devī* wears a garland of skulls in her body. She holds *khadga* in right upper hand, a *pāna pātra* in right lower hand, the backbone of a man in left upper hand and a cutting head in left lower hand respectively.

Devī Matāṅgī is the *pārśvadevatā* of the northern side. The four handed *devī* image has been installed on the double petalled lotus pedestal. She displays *pāsa* in right upper hand, *Śivaliṅgam* in right lower hand, *āṅkusa* in left upper hand and a pot containing (stone) object in left lower hand. She wears a garland of flower in her body. All the side deities of the temple are made of granite.

The *bāḍa* of the *vimāna* is surmounted by the curvilinear superstructure, which displays five *pagas*. The entire *gaṇḍi* of the *vimāna* is thickly plastered with lime mortar. So the decorative elements of the *gaṇḍi* are not visible. The middle portion of the *rāhā paga* is projected with *jhapā śimha* on each side. *Dopichhā* lions have been fixed on the top of the *kanika pagas* of the *gaṇḍi*. *Deuḷa Cāriṇī* figures are inserted in the four cardinal directions of the *beki* above *rāhās* as the

supporting elements of the *amaḷaka śilā* of the *mastaka*. The *mastaka* of the *vimāna* consists of *beki*, *amaḷaka śilā*, *khapurī*, *kaḷasa*, *āyudha (cakra)* and *dhvaja*

The sanctum preserves the image of *devī Ālām Caṇḍī* as the presiding deity of the temple. Here, *Ālām Caṇḍī* is in the form of four armed Durgā image. She has been installed on the prostrait body of a corpse, which lies upon the *śimhāsana* of 1 foot high. She displays knife in right upper hand, *padma* in right lower hand, trident in left upper hand and rosary in left lower hand respectively. The *śimhāsana* of the deity is decorated with scroll works, flower devices and creeper designs. There is an image of *Mahisamardini* Durgā, the replica of the presiding deity, found from the *śimhāsana* and it is made of brass. The backside head of *devī* (presiding deity) is decorated with trefoil *makara* headed arch. Inner walls of the sanctum are completely undecorated. The doorway of the sanctum is devoid of decorative ornamentations.

Jagamohana:-

The *jagamohana* of the temple is a *piḍhā deula* and its height is about 20 feet from the surface of the temple complex.⁴⁰ The *bāḍa* of the *jagamohana* is *pañcāṅga* type like the *bāḍa* of the *vimāna*. The base of the *bāḍa* is square of 15 feet. All the component parts of the *bāḍa* are devoid of decorative ornamentation.

The *bāḍa* of the *jagamohana* is surmounted by the pyramidal superstructure. It consists of two *poṭalas*; the lower and upper *poṭalas*, which contain three and two *piḍhās* respectively. Each *piḍhā* is decorated with *tāṅkus* in all sides. Two *jhapā śimhas* are projected on both the southern and northern side *rāhās* of the *gaṇḍī* in successive order. One *jhapā śimha* is also projected on the middle *rāhā paga* of the western side of the *śikhara*. *Dopichhā* lions are projected on the top of *kanika pagas* of the *gaṇḍī*. *Deula Cāriṇī* figures are found at the four cardinal directions of the *beki* above *rāhās*. They are acting as the supporting elements to the *amaḷaka śilā* of the *mastaka*.

The *mastaka* of the *jagamohana* consists of *beki*, *ghaṇṭā* above which there is another *beki*, *amaḷaka śilā*, *khapurī*, *kaḷasa*, *āyudha (cakra)* and *dhvaja*.

The *jagamohana* has two doorways; one on the eastern side and another in the southern side. The doorway of the southern side is completely undecorated. The doorjambs and the doorway lintel are plain. *Navagrahas* are carved on the

architrave above the doorway lintel. They are all in *padmāsana* postures with usual attributes in their hands.

The inner walls of the *jagamohana* are mostly undecorated. There is only an image of Mahāvira installed on the plain pedestal. His right hand holds a huge rock (Gandha Mārdana Parvata) and the left hand possesses a *gadā* (mace) as the usual elements.

Nāṭamaṇḍapa-

The *nāṭamaṇḍapa* of the temple is a flat roof structure and its height is about 12 feet. The structure is built in the 2nd half of the twentieth century AD. The outer walls of the *nāṭamaṇḍapa* are completely undecorated. Lion, the mount of *devī* is installed in the floor of the *nāṭamaṇḍapa*. The niches of the inner walls of *nāṭamaṇḍapa* are housed with Dasamahāvidyā figures. They are such as Kālī, Tārā, Bhairavī, Chinna masthā, Dhumābatī, Soḍasī, Matāṅgī, Kamalā, Bhubaneśvarī and Bagalāmukhī. Brief descriptions of the Dasamahāvidyās are mentioned as follows.

The four armed image of Kālī has been installed on the protrait body of Śiva. She displays *gadā* in right upper hand, *varada mudrā* in right lower hand, a blood pot in left upper hand and cutting head in left lower hand. She wears a garland of skulls in her body.

The four handed image of *devī* Tārā is carved in standing posture on the protrait body of a male figure. She displays *abhaya mudrā* in right upper hand, a *pāna pātra* in right lower hand, *khadga* in left upper hand and scissor in left lower hand respectively. She also wears a garland of skulls in her body.

The four armed image of *devī* Bhairavī is carved in seated posture on lion and one of her legs is on the chest of an *asura*. Her right upper hand displays *cakra*, left upper hand holds conch and the lower two hands in the posture of holding trident but here the trident is completely missing.

The two armed image of *devī* Chhinna masthā has been installed on the plain pedestal. She displays *khadga* and own cutting head in her two hands. Blood are being sprayed from her cutting neck portion. Two female attendant figures are standing on the both sides of *devī*.

The two armed image of *devī* Dhumavati is carved in kneeling posture. Her two hands are engaged in domestic work with a *kulā* (winnowing fan).

The four armed image of *devī* Soḍasī is installed on the lotus, which raised from the navel of Lord Śiva. Her four hands display bow, arrow, flower and empty hand.

The four armed image of *devī* Matāṅgī has been installed on the plain pedestal and she possesses *khadga*, *gadā*, *āṅkusa* and *pāsa* in her four hands.

The four handed image of *devī* Kamaḷā has been installed on the lotus petalled pedestal. She displays *gadā*, snake, *abhaya mudrā* and *varada mudrā* in her four hands.

The four armed image of *devī* Bhubaneśvarī has been installed on the flower shaped pedestal. Her upper two hands display *khadga* and shield while the lower two hands are in dancing posture.

The two armed image of *devī* Bagaḷāmukhī is carved in *ugra* posture. Probably, she is in gesture of killing to an *asura* who is in kneeling posture before *devī*.

All the Dasamahāvidyā figures are carefully housed in the niches of the inner walls of *nāṭamaṇḍapa*. Most probably, these figures are installed during the construction period of the *nāṭamaṇḍapa*.

The *gaja-simhas* or lions on croachant elephants are installed on the both sides of the main doorway of the *nāṭamaṇḍapa*. They are acting as the *dvārapālas* of the temple.

During the time of *Navakaḷevara*, *dāru* Brahma coming from different places for the making of deities are placed here and entered with a procession. The procession is accompanied by Gajapati *Mahārājā* of Puri, saints, *mahantas* of *mathas*, *sevāyats* of Jagannātha temple. *Chatras* are placed on the *dāru* Brahma and *cāmaras* are used in the procession. The temple is connected with *Saptapuri puja* of Lord Jagannātha temple. On the day of *Saptapuri Amābāsyā*, *Saptapuri* is sent to this temple from the Jagannātha temple for *bhoga*. It is reported that in good old days Rājā and Māhārājās and other distinguished guests, stay here for obtaining permission to enter into *Śrīkṣetra*.

The temple is being managed by priest (Padhi) community of Puri town.

Date of the Temple:

B.K. Ratha has referred that the Ālām Caṇḍī temple was constructed in the sixteenth century AD.⁴¹ On the basis of the architectural features, the construction

period of the Ālām Caṇḍī temple can be tentatively assigned to the 2nd half of the 16th century AD.

9. Dakṣiṇakālī Temple

The temple of goddess Dakṣiṇa Kālī is situated ½ km distance from the Lion's gate of Jagannatha temple towards the left side of Svargadvāra road in the Dakṣiṇakālīkā sāhi of Puri town. Local tradition asserts that in the *Śrīkṣetra* or Puri, Jagannātha is Dakṣiṇa Kālī himself and hence this goddess is visited by a number of devotees. The temple of Dakṣiṇa Kālī is a small *deuḷa* and it consists of four structures such as *vimāna*, *jagamohana*, *nāṭamaṇḍapa* and *bhogamaṇḍapa*. The *vimāna* and *jagamohana* were constructed in the same period but the *nāṭamaṇḍapa* and *bhogamaṇḍapa* are added at a later period. All these structures are erected on the platform of 10 feet high. This temple is built in both sand stones and bricks. It is a renovated temple and faces to east.

Vimāna:

The *vimāna* of the temple is a *piḍhā deuḷa* (Pl.No-19) and its height is about 30 feet from the road level.⁴² The base of the *bāḍa* is square of 12 feet. The *bāḍa* of the *vimāna* is *pañcāṅga* type i.e. having five fold divisions such as *pābhāga*, *taḷa jāṅgha*, *bandhanā*, upper *jāṅgha* and *baraṇḍa*. All the elements of *bāḍa* are completely undecorated.

The three side central niches of the *bāḍa* are housed with *pārśvadevatā* images of Nṛsiṃhī, Gaṇeśa and Varāhī. They are fashioned with as usual attributes in hands. These *pārśvadevatā* images are made of black chlorite.

The *bāḍa* of the *vimāna* is surmounted by the pyramidal superstructure. It consists of nine *piḍhās* and each is decorated with *tāṅkus* in all sides.

The *mastaka* of the *vimāna* consists of *beki*, *ghaṇṭā* (bell shaped member) above which there is another *beki*, *amaḷaka śīlā*, *khapurī*, *kaḷasa*, *āyudha* (*cakra*) and *dhvaja*.

The sanctum preserves the image of goddess Dakṣiṇa Kālī as the presiding deity of the temple. The image is made of black chlorite. It measures approximately 1 ½ feet in height and 1 foot in width.⁴³ Here goddess Dakṣiṇa Kālī is four-armed and seated on a corpse. She displays *khadga* in right upper hand, *akṣamālā* in right lower hand, *pāna pātra* in left upper hand and a cutting or severed head in left lower hand respectively. The pedestal of *devī* is decorated

with a lion figure. She (presiding deity) is installed on the *siṃhāsana* of 1 ½ feet high. Inner walls of the sanctum are completely undecorated. The sanctum has one doorway towards the *jagamohana*. Doorframes of the sanctum are devoid of decorative oranamentations.

Jagamohana or Mukhasālā

The *mukhasālā* of the temple is a *piḍhā deula* and its height is about 25 feet from the road level. The base of the *bāḍa* is rectangular and it measures approximately 15 feet in length and 10 feet in width. The *bāḍa* of the *jagamohana* is bereft of decorative ornamentations. The *bāḍa* of the *jagamohana* is surmounted by the pyramidal superstructure. The *mastaka* of the *jagamohana* consists of usual elements of Orissan *piḍhā deula*. Inner walls of the *mukhasālā* are completely plain. The doorway of the *jagamohana* is unornamented.

Nāṭamaṇḍapa:-

The *nāṭamaṇḍapa* of the temple is a flat roof structure and its height is about 22 feet. The base of the structure is rectangular and it measures 25 feet in length and 18 feet in width. Inner walls of the *nāṭamaṇḍapa* are depicted with paintings of *panca mukhī* Ganeśa, Varāha-Lakṣmī, Sidheśvarī, Śiva, Kṛṣṇa, Kālī, Maṅgalā, Baḡalā, Śyāmākālī, Jaya Durgā, Vana-Durgā, Ugra-Tārā, Nārāyaṇī and Saraśvatī.

In a niche of the inner side wall contains an image of Mahāvira-Hanumāna. The two handed Mahāvira image has been installed on the plain pedestal. His right hand displays a huge rock (i.e. *Gandhamārdana Parvata*) and the left hand holds *gadā*.

Lion is installed on the centre of the floor of *nāṭamaṇḍapa*. It has one doorway towards the *bhogamaṇḍapa*. The doorframes of the *nāṭamaṇḍapa* are relieved with *nāgabandhas*, lotus petalled designs and flower devices. The Gaja-Lakṣmī image and *navagrahas* are completely absent in their respective places. Two *gaja-siṃha* figures are installed on the both sides doorway of the *nāṭamaṇḍapa*.

Bhogamaṇḍapa:-

The *bhogamaṇḍapa* of the temple is a *piḍhā* shaped structure and it is about 30 feet in height. The *śikhara* of the *bhogamaṇḍapa* is relieved with various panels relating to goddess Kālī. *Dopichhā* lions are fixed on the top of *kanika*

pagas of the *gaṇḍi*. There is a *mastaka* on the top of *gaṇḍi*. The outer as well as inner walls of the *bhogamaṇḍapa* are devoid of decorative ornamentations.

The entire temple complex is enclosed by a masonry wall of 25 feet in height. There is only one gateway in the northern side of the temple. Two lions are installed on the both sides main gateway of the temple. Masonry steps of ascending order are arranged for approach toward the *bhogamaṇḍapa* as well as the sanctum.

Date of the temple:-

Local people say that the temple was constructed during the contemporary period of the Jagannātha temple but it is not accepted by the scholars of History as well as Archaeology. B.K. Ratha has referred that the Dakṣiṇa Kālī temple was built in the seventeenth century AD.⁴⁴ The architectural features of the temple indicate that the *vimāna* and *jagamohana* were constructed in coeval of the 2nd half of 16th century AD and both the *nāṭamaṇḍapa* and *bhogamaṇḍapa* are built in latter period. This temple has been completely renovated in 1957 AD by the Department of State Archaeology.

10. Rāma-Canḍī Temple

The temple of Rāma-Canḍī is situated at the Rāma-Canḍī sahi near the Lakṣmī Talkies of Puri town. It is a small temple, which has been remodelled by the local people. The temple consists of three structures such as *vimāna*, *jagamohana* and *nāṭamaṇḍapa*. This temple is built in both laterite and sand stones. It faces to east.

Vimāna:-

The *vimāna* of the Rāma-Canḍī temple is a *piḍhā deuḷa* and its height is about 25 feet from the surface of the temple complex. It has three parts viz *bāḍa*, *gaṇḍi* and *mastaka*. The base of the *bāḍa* is square of 20 feet. The *bāḍa* is *pancāṅga* type i.e. having five fold divisions such as *pābhāga*, *taḷa-jāṅgha*, *bandhanā*, upper *jāṅgha* and *baraṇḍa*. All the component parts of the *bāḍa* are completely plain. The *pārsvadevatās* are completely absent in the central portions of the *bāḍa*. The entire structure is thickly plastered with lime mortar.

The *bāḍa* of the *vimāna* is surmounted by the pyramidal superstructure and it consists of three *piḍhās*. *Dopichhā* lions and *Deuḷa Cāriṇī* figures are completely absent in their respective places. The *mastaka* of the *vimāna* consists of

beki, *ghaṇṭā* above which there is another *beki*, *amaḷakaśiḷā*, *khapurī*, *kaḷasa* and *āyudha*. Here the *āyudha* is *cakra*.

The sanctum of *vimāna* preserves the image of goddess Rāma Caṇḍī as the presiding deity of the temple. The ten armed image of presiding deity is carved in standing posture on the *śiṃhāsana* of 1 ½ feet high. One of her legs puts on the lion and another leg is on the *Mahimsasura*. The presiding deity (Rāma Caṇḍī) is 2 feet high.⁴⁵ Here the image of Rāma Caṇḍī is in the form of *Mahisamardini* Durgā. She displays *nāga pāsa*, *khadga*, shield, *śaṅkha*, bow, trident, *cakra*, arrow, *aṅkusa* and hairs of *Mahisasura*.⁴⁶ There is another ten armed *devī* image kept on the right side of the presiding deity. It is the replica of the Rāma Caṇḍī image. There is an image of Kārtikeya noticed from the right side of the presiding deity. Ganeśa image and *Śivaliṅga* are also found on the left side of the presiding deity of the sanctum. Inner walls of the sanctum are covered with China plates. The floor of the sanctum is recently remodelled by marbles.

The sanctum has one doorway towards the *jagamohana*. Now the doorjambes are fully covered with glazed tiles. Gaja Lakṣmī image and *navagrahas* are not found in their respective places of the doorway. An image of Ganeśa is installed in a niche of the left side top of the doorjamb. The image is made of black chlorite and its height is about one foot. He holds broken tusk in right upper hand, roasary in right lower hand, a pot of *laḍus* in left upper hand and *kuthāra* (hatchet) in left lower hand respectively. The images of Nṛsiṃhī and Varāhī are inserted in the right and left upper parts of the doorway wall of the sanctum respectively.

An image of *devī* Pārvatī (Maheśvarī) is also inserted in a niche of the right upper doorway wall of the sanctum. She is carved in seated posture on the prostrait body of Śiva. Here *devī* Pārvatī is in the form of Caṇḍī (ferocious). She displays *khadga* in right hand, trident in right lower hand, *pāna pātra* in left upper hand and a diminutive female figure in left lower hand respectively.

Two Varāhī images are depicted on the both side walls of the doorway. Two standing female attendant figures holding *cauri* and fly-whisk are also depicted on either side of the doorway wall. They are acting as the *dvārapālas* of the main doorway of the sanctum.

Jagamohana:-

The *jagamohana* of the temple is a flat roof structure and its height is about 12 feet. The base of the structure is rectangular and measures approximately 30 feet in length and 15 feet in width. It has four plain doorways; one on each side. This structure is built in the last quarter of the twentieth century. There is a huge image of Mahāvira (Hanumāna) noticed in the north-east corner of the *jagamohana*. The slab of Mahāvira image is about 8 feet in height. The image of Mahāvira is carved in seated posture. One of his legs is in pendant and another leg is in seated posture. The left hand of Mahāvira possesses mace (*gadā*) and the right hand lies upon the knee with holding rosary. The top of the right side corner of the slab is relieved with a figure of female devotee. Two series of diminutive Mahāvira figures are carved on the base of the pedestal. There is also another slab, which contains an image of Mahāvira. This small Mahāvira image is the replica of the huge Mahāvira image (earlier). From the artistic point of view, these Mahāvira images are very important. All the doorways of the *jagamohana* are mostly undecorated. Gaṅgā and Yamunā figures are depicted on either side of the eastern doorway. *Navagraha* figures are carved on the architrave above the doorway lintel. The figures of Garuḍa and Hanumāna are flanked on either side of *navagraha* slab. Doorjambs and lintel of the eastern side doorway are completely plain. Two huge lions are projected on the both sides of the eastern doorways of the *jagamohana*.

Nāṭamaṇḍapa:-

The *nāṭamaṇḍapa* of the temple is a flatroofed structure and it is built in 1980's by the cooperation of local people. The inner wall of the eastern side of *nāṭamaṇḍapa* is decorated with figures of Dasamahāvidyā s. They are such as Kālī, Tārā, Soḍasī, Bhūbaṇeśvarī, Bhairavī, Chinna mastā, Dhumāvatī, Baḡalā, Matāṅgī and Kamaḷā. Dasamahāvidyā figures are housed in the *piḍhā muṇḍī* niches and they possess as usual attributes in hands. These figures are also finely painted by local artists of Puri. The inner wall of the northern side of *nāṭamaṇḍapa* contain images of Nṛsiṃhī, Kālī and Gaṇeśa in its niches. The upper wall of the western side is decorated with images of the ten incarnations of Lord Viṣṇu. They are housed in the niches, which decorated with trefoil archs. The left wall of the western side contains images of Nṛsiṃhī and *devī* Saraśvatī. While the inner right

wall of the western side contains an image of Santosī mā. All the images of the western wall are housed in the *piḍhā muṇḍi* niches.

Lion on croachant elephant is noticed in the floor of the *nāṭamaṇḍapa*.

The entrance wall of the left side of the temple complex is decorated with figures of *Sapta-mātrikās* of modern period. They are all in seated postures on their respective mounts. All the mother goddesses hold a baby in their left laps. Each *mātrikā* is housed in a separate niche in a row. Śiva and Pārvatī are also housed in a separate niche and display usual attributes in hands. Another separate niche of the inner entrance wall contains standing figures of Viṣṇu, Śiva and Pārvatī. They are all in standing posture on lotus pedestal.

Gateway:-

There is a main entrance gate erected in the southern side of the temple complex. The gate is surmounted by the pentafoil arch, which is decorated in both sides (Pl.No-34). The inner part of the arch is relieved with elephant heads at the base and lotus shaped vase or *kaḷasa* flanked by inverted *kākatuās* (birds) at the apex. Bears are leaning on both sides of arch. While the outer side of arch is decorated with *makara* heads at the base and inverted parrots at the apex. From the artistic point of view, it is a peculiar gateway in the *kṣetra* of Puruṣottama. Both animal figures (tiger and bear) are made in a single body. They exhibit on one side as tiger and on another side as bear. Both *kākatuās* and parrots are also made in a single body. One side depicts as parrot and another side exhibits as *kākatuā* respectively. It is really a splendid work of the modern artists of Puri. Two huge lions are projected on the both sides of the gateway. There is a boundary wall of 8 feet erected around the temple complex. In the western (back) side of the *vimāna*, there is a pond. All the sculptures within the temple premises are built in modern period.

Date of the temple:-

According to old priests of the temple, this shrine was built during the contemporary period of the Rāma-Canḍī temple of Koṇārka. B. K. Ratha has mentioned that the temple of Rāma-Canḍī was constructed in the 17th century AD.⁴⁷ Dipti Sinha refers that the temple of Rama Canḍī was built by Mādhava Mohapatra of Puri.⁴⁸ On the basis of the architectural style of the *vimāna* and iconography of the presiding deity, the construction period of the temple can be

tentatively assigned to the 1st half of the 17th century AD. It was built by the king of Puri. Both the structures of *jagamohana* and *nāṭamaṇḍapa* are erected in the last quarter of the twentieth century.

11. Śyāmākālī Temple

The temple of Goddess Śyāmākālī is situated at Bālisāhi of Puri town and it is also exactly located 1 km to the southern side of Lord Jagannātha temple. This temple is built in both sand stones and bricks. From the architectural point of view, this temple is not so important. It consists of three components such as *vimāna*, *jagamohana* and *nāṭamaṇḍapa*. The temple faces to east.

Vimāna:-

The *vimāna* of the temple is a *piḍhā deuḷa* and its height is about 20 feet from the surface of the temple complex. The base of the *bāḍa* is square of 15 feet. The *bāḍa* of the *vimāna* is *pañcāṅga* type i.e. having five fold divisions such as *pābhāga*, *taḷa jāṅgha*, *bandhanā*, upper *jāṅgha* and *baraṇḍa*. All the component parts of the *bāḍa* are completely undecorated.

Pāśvadevatās:-

The central niches of the three sides of the *bāḍa* are housed with *pāśvadevatā* images of *devī* Kukuṭamukhī, Śrugālamukhī and Aśvamukhī. *Devī* Kukuṭamukhī is the *pāśvadevatā* of the northern side. The two armed *devī* (Kukuṭamukhī) has been installed on the plain pedestal. Her left hand displays a *pānā pātra* and the right hand holds a club. Dog, the mount of *devī* is carved on the left side of the pedestal.

Devī Śrugālamukhī is the *pāśvadevatā* of the western side. The two handed image of *devī* Śrugālamukhī has been installed on the plain pedestal. Her right hand displays *katūri* or *khadga* and the left hand holds a *pānapātra*. Here *devī* is in seated posture. Jackle, the conventional mount of *devī* is installed on the left side of the pedestal.

Devī Aśvamukhī is the *pāśvadevatā* of the southern side. She has been installed on the backside of a horse. Her right hand displays a *katūri* and the left hand holds the rein (*lagām*) of horse. All the side deities are in *ugra* form.

The *bāḍa* of the *vimāna* is surmounted by the pyramidal superstructure and it consists of four *piḍhā s*. Small *dopichhā* lions are fixed on the top of *kanika*

pagas of the *gaṇḍi*. *Deuḷa Cāriṇi* figures are inserted in the four cardinal directions of the *beki* above *rāhās*.

The *mastaka* of the *vimāna* consists of *beki*, *ghaṇṭā* (bell shaped member) above which there is another *beki*, *amaḷaka śilā*, *khapuri*, *kaḷasa*, *āyudha* (*cakra*) and *dhvaja*.

The sanctum preserves the image of goddess Śyāmākālī as the presiding deity of the temple. She is four armed and stands on the prostrait body of Śiva. She displays *khadga* in left upper hand, cutting head in left lower hand, *abhaya mudrā* in right upper hand and *varada mudrā* in right lower hand. Her iconography confirms to the *dhyāna* of goddess Dakṣiṇākālī of Puri town. The height of the slab of deity measures approximately 3 ½ feet.⁴⁹ It is also carved with dog, jackle, kite and crow. The images of goddess Vimalā and Maṅgaḷā are also worshipped in the sanctum. They are installed on the both sides of the presiding deity and made of brass. Both these additional deities are about 1 ½ feet in height. Goddess Vimalā displays snake in right lower hand and *amṛtakaḷasa* in left lower hand respectively. *Devī* Maṅgaḷā displays *candra* in right upper hand, rosary in right lower hand, *padma* in left upper hand and lotus flower with a stalk in left lower hand respectively. She has been worshipping in the sanctum since 1980's and acting as the *caḷanti pratimā* of *devī* Śyāmākālī. Rājā Narasiṃha Deva (1621–1647 AD) is stated to have built the palace at Bālisahi. It is believed that *devī* Śyāmākālī must have been installed some time during that period.⁵⁰ G.C. Tripathy has referred that goddess Śyāmākālī, the tutelary deity of Gajapati *Māhārājā* of Puri.⁵¹ The shrine of *devī* Śyāmākālī is one of the famous holy spots of the *kṣetra*.

The sanctum has one doorway towards the *jagamohana*. Doorframes of the sanctum are completely undecorated. The Gaja-Lakṣmī image is carved on the centre of the doorway lintel. *Navagrahas* are absent in the architrave above the doorway lintel. Two female figures named *Siṃha mukhī* and *Vyāghra mukhī* are installed on the both sides of the doorway. They are acting as the *dvārapālas* of the temple.

Jagamohana or Mukhaśālā:-

The *jagamohana* of the temple is a flat roof structure and its height is about 12 feet. The base of the *bāḍa* is rectangular and it measures 25 feet in length and 15 feet in width. The outer walls of the *bāḍa* of the *jagamohana* are bereft of

ornamentation. Inner side niches of the eastern wall contain two Mahāvira (Hanumāna) images. The *jagamohana* has five doorways; one on eastern, three on western and one on southern side respectively.

The doorjambs of the eastern side are decorated with *nāga-bandhas*. The centre of the doorway lintel is decorated with a *khadga* (sword). *Navagrahas* are carved on the architrave above the doorway lintel. They are all in *yogāsana* posture with usual attributes in hands. Gangā and Yamunā are acting as the *dvārapālas* of the eastern side doorway. Other doorways of the *jagamohana* are completely undecorated.

Nāṭamaṇḍapa:-

The *nāṭamaṇḍapa* of the temple is a flatroofed structure and its height is about 15 feet. It is built in 1950's by the cooperation of devotees. The outer walls of the *nāṭamaṇḍapa* are completely plain. Lion, the conventional mount of *devī* is installed on the plain square sized pedestal, which noticed in the centre of the floor of *nāṭamaṇḍapa*. Open windows are provided for ventilation of air and sunlight towards the interior of the *nāṭamaṇḍapa*. Inner wall niches of the *nāṭamaṇḍapa* are housed with sculptures of various deities and they are also finely painted with different colours. The niches of the western inner wall contain images of the Dasamahāvidyā s such as Mā Ādya-Kālī, Ugra-Tārā, Tripura-Sundarī, Bhuvanśvarī, Chhinna Mastā, Bhairavī, Dhumābatī and Kamaḷā etc. The western inner wall of the *nāṭamaṇḍapa* also contains other deities in its niches. They are viz: Mahākālī, Mahā Lakṣmī, Māyā, Chhāyā, Mahā Saraśvatī and Mahā Gaurī.

The northern side inner wall of the *nāṭamaṇḍapa* contains some other deities in its niches. They are Mā Kālā rātrī, *aṣṭabhujā* Durgā, Bhagavatī, Kālīkā, Saila Putrī, Lord Kṛṣṇa, Kuvera, Bhagabān etc.

The inner side southern wall of the *nāṭamaṇḍapa* contains images of *devī* Vaiṣṇavī, Rudrānī, Śiva, Kātyāyanī, Skanda Mātā, Indra Devatā, Siddha Dātrī and Mā Tārīnī.

The inner wall of the eastern side of the *nāṭamaṇḍapa* also contains some deities such as Mā Brāhmaṇī, Dasabhujā Durgā, Brahmā, Viṣṇu, Mā Candra-Ghaṇṭā and Brahma Cāriṇī.

All the above deities are made of cement and they are executed in 1970's by the local aartists of Puri.

Paintings:-

The inner walls of the *nāṭamaṇḍapa* are depicted with paintings of Durgā Mādhava, Śiva and Pārvatī, Ardhanārīśvara, Mā Cāmuṇḍā, Mā Yogamāyā, Mā Mahāmāyā, Mā Jvālāmukhī and Śrī Ganeśa. These paintings are also executed by the local artists of Puri.

The *nāṭamaṇḍapa* has two doorways; one on the eastern side and another on the north-east corner. The doorjambs of the eastern side are decorated with flower medallions and lotus petalled devices. The centre of the doorway lintel is carved with an image of Ganeśa.

Two lions on croachant elephants are installed on the both sides of the eastern doorway.

There is a small Śiva temple noticed in the southern side of the Śyāmākālī temple complex. It consists of two structures such as *vimāna* and *jagamohana*. The sanctum of the *vimāna* preserves *dvādasa* (twelve) *Jyoti līngas* as the presiding deity of that additional shrine, which is built in a much later period.

The temple complex of Śyāmākālī is enclosed by a boundary wall of 12 feet in height and it is made of bricks. The eastern and western sides of the wall measure 60 feet while the southern and northern sides measure 100 feet respectively. The main entrance porch of the temple in eastern side is surmounted by a flatroof and it is about 12 feet in height.

Date of the temple:-

According to Hari Hara Bahinipati, the Śyāmākālī temple was possibly built by one of the Gaṅga rulers of Puri.⁵² On the basis of the architectural style, the construction period of the Śyāmākālī temple can be tentatively assigned to the 2nd half of the 17th century AD. Both the *jagamohana* and *nāṭamaṇḍapa* are built in a later period in the 2nd half of the twentieth century.

12. Indrāṇī Temple

The temple of Indrāṇī is closely located on the southern side of the Jagannātha temple of Puri. It is single structured of *saptaratha rekhā deula* and its height is about 25 feet from the surface of the temple complex. This temple has three parts such as *bāḍa*, *gaṇḍī* and *mastaka*. The base of the *bāḍa* is square and it measures 14 feet on each side. *Bāḍa* of the temple is *pacāṅga* type i.e. having five fold divisions viz *pābhāga*, *taḷa jāṅgha*, *bandhanā*, upper *jāṅgha* and *baraṇḍa*. All

the component parts of the *bāḍa* are completely plain. The entire structure is thickly plastered in lime mortar. The niches of the side deities of the temple are not noticed from their respective places. An image of Ganeśa has been fixed in the southern side *bāḍa* wall of the *vimāna*. This image displays with usual attributes in hands.

The curvilinear superstructure is surmounted on the *bāḍa* of the *vimāna* or *deula*. The *gaṇḍi* displays seven *pagas* or *rathas*. A *jhapā* *siṃhā* has been projected on the front side *rahā paga* (southern) of the *śikhara*. All the *pagas* of *gaṇḍi* are plain. *Deula Cāriṇī* figures are inserted in the four cardinal directions of the *beki* above *rāhās*. *Dopichhā* lions are not noticed in their respective places.

The *mastaka* of the temple consists of *beki*, *amaḷakaśilā*, *khapuri* and *kaḷasa*. *Āyudha* and *dhvaja* are completely missing from their respective places of the *mastaka*.

The sanctum preserves an image of *devī* *Indrāṇi* as the presiding deity of the temple. The two armed *devī* *Indrāṇi* has been installed on the decorated pedestal. The slab of *devī* is about 4 ½ feet in height. Here *devī* is in *padmāsana* posture and she holds *vajra* in her two hands. The pedestal of *devī* is relieved with *siṃha-vidālas*, *aśva-vidālas* and standing elephants. Two flying *apsarā* figures are depicted on the both side top corners of the slab. The backside head of the *devī* is decorated with *piḍhā muṇḍis*. The doorway of the sanctum is devoid of decorative ornamentations.

On the basis of the architectural style, the construction period of *Indrāṇi* temple can be tentatively assigned to the 17th century AD

13. Hara Caṇḍī Temple

The temple of HaraCaṇḍī is situated at a distance of 1 ½ kms to the south-west corner of the Jagannātha temple in the Hara Caṇḍī sāhi of Puri town. *Skanda Purāṇa* made a reference to Hara Caṇḍī as one of the Śakti (goddess) among eight Śaktis who are engaged to protect *Ratnavedi*. The temple of Hara Caṇḍī is a small *deula* and it consists of two structures viz *vimāna* and *jagamohana*. It faces to north.

Vimāna:-

The *vimāna* of the temple is a *pancaratha piḍhā deula* (Pl.No-33) and its height is about 20 feet from the surface of the temple complex.⁵³ The structure of the

vimāna has four parts such as *piṣṭa*, *bāḍa*, *gaṇḍi* and *mastaka*. The *piṣṭa* is about 1 ½ feet in height and it is completely undecorated. The *bāḍa* of the *vimāna* is *pancāṅga* type i.e. having five fold divisions such as *pābhāga*, *taḷa jāṅgha*, *bandhanā*, upper *jāṅgha* and *baraṇḍa*. All the component parts of the *bāḍa* are devoid of decorative ornamentations.

The three sides central niches of the *bāḍa* are housed with *pārśvadevatā* images of *devī* Nārāyaṇī, Varāhī and Ugra Tārā. The four armed *devī* Nārāyaṇī is the *pārśvadevatā* of the eastern side. It has been installed on the plain pedestal. Here *devī* is carved in *padamāsana* posture. She displays *cakra* in right upper hand, *gadā* in right lower hand, conch in left upper hand and *padma* in left lower hand. The image of Nārāyaṇī is about 1 foot high. The four armed *devī* Varāhī is the *pārśvadevatā* of the southern side. She has been installed on the plain pedestal. The image is also carved in *padmāsana* posture. She displays *khadga* in right upper hand, *varaḍa mudrā* in right lower hand, *pāna pātra* in left upper hand and the left lower hand holds a baby. The image of *devī* Varāhī is about one foot in height. The four armed image of Ugra-Tārā is the *pārśvadevatā* of the western side. She has been installed on the prostrate body of male figure. *Devī* Ugra-Tārā displays *khadga* in right upper hand, *pāna pātra* in left upper hand, cutting head in left lower hand and the attributes in left upper hand is not clearly visible. She wears a garland of skulls in her body, which lies towards her feet. All the side deities in the *bāḍa* of *vimāna* are made of chlorite.

The *bāḍa* of the *vimāna* is surmounted by the pyramidal superstructure and it consists of five flat shaped *piḍhās*. The base of the *gaṇḍi* continues the *pancaratha* plan of the *bāḍa*. *Jhapā śimhas* are projected on the middle portion of each side of the *gaṇḍi*. *Dopichhā* lions are not found from their respective places. *Deuḷa Cāriṇī* figures are inserted in the four cardinal directions of the *beki* above *rāhās*. The *mastaka* of the *vimāna* consists of as usual components of Orissan *piḍhā deuḷa*. Here the *āyudha* is *cakra*.

The sanctum preserves the image of ten-armed goddess Hara Caṇḍī as the presiding deity of the temple. The *devī* is in the form of *Mahisamardini* Durgā. She possesses as usual attributes in hands. There is another slab containing an image of same Caṇḍī installed on the left side of the presiding deity. According to tradition, the additional image of *devī* Hara Caṇḍī was brought from the tank of *Śvetagaṅgā*. A brass image of eight armed Caṇḍī is also worshipped in the sanctum. Inner walls

of the sanctum are covered with glazed tiles and the ground floor is covered by marbles. The sanctum has one doorway towards the *jagamohana*. The entire doorway is covered with glazed tiles. The lintel portion is depicted with paintings of Ganeśa, Gaja-Lakṣmī and Saraśvatī. *Navagrahas* are finely carved on the architrave above the doorway lintel. Figures of *Vyāghra mukhī* and *Siṃhamukhī* are depicted on either side jamb of the doorway. The diminutive *jhapā siṃhas* are carved on the both sides base of the doorjambs. The left side wall of the doorway contains an image of Kārtikeya in its niche. While the right side wall niche of the doorway contains an image of Ganeśa. There is a small shrine of Śiva closely attached to the right side wall of the doorway.

Jagamohana:-

The *jagamohana* of the temple has a flat roof and it is built in 1980's by local people. Inner side western wall is depicted with a painting of *aṣṭabhuja Mahisamardini* Durgā. She displays trident, *cakra*, arrow and *khadga* in right side hands while the left four hands hold conch, bow, snake and knife respectively. Lion, the conventional mount of *devī* is noticed in the floor of the *jagamohana*. Two lions are projected on the both sides of the entrance of *jagamohana*.

Date of the temple:-

According to priests of the temple, this temple is not older than 300 years. B. K. Ratha has referred that the temple of Hara Caṇḍī was constructed in the 17th century AD⁵⁴. The construction period of the Hara Caṇḍī temple can be tentatively assigned to the second half of the 17th century AD on the consideration of its building style.

14. Marcikā Temple

The temple of Marcikā is situated near Marcikā chhak in the Grand road of Puri town. *Skanda Purāṇa* has made reference to Marcikā as a goddess who is incharge of guarding *Ratnavedī* by sitting in the eastern side of the Jagannātha temple. The temple of goddess Marcikā consists of three structures such as *vimāna*, *mukhaśala* and *nāṭamaṇḍapa*. This temple is built in laterite, which locally called as *Māṅkaḍā pathara*. It is a small temple and faces to west towards the *Baḍa dāṇḍa*.

Vimāna:-

The *vimāna* of the temple is a *piḍhā deuḷa* and its height is about 20 feet from the surface of the temple complx.⁵⁵ The base of the *vimāna* is *pancāṅga* type i.e. having five fold divisions such as *pābhāga*, *taḷa jāṅgha*, *bandhanā*, upper *jāṅgha* and *baraṇḍa*. All the elements of *bāḍa* are bereft of decorative ornamentation. The three side central niches of the *bāḍa* are remained vacant. So the side deities are not found from their respective places.

The *bāḍa* of the *vimāna* is surmounted by the pyramidal superstructure and it consists of three flat shaped *piḍhās*. *Jhapā śiṃhas* are projected on the foursides of the *śikhara*. *Dopichhā* lions are fixed on the top of *kanika pagas* of the *gaṇḍi*. *Deuḷa Cāriṇī* figures are inserted in the four cardinal directions of the *beki* above *rāhās*.

The *mastaka* of the *vimāna* consists of usual elements of Orissan *piḍhā deuḷa*. Here the *āyudha* of *mastaka* is *cakra*.

The sanctum preserves the image of goddess Marcikā as the presiding deity of the temple. The eight armed *devī* has been installed on a corpse, which lies on the *śiṃhāsana* of 1 foot high. The image is about 2 feet in height and it is made of black chlorite. Her right four hands display *khadga*, *cakra*, *pāna pātra* and *varada mudrā* while the left four arms possess conch, lotus (flower), *gadā* and *abhaya mudrā*. Two female attendant figures holding with *cāmara* and fly whisk are standing on either side of the presiding deity. The backside head of goddess is decorated with trefoil arch; *makara* head at the base and *kirtimukha* motif at the apex. Inner walls of the sanctum are recently covered by marbles. The doorway of the sanctum is completely plain.

Jagamohana:-

The *jagamohana* of the temple is a small *piḍhā deuḷa* and its height is about 12 feet. The *bāḍa* of the *jagamohana* is completely plain and it is surmounted by the pyramidal superstructure, which consists of three *piḍhās*. There is a *kalasa* installed on the top of the upper *piḍhā* as the element of the *mastaka*. Two lions are projected on the northern and southern sides of the *kalasa*. The doorways of the *jagamohana* are completely undecorated.

Nāṭamaṇḍapa:-

The *nāṭamaṇḍapa* of the temple is a flat roof structure and its height is about 11 feet. The roof is supported by four circular pillars. The paintings of Dasamahāvidyā figures are depicted in the ceiling of the *nāṭamaṇḍapa*.

The entrance porch of the temple complex is covered by a flat-roof and its height is about 15 feet. Two huge lions are installed on the both sides of the main gate. All the structures of the temple are thickly plastered with lime mortar.

Date of the temple:-

An old priest of that temple says that the main temple of goddess Marcikā was constructed before 300 years. B.K.Ratha has inferred that the temple was constructed in the early twentieth century AD.⁵⁶ The architectural features of the main temple (*vimāna*) indicates that it was constructed in the 19th century AD. Other structures of temple are constructed in later period.

Besides the above temples, some other *Śākta* temples are also erected in the different parts of the *kṣetra* in modern period. But they are not important from the architectural point of view.

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