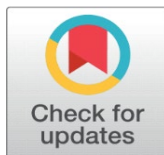
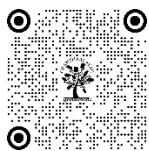


ICONOGRAPHY OF SOME CULT-IMAGES AND PAINTINGS OF SRI JAGANNATHA TEMPLE OF PURI IN ODISHA

Dr. Ratnakar Mohapatra ¹ 

¹ Assistant Professor, Department of History, KISS, Deemed to be University, Patia, Bhubaneswar, Odisha, India



Corresponding Author

Dr. Ratnakar Mohapatra,
ratnakhandohapatra2017@gmail.com

DOI

[10.29121/shodhkosh.v3.i1.2022.1701](https://doi.org/10.29121/shodhkosh.v3.i1.2022.1701)

Funding: This research received no specific grant from any funding agency in the public, commercial, or not-for-profit sectors.

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ABSTRACT

The aim of paper is to emphasize the iconography of some cult-images and paintings of Sri Jagannatha temple of Puri in Odisha. The artistic designs of the cult images of Sri Jagannatha temple is a significant facet of the Odishan sculptural art. After complete deplastering of Sri Jagannath temple in 1980's, the detailed description of the sculptures of the vimana or main deula could be made possible to identify by scholars as well as visitors. The deplastered surface of the main deula (vimana) of Jagannatha temple has brought to light an array of sculptures. The iconography of cult-images of the Sri Jagannatha temple of Puri constitutes the predominating class among the sculptural arts of Odishan temples. Sri Jagannatha temple of Puri is adorned with excellent sculptures of cult images and the non-ionic figures & decorative motifs. The cult images of different sects like Vaishnavism, Buddhism, Jainism, etc. are found depicted in the Sri Jagannatha temple of Puri, which are very important in historical prospective. Wooden images of "Jagannatha Trinity" of Puri are the best wooden craftsmanship of Odishan artists/sculptors of Eastern India. The side deities of the main deula possess the features of the Ganga art of Odisha. The sculptures depicting the worship of Durga, Madhava (Jagannatha) and Sivalinga by the king is finely inserted in the outer bada wall niche of the bhogamandapa of Sri Jagannatha temple. This is very significance and it symbolise the composite of Sakta-Vaishnava and Saiva religions of the Hindu pantheon in the sacred place of Lord Jagannatha of Puri. The walls and ceiling of the jagamohana as well as the nathamandapa of Sri Jagannatha temple are beautifully illustrated with paintings of Hindu gods and goddesses. The sculptural art of some cult-images and available paintings of Sri Jagannatha temple of Puri are incredibly importance from the artistic point of view. Hence, the present article is concerned with the sculptural features of some cult images along with paintings of the temple of Sri Jagannatha of Puri in Odisha.

Keywords: Iconography, Temple, Sri Jagannatha, Sculptural Art, Cult-Images, Paintings, Puri, Odisha

1. INTRODUCTION

The iconography of some cult-images and paintings of Sri Jagannatha temple of Puri are the important features of the Odishan art in Eastern India. The famous city of Puri is located at Latitude 19° 18' 17" North and Longitude 85° 51' 39" East (Senapati & Kuanr, 1977, p.779). Jagannatha temple of the Puri dhama is really an earliest monument, which is one of the greatest contributions of the Ganga monarchs of Odisha. The temple of Sri Jagannatha was initiated by Ananta Varmana Chodaganga Deva in 1136 C.E. and completed by Anangabhimha Deva in 1197 C.E. (Mohapatra, 2005, pp.1121-1132). Most probably, the sculptural works were slowly carried on by the artists, who were engaged in the temple construction of Sri Jagannatha. After complete deplastering in 1980's, the detailed description of the

sculptures of the vimana or main deula could be made possible to identify by scholars as well as visitors. The vimana and the bhogamandapa mostly display the sculptural activities of the temple. But due to the application of thick lime plaster on the walls of the jagamohana and the natamandapa, the detailed sculptural activities of these two structures are not clearly visible. Iconographic features of some cult images and available paintings of Sri Jagannatha shrine/temple of Puri are the main aspects of the Odishan traditional/sculptural art. So, this article is focusing the iconographic features of some important cult-images and paintings of Sri Jagannatha temple of Puri in Odisha.

Figure 1



Figure 1 Sri Jagannatha Temple at Puri, Odisha

Source

<https://www.google.com/search?q=jagannath+temple+complex+of+puri+jagannath+temple>

2. RESEARCH METHODOLOGY

The primary as well as secondary data have been utilized in this article. In fact, methods like practical observation, interviews, hearsay accounts are adopted in this article. The materials of Gazetteer, texts, archaeological sources, Books, Journal articles, Proceedings, Manuscripts, Antiquities, unpublished thesis, Records and internet sources are also used by the author.

3. ANALYSIS AND DISCUSSION

3.1. ICONOGRAPHY OF SOME CULT IMAGES AND PAINTINGS OF SRI JAGANNATHA TEMPLE

The exterior walls of Sri Jagannatha temple of Puri are profusely carved with sculptural elements. Various types of sculptures are elegantly depicted in the temple and occupy a prominent place among the sculptural works of Odishan temples. Sculptures of both the cult images and the non-ionic figures & decorative motifs are adorned the temple structures. Depictions of various types of cult images are found in the different parts of the Jagannatha temple. These cult-images are viz presiding deities, parsvadevatas, navagrahas, dikpalas, Vaisnavite deities, Buddhist & Jaina images, Worship of Durga-Madhava and Sivalinga, Jaya-Vijaya Statues, other deities and Mythological scenes. The inner walls of jagamohana and natamandapa are beautifully painted with different mythological and legendary scenes. The iconographic features of some cult-images and paintings of Puri-Jagannatha temple are briefly discussed here.

3.2. PRESIDING DEITIES

The wooden figures of Sri Jagannatha, Balabhadra and devi Subhadra along with the Sudarsana chakra are found preserved on the throne known as Ratnasimhasana or Ratnavedi for public worship (Shanti Prakasa, 1962, p.8. Pattanaik, Vol. II, 1987, p.24). They are considered as presiding deities of Sri Jagannatha temple of Puri.

Figure 2

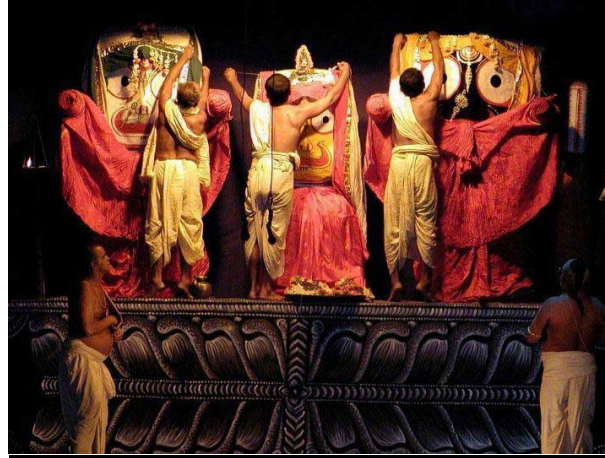


Figure 2 'Trinity' Deities of Ratnavedi of Sri Jagannatha Temple of Puri, Odisha

Source <https://www.google.com/search?q=jagannath+image+of+Ratnavedi>

Nim wood, the best wood available in Odisha for this purpose, is used to cut and design the images of Jagannatha, Balabhadra, and Subhadra (Mohapatra, 2007, p.100). In addition to being strong, closely-grained, polished to a high sheen, and resistant to wrapping and cracking, its bitter flavour fortifies it against the damaging effects of insects and machinery (Mitra, 1984, pp.203-204). The hands in the "Trinity" photos are composed of discrete parts, whereas each image is made of a single, solid block. These pictures resemble human heads and eyes that are perched on a pedestal. To denote the ears, there is no painting or carving of any type. While the arms of sister Subhadra are completely absent from the depiction, those of Jagannatha and Balabhadra are thrust horizontally forward.

Niladri Mahodaya mentions that the "Chakrayantra" is the source of the depiction of Jagannatha. The hue of the chakra, the deity's colour, and the epithet Chakradhari bestowed upon Lord Jagannatha all indicate the significance of the "Chakrayantra" prescribed for Sri Jagannatha. Sri Jagannatha image has dark hue, a square knob on the head, a straight headline, and round eyes. It has a big, heavily hooked snout. Crescent-shaped mouth (Mitra, 1984, Vol. II, p. 203). Its height is 84 yavas, and its size is somewhat less than Balabhadra's (Mitra, 1984, Vol. II, p. 205). The name "Yava" alludes to the width of a barley grain. Sankhayantra, which describes Balabhadra, is the source of the mythology surrounding him. It states that he is shown as having the hue of a conch shell, or white. The entire length of the figure of Balabhadra should be 85 pavas, or little more than 7 feet (Mishra, 1971, p. III). An inch is equivalent to one pava. The crescent-shaped paint indicates his mouth. The nose resembles Jagannatha's in size and hook shape. Lord Balabhadra's nostrils are shown by two crimson dots. The oval eyes seem obliquely set, with the outer corners rising upwards, when positioned on the slanted surface. The ears are not shown in any way by painting or carving. The forearms extend forward,

culminating in stumps devoid of hands, and the arms protrude laterally as well as flat in a line with mouth. Gadayantra is the source of the image of Sudarsana. With a rounded head, Subhadra's depiction is different from that of Jagannatha and Balabhadra. It appears like the image is armless. The nose is not as clearly seen as it is in the other two "Trinity" paintings, and the eyes are round. 52 pavas make up its overall height (Senapati & Kuanr, 1977, p. 808). At 84 yavas in length and 21 yavas in width, the Sudarsana Chakra is only a stump (Mitra, 1984, p.205). Its entire surface is engraved with a cheque pattern. This staff has not even the slightest indication of a wheel mark. Typically, the temple priests state that it has a wheel mark imprinted on top of it. Images of 7 deities are found on the Ratnavedi, hence it is said as 'Sapta varna Pitha'(Senapati & Kuanr, 1977, p.784). Every year, during the two weeks leading up to the Car Festival - a time known as 'Anasara' the ruling gods are painted. Every year, during the two weeks leading up to the Car Festival - a time known as Anasara, the presiding deities are painted (Mohapatra, 2007, p. 100).

Every twelve to eighteen years, during the two months of Asadha, the daru (wooden) images are refreshed. The most significant event of Sri Jagannatha of Puri is Navakalevara. "Navakalevara," is a "New Body", which is carved out a freshly chopped Neem wood. According to astrological calculations, Lord Jagannatha of Puri's Navakalevara event is typically held every 12 to 19 years. The astrologers have to determine a year in which the month of Asadha has two full moons (also known as Yoda Asadha or double Asadha), a phenomenon that scholars refer to as Mala Masa or locally called 'Purusottama Masa' (Mishra, 1971, p.139).

Figure3



Figure 3 Navakalevara (New Body) of Lord Jagannatha 'Trinity' of Puri, Odisha (2015 C.E.)

Source

<https://www.prameyanews.com/banakalagi-rituals-in-puri-jagannath-temple-performed/>

3.3. PARSVADEVATAS

The parsvadevata figures of Trivikrama, Narasimha, as well as Varaha are housed in the central niches of three sides of the bada wall of the main deula. The northern central niche of the raha paga of bada is finely housed with the image of Trivikrama. The deity's left leg is extended skyward, while its right leg is securely placed on the pedestal. Above the god's raised leg is a little image of Brahma. Trivikrama's depiction shows the lotus flower in the lower right hand, the conch (shankha) in the lower left hand, the gada (mace) in the upper right hand, and the chakra in the upper left hand. The goddess' backdrop slab is embellished with a trefoil-headed makara arch that is topped off with the kirtimukha symbol. Standing on either side of the god, two female figures are shown holding lotuses in their hands. The dwarf Vamana is portrayed in the carving under the god's raised leg as

accepting three earthly steps as a gift from King Bali, who is joined by his spouse. It depicts saint Sukracarya raising his hands in dismay. The iconography of image of Trivikrama suggest the art of twelfth century CE.

Figure 4



Figure 4 Sketch of Trivikrama, Parsvadevata of Lord Jagannatha Temple, Puri

Source: Mishra, K. C., (1971). The Cult of Jagannatha, Calcutta

The western or rear wall's central raha paga niche houses the four-handed gigantic figure of Narasimha. The god is holding a gada in upper left hand and a wheel in the upper right. The demon king Hiranya Kashyapu's entrails are to be removed using the lower two hands of deity. Rather than a flower garland around his neck, he wears a vanamala. He had a stern expression on his face. According to R.L. Mitra, a massive portrait of Narasimha is seen on the western side, covered in elaborate brocade fabric resembling the Kartikeya of the Bhubaneswar temple and laden with decorations (Mitra, 1984, p. 197). The deity's rear head is relieved by a trefoil-headed makara arch. The black chlorite is used to chisel the image of Narasimha. The iconographic aspects of this Narasimha image point to the Ganga art of the twelfth century CE.

Figure 5



Figure 5 Sketch of Narasimha, Parsvadevata of Lord Jagannatha Temple, Puri.

Source Mishra, K. C., (1971). The Cult of Jagannatha, Calcutta

The Varaha image is installed on the double-petaled lotus pedestal, which is inserted in the southern rahapaga niche of the bada. In the lower left hand he possesses a lotus (padma), chakra in upper right hand, in the lower right hand a gada, and on his raised left arm is an image of the goddess Prthvi (Mishra, 1971, Llate No.32). The goddess' backdrop slab is embellished with a trefoil arch, with a kirtimukha motif at the top and a makara head at the base. The three parsvadevatas are outstanding examples of Orissan art, and they are all carved from black chlorite. The parsvadevata s of the Lingaraja temple and the Jagannatha temple were positioned high up the rahapaga, out of human reach (Acharya, 1964, p. 9). The only places in Orissa where these parsvadevata s' corresponding can be found are the Konarka and Lingaraja temples (Mohapatra, 1986, p. 165). The Madalapanji states that the Lord Jagannatha temple underwent four whitewashing and plastering processes between the years 1627 and 1803 CE. The iconographic features of the Varaha image display the Odishan sculptural art of the 12th-century C.E.

Figure 6



Figure 6 Varaha, Parsvadevata of Lord Jagannatha Temple, Puri.

Source <https://timelessmoon.getarchive.net/amp/media/statue-of-varaha-in-the-jagannatha-temple-puri-be1636>

3.4. NAVAGRAHAS

The architraves above the entryway and the gateway lintels of the Jagannatha temple are carved with rows of nine grahas, or planets. Hindu astrologers believe that the destruction of evils results from the worship of grahas. The grahas are named after the following: Rahu (ascending node), Ketu (descending node), Sani (Satrun), Mars (Mangala), Mercury (Budha), Jupiter (Brhaspati), and the Sun (Rabi). Every graham aside from Rahu and Surya - holds a water jug in their left arm as well as a rosary in their right. Navagraha stone slabs of the Jagannatha temple illustrate how they are usually shown in a row in Odisha. They are carved seated in padmasana posture with their customary qualities in their hands, and these grahas are carved out of black chlorite.

3.5. DIKPALAS

In Odishan temples, asta-dikpalas are housed in the appropriate directions on the bada sections. Eight dikpalas (guardian deities) are depicted as sitting figures in the khakhara mundi niches of the lower jangha of the vimana or bada deula of the shrine. This seated pose of dikpalas is noticed on most of temples of Odisha throughout the 12th century C.E. (Donaldson, Vol.III, 1986, p.1142). The eastern quarter's Indra, Agni, Yama, Nairrta, Varuna, Vayu, Kuvera, and Isana are to be arranged in a constructive sequence. Starting from the northern face of the bada of vimana, we see Kuvera, the god of riches, who has a distinctive chariot made of seven jars and is armed with varada and abhaya weapons. The descriptions of the vehicles and weapons, or ayudhas, of the eight dikpalas are provided here. Isana or Mahadeva with a bull for a chariot is shown in the north-eastern niche clutching kapala and trisula like his armaments. Vayu, the deity of wind, uses stags or deer as a form of transportation in the northwest. He wields ketana and chakra as weapons.

The water deity Varuna, riding on a makara (Capricornus), is shown in the western niche. Varuna's weapons are the padma and the shankha (conch). Nairita is represented by a human figure in the southwest, and his weapons are khadga and dhala. In the southern niche of the southern face is Yama, the deity of the nether realms, riding a buffalo. Yama's weapons are the danda, khadga, trisula, and akshyamala. The southeast one is where Agni is seated on a ram; Agni's characteristics are kamandalu and akshyamala. On the eastern side (direction) of the vimana is Indra, the deity of rain, riding an elephant. Vajra and ankusa are the weapons of god Indra. The rekha mundi niches in the lower jangha of the bhogamandapa are comfortably inserted with asta-dikpala figures while the upper jangha pidha mundi niches are housed with female counterparts of the asta-dikpalas. They are installed with usual attributes in hands riding their respective mounts and directions like in the vimana.

3.6. VAISNAVITE IMAGES

At the doorjambs of the nisha shrines of three parsvadevatas are carved with 24 forms of Vishnu (Chauley, 1993, p. 9. and see Mishra & Dasgupta, 1991, pp. 30-35), which are very attractive aspects of the Vaishnava art in Odisha. The upper jangha of the vimana has pidha mundis containing deities including the ten incarnations (avatars) of Lord Visnu. Each side anuratha paga of the sikhara of the vimana contains the images of Vaisnavite deities. The surface of the sikhara or gandi of vimana are carved with the figures of deities of the Hindu pantheon. The figures of 'trinity' i.e. Jagannatha, Balabhadra and Subhadra are depicted in northern side rahapaga of the gandi of vimana. About 30 feet further down, the monkey god Hanumana is seen. Noteworthy is the figure of Narasimha with Laksmi flanked by two attendants. Below it is depicted with the composite figure of Hari-Hara provided with eight-hands and flanked by Balarama and Krisna with two cowherd boys to the further right (Ganguly, 1912, p.426). Garuda images are found in the four sides of beki of the vimana as well as the jagamohana.

There is a seated Narayana image noticed in the northern side rahapaga niche of the upper jangha of the jagamohana. He displays the usual attributes viz. shankha, wheel, gada (mace) as well as padma in hands. The inner walls and the supporting pillars of the natamandapa are richly decorated with Vaisnavite deities such as Visnu along with Laksmi, Narasimha (calm posture), Narayana etc. On the eastern wall, the sculptures depicting the scene of Kanci-Kaveri abhijana of Lord Jagannatha

and Balabhadra are the later addition. In this scene, Jagannatha and Balabhadra are depicted mounted on horse back with a milkmaid carrying a jar of curd on her head. This milkmaid (Manika gaudini) is also displaying a ring before them. Ratnagir Rao has also pointed out that the incident of Kanci-Kaveri expedition of Lord Jagannatha and Balabhadra find pictorially representation in the hall of natamandapa (Rao, 1994, p. 195).

A Narasimha image is depicted in a small niche on the pista of the bhogamandapa. Lower jangha portion of the bada of bhogamandapa also contains the images of Visnu and Narasimha. Another image of Narasimha has also been depicted on the upper jangha portion of the bhogamandapa. There is a bas-relief of Ananta sayee Visnu engraved on the southern outer wall of bhogamandapa. The ten incarnations of Lord Visnu are also noticed in the recesses or kanthis between the potalas of sikhara of the bhogamandapa.

In the northern inner wall of the front side doorway porch of the Jagannatha temple, Lord Patitapavana, the friend of the down trodden people is preserved for worship. The low-caste people and non-Hindus, who were denied to enter inside the temple precincts, have seen this replica image of Lord Jagannatha. A small image of Garuba has been installed in front of it. The idols of Hanumana, Radha-Krisna and Narasimha have been installed in the niches of the sidewalls of the main entrance porch (hall) of the temple.

3.7. BUDDHIST AND JAINA IMAGES

Lord Buddha and Jaina Trithankara images are rarely found in the temple of Lord Jagannatha. The uppara jangha of the vimana is adorned with pidha mundis one of which contains the figure of Lord Buddha, an incarnation of Lord Visnu (Behera, 1993, p.57).

3.8. WORSHIP OF DURGA-MADHAVA AND SIVALINGA

The most significant sculptures engraved on the outer niche of northern wall of the bhogamandapa is the worship of Durga, Madhava (Jagannatha) and Sivalinga by the king. This scene represents the religious synchronization, which was prevalent in Odisha. Pandita Surya Narayan Das has described that the main objective of the depiction of 'trinity' (i.e. Siva-Durga-Madhava) seems to have traditionally worshipped together in Odisha (Das, 1966, p. 286).

3.9. JAYA-VIJAYA STATUES

Jaya and Vijaya statues are also found at the doorways of Sri Jagannatha temple. The doorway of the jagamohana leading to the natamandapa is known as Jaya-Vijaya dvara. They are the celestial creatures of heaven who guard the Ratnasimhasana of the garbhagriha (Senapati & Kuanr 1977, p.784). Other club wielding Jaya as well as Vijaya figures are also noticed at the entrance to the bhogamandapa of the shrine/temple.

3.10. OTHER DEITIES

Besides these, other deities are also depicted in the different parts of the temple. The figures of Sri Chaitanya and Ganesa are inserted in the niches of southern face of bada of the vimana (Pattanaik, 1992, p.76). The apex of the north eastern corner on the eastern side and in the middle niches of the sikhara of vimana is engraved

with images of Nataraja and Surya. The goddess Kali image is engraved on the southwest corner upper angasikhara of the western side gandi of the vimana. An image of Ganesha is also carved in a niche of the top most angasikhara of the southwest corner of the southern face of the gandi of the vimana. The figures of Brahma as well as Siva installed at the southern side doorway of the jagamohana are more prominent. The four headed Brahma figure displays kamandalu in lower left hand and palm leaf manuscript or pothi in right lower hand. The upper two hands are folded in praying posture. A diminutive female figure, which is identified by K.C. Mishra as devi Savitri is standing on his left (Mishra, 1971, Plate No.20). The figure of Siva displays spear in upara right hand, mayamrga in upper left hand whereas the lower two hands are joined at the chest portion in anjalimudra. Devi Parvati is standing in praying posture on the right of Lord Siva. Another four handed Siva image has also been housed on the left side eastern inner wall of the natamandapa. He displays parasu and mayamrga in the upper two hands and the lower two hands are in anjalimudra. Parvati image is engraved on the right of Lord Siva. There is a recumbent bull installed on the plain pedestal of Siva. There are some figures of Lord Siva engraved on the bada portion of the bhogamandapa of the temple. They are such as Siva in tandava nrtya, worship of Sivalinga and they are carved in separate chlorite slabs.

The images of Ganga as well as Yamuna River goddesses are found carved in the eastern side doorjambs of the bhogamandapa with their own vehicles such as makara (crocodile) and tortoise. The bottom portions of the both side doorjambs of the most of doorways are relieved with khakhara mundis in which the goddesses Ganga and Yamuna have been housed.

Figure 7



Figure 7 Ganga Image is Found Carved in the Eastern Side Doorjamb of Bhogamandapa of Sri Jagannatha Temple, Puri. ASI Collection

Source <https://picryl.com/media/statue-of-ganga-jagannatha-temple-puri-dce42f>

The images of Gaja-Laksmi are mostly carved on the centers of the doorway lintels of the Jagannatha shrine/temple. There is an image of Daksinakali installed on the niche of the one of square sized pillars of the natamandapa.

3.11. MYTHOLOGICAL SCENES

Mythological scenes are found in the different parts of Sri Jagannatha temple of Puri. These are described as follows: -

1) Life story of Lord Krisna

In the western wall niche of the pista of vimana is relieved with the images of Sri Krisna and Radha devi. The image of Krisna has been carved on the podium, which relieved with figures of cows. Here Krisna is playing on flute with dancing posture. Radha devi has been engraved on the twofold petalled lotus base and she is carrying a pot on her head. Some priests of the temple say it as Vanadevi. Most probably, this female figure is Radhadevi.

The inner side pillars of the natamandapa contain the images of Radha-Krisna Yugala-murti. Here Krisna is playing on flute under the Kadamba tree. The chlorite sculptures contained in the niches of the barandi of the bhogamandapa are significance. The upper barandi of the bhogamandapa is relieved with different scenes of Lord Krisna such as Krisna is standing with gopis, Aghasura badha, Putana badha, Bakasura badha, lifting of Giri-Govardhana and child Krisna with gopis. They are finely depicted in the plinth or pista portion of the bhogamandapa. The khakhara mundis of pabhaga of the bada of bhogamandapa are relieved with the dancing figures of Krisna. The lower jangha niche of bada of the bhogamandapa also contains the figure of Krisna who is playing on flute with dancing posture. Lord Krisna's entire gopalila scenes are also elegantly carved in the uppara jangha portion of bada of the bhogamandapa.

2) Ramayana Scenes

The upper jangha niches of the vimana contain pidha mundis, one of which is housed with an image of Lord Rama. Below the Hanumana figure in the sikhara of vimana then comes the scene of the monkeys with Lord Rama and a little higher up is found the figure of Dasanana (Ravana) in a flat niche guarded by two gate keepers in both sides. There is a tiny solitary stature of Sita on the similar level with a monkey scene. Images of Rama and Balarama are finely carved on the pista portion of the bhogamandapa. Another notable scene such as Dhenuka is carrying Balarama on his shoulder, Rama and Balarama are depicted in standing posture with a Varaha image, abhiseka scene of Rama and Sita, archer scene of Lord Rama and the lifting of the Gandha Mardana Mountain by Mahavir Hanumana. The uppara jangha niche of the bhogamandapa contains the scene of Rama and Laxmana are sitting on the throne.

3.12. PAINTINGS OF SRI JAGANNATHA TEMPLE OF PURI

The temple of Sri Jagannatha of Puri is also decorated with old paintings of Hindu mythology. The walls and ceiling of the jagamohana and the Nathamandapa of Jagannatha temple are beautifully illustrated with paintings of various gods and goddesses. The Ten Incarnations / Dasavataras painting of Lord Vishnu are finely depicted in the temple wall of Sri Jagannatha. They are such as Matsya, Kurma, Varaha, Narasimha, Vamana, Parashurama, Rama, Buddha and Krishna/ Kalki.

Figure 8

Figure 8 The Paintings of Dasavata of Lord Vishnu are Noticed in Temple Wall of Sri Jagannatha Temple, Puri

Source

<https://www.google.com/search?q=Paintings+of+ten+incarnations+of+Lord+Vishnu+in+the+jagannatha+temple+walls+of+Puri> <https://in.pinterest.com/pin/585608757778653974/>

A few Krishnalila scenes are also depicted on the ceiling of jagamohana of the temple. Some modern paintings depicting mythological scenes are also found in the ntamandapa. However, there are many old paintings like the Kanchi Kaveri expedition of King Purusottama that depicts an interview between a milk woman (Manika gauduni) and a horseman (Jaganatha and Balabhadra), which looks beautiful Patta style paintings of Odisha.

Figure 9

Figure 9 Gajapati Purusottama Deva's Kanchi Abhijaan and Meeting with Manika Goudini are Found in the Traditional Wall Painting of Sri Jagannatha Temple of Puri in Odisha

Source

<https://www.google.com/search?q=Paintings+of+the+Kanchi+Kaveri+expeditions+of+king+Purusottama+Deva+inside+jagannatha+temple+walls+of+Puri>

The chlorite figures contained in the niches of the barandi of the bhogamandapa are also painted with the customary Patta Style painting of Odisha. Besides these, there are other reliefs, which depict the king of Puri taking part in the 12 yatras, noticed in the niches of the upper barandi. They are also finely painted in different colours. The local painters are worked on inherited basis by the temple office and they are known as “Sevakas” of Sri Jagannatha. The technique and process of wall paintings in the temple of Jagannatha at Puri were of different types. Their composition, colours and finishing were influenced by the later South Indian School to a certain extent (Routray, 1982, p.57). The Odia artists began with the same faith in the realness of the painting that was shared by the South Indian painters. For the first time, Narasimha Deva had appointed the traditional painters with a view to decorate the Jagannatha temple (Routray, 1982, p.57). The Ratha Yatra painting of

Sri Jagannatha temple is also depicted by the local artists of Puri. All the paintings of Sri Jagannatha temple are finely executed by the artists of Puri in the modern period.

Figure 10

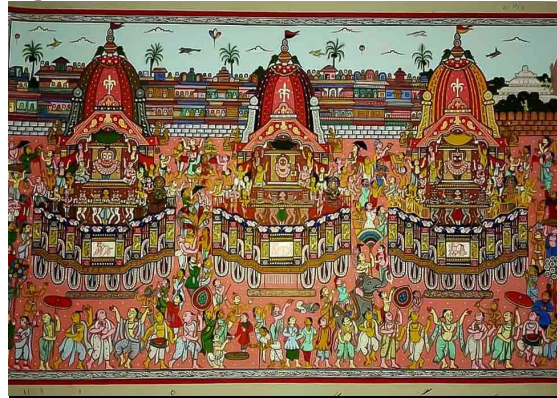


Figure The Ratha Yatra Painting of Sri Jagannatha Temple of Puri in Odisha

Source <https://www.google.com/search?q=old+paintings+of+jagannatha+temple+walls+of+puri>

4. CONCLUSION

Thus, we know from the above facts that the temple of Sri Jagannatha of is finely decorated with different religious sculptures. The cult images of Sri Jagannatha temple of Puri represent the Kalingan Style of art. The sculptural activities of the Jagannatha temple of Puri started from the Ganga period and it was completed in the Gajapati period. This temple is excellently depicted with different types of sculptures. The vimana, bhogamandapa and gateways display the fine sculptures of the temple. The decorative ornaments of the vimana could be made possible after the deplastering in 1980's. The iconographic features of Jagannatha Trinity of Puri are very unique among all the cult images of Hindu pantheon. The southern lower potala of the bhogamandapa is relived with a figure of Buddha, which indicates one of the avatars of Lord Vishnu. There is a tiny image of Jaina Tirthankara inserted in a niche of the jagamohana of the Jagannatha temple. The most significant sculptures engraved on the outer niche of the northern wall of the bhogamandapa are the worship of Durga, Madhava (Jagannatha) and Sivalinga by the king. Jaya and Vijaya statues are finely depicted at the different parts of Lord Jagannatha temple of Puri. In the western side niche of the pista of vimana is finely relived with the images of Sri Krishna and Radha devi. The khakhara mundis of pabhaga of the bada of bhogamandapa are relived with the dancing figures of Krishna. Lower jangha niche of bada of the bhogamandapa also contains the figure of Krishna who is playing on flute with dancing posture. The niches of the upper jangha of the vimana contain pidha mundis, one of which is housed with an image of Lord Rama. On the same level as the monkey scene is a modest, lone figure of Sita. It is depicted that Hanumana pays her respects. Images of Rama and Balarama are finely carved on the pista portion of the bhogamandapa. The Ramayan scenes of Jagannatha temple are very significance. Sri Jagannatha temple is finely painted with the various scenes of the Hindhu mythology. The traditional paintings of the Jagannatha temple are executed by the local painters known as "Sevakas". Iconographic features of the cult-images and paintings of different scenes of Sri Jagannatha temple of Puri are the significant aspects of the Odishan art in Eastern India.

CONFLICT OF INTERESTS

None.

SOURCES OF IMAGES AND PAINTINGS

Taking photographs inside the Jagannatha temple complex is strictly prohibited for the author. Here, all the photographs of Cult images and paintings of Sri Jagannatha temple inserted in the subject were taken from internet sources and books.

ACKNOWLEDGMENTS

I acknowledge with grateful thanks to Prof. Achyuta Samanta, Prof. Karuna Sagar Behera(late), Prof. C.R. Mishra(late), Prof. Prof. Kishore K. Basa, Prof. P.K. Nayak, Prof. Harihar Panda, Prof. Byomakesh Tripathy, Prof. Deepak K. Behera, Dr. Prashanta K. Routray for their encouragement and cooperation.

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