



That there was originally a temple at Puri for Pürüshottama Deva supplanted by the present one is too obvious ; for the place had been attracting devotees and pilgrims for a long time before the present temple came into existence. I am tempted to go so far as to hold that the present one is but a restoration of the former. That the name of Pürüshottama Deva had reached far and wide before the present temple was built receives ample corroboration from the Nāgpur Prasasti of the Malava ruler dated 1104 A. D., in which mention is made of Pürüshottama. In the Govindapura inscription edited by Prof. Kielhorn and dated 1137 A. D. it is said that one Manoratha went to the sacred Pürüshottama Kshetra. This does not, however, tend to prove that the temple of Pürüshottama did actually exist at that time as the author of the article on page 330 of the J.A.S.B. Vol. LXVII believes; it only establishes the sanctity of the place at the time when the inscription, in question, was composed. It may be mentioned in passing that the great Bengali poet Jayadeva passed the closing years of his life at Pürüshottama Kshetra. We know that Jayadeva flourished in the time of the last Hindu king Lakshmana Sen whose reign terminated in 1198 A. D. ; hence Jayadeva must have gone there towards the close of the twelfth century, and it is certain that Pürüshottama was then one of the most sacred places of pilgrimage established for a long time, or else the old



poet would not have gone there in those days of inadequate means of communication.

Chodaganga did not build all the appurtenances of the temple ; I noticed three inscriptions on the left wall of the *Patalesvara* temple written in three different characters. The second inscription refers in eulogistic terms to Ananga Bhima Deva and begins thus,

स्वस्ति श्रीअनङ्गभीमदेव महाराजराजस्वस्ति श्री...

The construction of the temple of *Patalesvara* within the precincts of the main temple is ascribed to Ananga Bhima, the fifth king of the *Ganga* dynasty who is supposed to have ascended the throne in 1192 A. D.*

The name of Ananga or Aniyanka has been handed down to posterity as the builder of the temple ; this is probably due to his having built the important appurtenances and having made systematic arrangements and endowed property for the daily worship of the deity.

The palm leaf records give a detailed account of the structures built and repaired in successive reigns. The *bhogaman-dapa* and the inner enclosure wall are ascribed to *Pürüshottama Deva* flourishing from the middle to the end of the 15th century A. D. The *Arüna-stambha* was brought from *Konær-*

* Kielhorn, *Epigraphia Indica*, Vol. III, p. 200.



ka to Puri by the *Mahratas* at the instance of their *guru* or spiritual preceptor at the end of the 18th century A. D.

Opinion is not divided as to the theory that Buddhism is at the root of the conception of Jagannath. Let us briefly analyse the theory. The Buddhist triad of Buddha, Dharma, and Sangha seems to appear in disguise in the Hindu triad consisting of Jagannath, Subhadra and Balarama. In the Buddhistic conception, Dharma was supposed to belong to the female sex ; this has evidently been replaced by Subhadra.

There is another thing which is very striking, and should not be lost sight of. In the Hindu Pantheon the male and female gods invariably represent the creative principle and the creator (Purusha and Prakriti), and are worshipped as husband and wife and never as brother and sister, as in the case of Jagannath and Subhadra. We should pause here to ascertain the source whence this idea has been derived.

The figures of Jagannath, Subhadra, etc. do not bear the least resemblance to any deity of the Hindu Pantheon ; many theories have been advanced to trace the origin of these peculiar forms. To some, they have been copied from the Bauddha Stupa indicative of the five elements, Kshiti, Apas, Tejas, Marut and Vyoma.

We agree with Colonel Sykes in thinking that "the uncouth figures of Jagannath were more like Chaityas than beings with human form ;" he even goes so far as to identify the site of the temple with that of an older Buddhistic shrine ; there are some who hold that the tooth-relic of Buddha as described in *Dāṭha-dhātuvamsam* had been preserved here till it was removed for some time to *Pataliputra* in the 4th century A. D. The individual figures of the triad bear definite resemblance to the Tri-ratna or the "Disc-Crescent" symbol of the Buddhist system, and this has been very ably pointed out by General Cunningham in his "*Bhilsa Topes*," and the "*Stupa of Bharhut*". General Maisey comes to the same conclusion on an examination of the remains at *Sanchi* ; the "Tri-ratna", or the "Disc-Crescent" symbol is very prominent there. Prof. Wilson, Colonel Sykes and Prinsep viewed the symbol as representing Buddha, Dharma, and Sangha ; so we see that each individual figure of the Brahminical triad is a combination, as it were, of the members of the Buddhistic group.

There are many, I am afraid, who are loth to believe that this conception of Jagannath has been derived from the Buddhist system ; they seem to forget that Buddhism is an offshoot of the Hindu religion, and is based on it. The idea of the Tri-ratna might have been taken from the

The figure of Tri-ratna traced to Pranava.



parent stock., and communicated back to it. I believe the figure of Tri-ratna has been copied from the triliteral syllable *aum* (ओम्), and hence is due the resemblance of the figures of the Brahminical triad of Jagannath, Subhadra and Balarama to the holy Pranava. We cannot, however, establish with accuracy the exact process of transition from the Brahminical symbol to the human figure.

There are other reasons which lead me to assign to it a Buddhistic origin.

The car procession of Jagannath is very significant; we find in it a dim reminiscence of the car procession of the Buddhist triad as noticed by Fa-Hian at Khotan in Central Asia; we cull the following from the Travels of Fa-Hian by Prof. Legge, which speaks for itself.

Car procession
of Jagannath.

"At a distance of 3 to 4 li from the city they made a four-wheeled image car, more than 30 cubits high, which looked like the great hall moving along. The seven precious substances were gradually displayed about it, with silken streamers and canopies hanging all around. The (chief) image stood in the middle of the car, with two Bodhisattvas in attendance on it."*

In this case, too, I think that the car procession of Jagannath has been borrowed from the Bauddha religion, which in its turn has taken it from the Brahminical one, as is held by the Buddhists of Ceylon. I may draw, in this connection, the



attention of the readers to the car procession of the tooth-relic of Buddha.

The absence of caste distinction within the precincts of the temple of Jagannath proves conclusively that the **Absence of caste distinction.** idea of Jagannath must have had some definite relation to Buddhism at some unknown period. The low class Brahmins claiming their descent from Vasu Savara (who was a veritable Savara) are in charge of the image. The Hindus partake of the Maha-Prasāda from the same dish without any caste prejudice. This seems a paradox when we consider that Hinduism or more properly Brahmanism, is based on Varna-srama or caste system. This paradox can be best explained by reference to the Buddhist origin.

On referring to the Uriya literature we see that the **Reference to Uriya Literature.** Buddhist tradition has been well preserved. The two following passages from Magunia Das will bear me out regarding the Buddhistic origin of Jagannath.

A transliteration of the Uriya verses in Deva Nagari is given below.

”सुह वडङ्ग-रूपहृद ।
कलियुगरे थिवु रहि ॥
सुवर्ण हात गोडकरि ।
गङ्गाहि देह दण्डधारि ॥”

* Legge, Travels of Fa-Hian (1886), Chap. III., pp. 18—19.



“देखिले सिंहासनापर ।

• विजये वड्ड रूपरे ॥

पद अङ्गुलि नाहि हात,

श्रीदारुप्रह्म जगन्नाथ ॥”

The preceding stanzas relate graphically what the King Indradyumna saw when he opened the doors of the temple to see how far the carving work of the images had progressed at the solicitous request of his wife, Gundicha ; the king saw the figure of Buddha on the *Sinhāsana*, sans leg, toes, hand, a veritable stump.

We have in the first chapter referred to the *Datha-dhatu-vamsam* wherein the legend of Buddha's tooth-relic has been described ; it gave rise to dissensions among the neighbouring kings, one of whom Danta Kumar by name, the prince of *Malwa* concealed it on the banks of a river in order to elude the grasp of the king of *Swastipura*. The image of *Jagannath*, too, was kept buried in the swamps of the lake of *Chilka*. These two incidents seem to draw their inspiration from the same source.

Considerations of Architecture furnish the key to unravel the mystery of its origin. All the Hindu temples are constructed so as to face the south or west. It is a surprise to see the temples of *Jagannath*, in



fact almost all the temples of Orissa facing the east contrary to the strict Hindu principles of temple building.

The temple of Jagannāth stands within an enclosure (Vide plate XX.A) abutting on the main road or the Baradānda, surrounded by two lines of walls built of laterite. The external dimensions of the outer wall are 665 ft. by 640 ft. ; it is not uniformly high, the height varying from 20 ft. to 24 ft. ; it is topped by serrated battlements.

The temple of
Jagannāth and
its compound

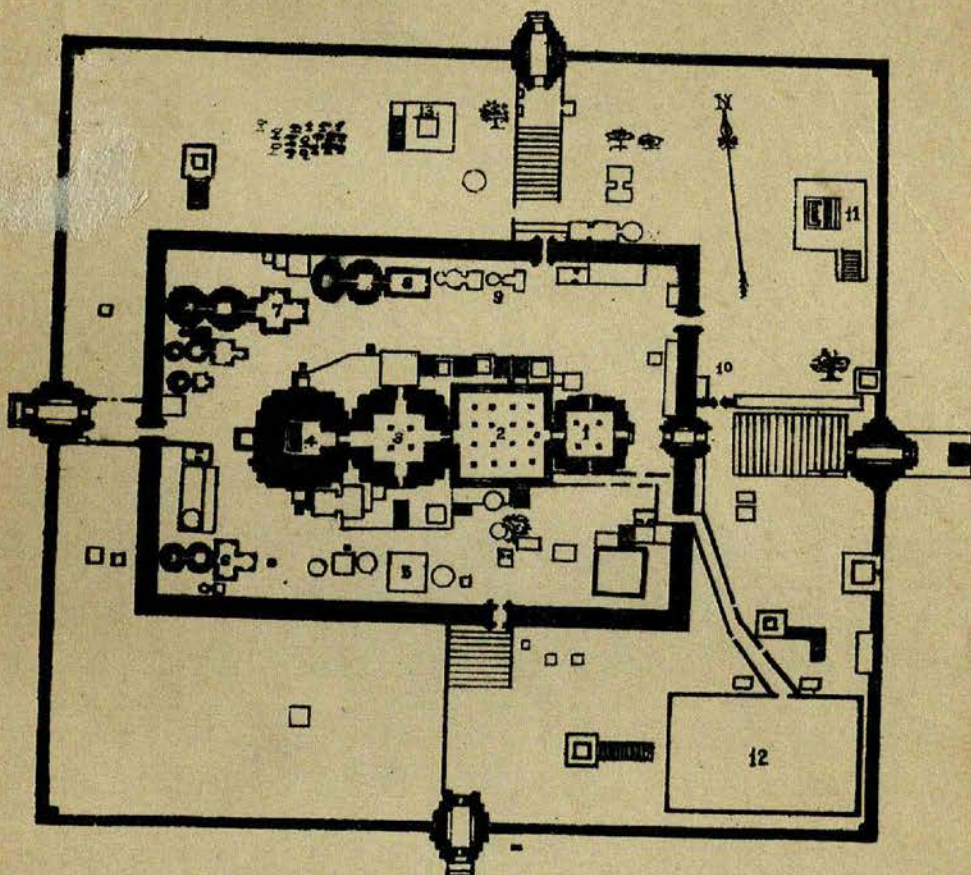
The outer enclosure is provided with four gates on the four sides, that on the east being considered the most important ; it is called the *Sinha-dwāra* or the Lion Gate. This entrance is flanked on two sides by two huge figures of lion.

The gates on the north, west and south are called the *Hasti-dwāra*, the *Khānjā-dwāra* and the *Asva-dwāra*.

The portion in front of the eastern entrance is paved with flags of stone, and from it rises a monolithic column called the Arūna-stambha (Vide plate XX) with a nicely carved pedestal resting on a basement with two offsets. The pedestal consists of pāda, kani, basanta and padma or cyma showing representations of lotus leaves. The height of the basement referred to is 11'-4" and that of the pedestal is 2'-11"; the face and the corners of the elements comprising the pedestal show crest tiles. The pillar is 16-sided and is built of

The Arūna
stambha

PLATE-XX(A)



THE GENERAL GROUND PLAN OF THE TEMPLE OF JAGANNÂTHA
AT PURI.

SURVEY LITHO BY J.L. SHOME

SCALE 200' = 1"



chlorite or *mūgni*. The capital is elegant ; it shows two beads surmounted by a *padma* and flat tiles capped by a squatting monkey. The total height of the pillar is 34 feet.

This pillar used to grace the front of the temple at Konarka whence it has been shifted to its present position by the Māh-rattas in the beginning of the 18th century.

The inner enclosure is not symmetrically placed in respect of the outer one ; nor do the four entrances with which it is provided face the outer ones exactly (Vide plate XX.A). This irregularity or want of symmetry in ground plan does not, however, strike one's attention while strolling about the compound, for the huge proportions of the sanctuary towering in grandeur stop one's breath so to say. The dimensions of the inner enclosure are 420 ft. by 315 ft. ; 15 steps lead from the eastern entrance to the paved quadrangle enclosed within the inner walls. The width of the tread varies from 5'-10½" to 6'-3" and the rise is 6" to 7" ; the steps are made of felspar and khondalite. From the paved quadrangle rise almost all the temples with their appurtenances.

The propylon at the eastern entrance of the inner enclosure wall has been built about 30 years ago ; this is perhaps a work of the Rāmat Vaishnavas.

The Vimāna (No. 4, plate XX. A) starts from a plinth
Vimāna. 5'-2" in height and plastered all over with



cement ; the height of the *jangha* is 11'-6". It is a *pancharatha* *dewl*, the *konakapaga* showing 9 *bhūmis* ; a peculiarity noticed here is that there is a band in each *bhūmi* of the *konakapaga* dividing it into two equal portions. The recess between the *konaka* and *anartha-pagas* is wholly plain except at its base where it shows a *rekha* representation reaching in height the projection or central band just below the lowest *amlā* of the *konakapaga*. The *anartha-paga* shows three *rekha* representations till the *Ghadchakda* is reached ; the lowest of the above three is unusually high, its top being on the same level with the fourth *amlaka* of the *konakapaga*.

The *bāda* has the usual five parts ; the *jangha* shows the characteristic five elements ; the *barandi* contains *pida* representations ; the *bandhana* consists of three elements as usual ; the upper *barandi* is similar to the lower one ; the upper *jangha* shows eight mouldings ; the lower *barandi* is provided with niches for containing the *dikpatīs*. Three heads of *Asūras* or *Rahūs* are noticed in the centre of each *jangha*.

The *Sardūla* between the *konaka* and *anartha-pagas* is a figure of lion standing over a crouchant elephant with its head *Sardūla* turned back ; it is maned and moustached and has erect and leafy ears ; its tail passes through the hind legs and is shown in front. It is a *Uta-gaja-viraja-sinha* as described on page 179. The *Sardūla* between the *anartha* and the *rahapaga*



is an *Uta-gaja-sinha* (page 179) ; it has an elephant's head. On the outer face of the lobby separating the *vimāna* from the *jagamohana* is noticed the *Chhiddā-uddā-gaja-sinha* (p. 179) standing over a crouchant elephant and mounted by a human figure holding the bridle passing through its mouth.

Decorations on
the face of the
Vimāna

The faces of the *vimāna* are carved with the figures of the deities of the Hindu Pantheon. I shall describe in detail the southern face only in a descending order as an illustration of the type of decoration noticed on the faces. The figure of *Rahū* is seen at the top of the *rahapaga* ; the figures of *Jagannāth*, *Balarāma* and *Subhadra* are noticed below it ; about 30 ft. further down is seen *Hanumana*, the monkey-god holding a branch of a tree ; a little below and on the right of the above is depicted the scene of *Kāliya-damana* ; on the left is seen *Narayana* on the shoulder of *Garūḍa*, his vehicle ; in the centre is seen the figure of *Garūḍa* ; from about this height the huge figure of the lion over a crouchant elephant projects in the mid-air ; below the elephant stated above is noticed the figure of *Nrisinha* with *Lakshmi* flanked by two *dhwārapālas* ; below *Nrisinha* comes the dual figure of *Hari-Hara* provided with eight hands and flanked by *Balarāma* ; further on the right is seen *Krishna* with two cow-herd boys holding aloft the *Govardhana-Silā*. Below the figure of *Hanumana* described



above projects another lion over a crouchant elephant flanked on both sides by two rekha dewl representations. Below these, comes the scene of the monkeys with Rama, their lord ; on the right and a little higher up is noticed the figure of Dasanana in a flat niche with two *Dwārapālas* or guards on the two sides. There is a small solitary figure of Sita on the same level with the monkey scene. Hanumana is represented as making obeisance to her.

The figures of Sri Chaitanya and Ganesa are noticed in the niches of the southern face of the *bāda*. The heads of Asūra are met with on the vertical bands of the *jangha* of the *vimāna*.

The north face of the *vimāna* shows the figures of Rama with Hanumāna and his large following of monkeys. The figure of Nrisinha flanked by Brahmā and Nārada on the right and left respectively is striking ; the image of Hanumāna is noticeable above the projecting lion. The western face does not show any important figure.

On the three sides—north, south and west—of the *vimāna* are three two-storeyed *pīḍa* dewls meant as **Side structures** jagamohanas to the niches of the *rahapagas* containing the figures of Vamana, Varaha and Nrisinha respectively. The height of the first storey of these structures is 11'-6".



The standing figure of *Vamana* (see glossary) is noticed in the southern niche of the *rahapaga* ; it stands with one leg on the ground and the other stretched upwards ; the figure has four hands and a long conical head-dress. The cut of the face is nice except the nose which is rather tapering and protuberant. There is noticed the *kirttimukha* at the top ; beaded tassels represent the ornaments for the waist.

The figure of *Varaha* (see glossary) standing on two lotuses is seen in the southern niche of the *rahapaga* ; it is a four-handed figure with the *chakra* or discus and a female figure in the left and right upper hands respectively ; the left lower hand is in a pose of benediction ; the lower right hand is broken. The garments of *Varaha* show nice carvings like those noticed on the *Parshvadevatas* of *Lingaraja* at *Bhubanesvara*. This figure has a *kirttimukha* at the top.

The figure of *Nrisinha* or Man-lion is seen in the western niche at the rear of the sanctum. It is represented as four-handed, taking out the entrails of *Hiranya Kasipu* with two hands ; the left upper hand holds a *chakra* or discus, and the right upper one, *gada* or club. The figure has a rosary of *rudraksha* (see glossary) passing round his neck and dangling in front. The garments of the deity show



nice carvings ; the figure strangely, has no *kirttimukha* at the top.

Having no suitable ground in the vicinity of the temple where I might set up the theodolite for the determination of the height of the temple, I had to choose the compound of the Uttara-parsva Math to the north of the temple as the best site available. The compound, however, is not very even. I drove pegs on two comparatively even plots of land ; the distance between them was 131'-8" or 131.66 ft.

I give below the angles of inclination measured by me with the instrument.

A—Angle of inclination of the top of the stone finial at the nearer of the two positions from the temple = $19^{\circ}-8'$.

B—Angle of inclination of the top of the stone finial at the farther of the two positions from the temple = $15^{\circ}-53'$.

\therefore The vertical angle C = $(19^{\circ}-8')-(15^{\circ}-53') = 3^{\circ}-15'$.

$$\sin A = \sin 19^{\circ}-8' = .32776$$

$$\sin B = \sin 15^{\circ}-53' = .27367$$

$$\sin C = \sin 3^{\circ}-15' = .05669$$

\therefore Height of the Vimana

$$= 131.66 \times \frac{\sin A}{\sin C} \sin B.$$

$$= \frac{131.66 \times .32776 \times .27367}{.05669}$$



$$= 204.59 \text{ ft.}$$

The height of the instrument = $4'-10''$.

$$= 4.83 \text{ ft.}$$

∴ The height of the vimana above the compound of the Uttara-parsva Math to the top of the stone finial = 209.42 ft.

The height of the compound of the Uttara-parsva Math above the road level is $5'-3''$ or 5.25 .

∴ The height of the vimana above the road level to the top of the stone finial.

$$= 214.67 \text{ ft.}$$

$$= 214'-8''.$$

The jagamohana (No. 3 of Plate XX. A) is a pancharatha pida dewl, the *anartha-pāga* of which is not much developed; this is a pseudo-pancharatha dewl. It may also be called a

Jagamohana
of Jagannath.

triratha-pida-dewl. The jagamohana stands on a plinth $6'-3''$ high (north). Architraves of rolled mild steel beams support the lowest *pida* of the *mohana* all round, being themselves supported by columns made of old rails connected together by distant pieces. A staircase consisting of two flights of 5 and 4 steps connected by a landing step leads to the southern doorway of the jagamohana. The face of the *mohana* is plastered; the *bāda* consists of the five usual parts of *jangha*, *barandi*, &c. The height of the lower *jangha* is $8'-1\frac{1}{2}''$.



The eastern doorway of the jagamohana leads to the nata-mandira, the western one to the vimana. The southern doorway is flanked by two cylindrical pilasters or columns supporting the Navagraha architrave; the doorway is not worthy of the jagamohana. The characteristic figure of Lakshmi is not seen over the doorway.

The pyramidal spire consists of 2 tiers of *pidas* separated by a recess and surmounted by the Sree. The tiers contain 7 and 6 *pidas* from below upwards.

The jangha of the *bāda* shows projections representing rekha representations; the bandhana does not show any moulding; it presents a plain plastered appearance; the *barādis*, both upper and lower, show representations of *devts*. The upper jangha shows 10 mouldings. The face of the mohana has been plastered in such a way as not to leave an indication of any sculptural work. The recesses between the *pāgas* contain the *Sārdūlas* and most obscene figures, of which the less said the better. It may be stated here that the vimana does not show a single indecent figure.

The room containing the treasures of the temple covers a part of the jagamohana on the north side.

The natamandira (No. 2 of Plate XX, A) is a subsequent addition to the jagamohana, for the courses of stone of the former do not correspond with those of the latter; its construc-



tive peculiarities are similar to those of the natamandira of Lingaraja which is a *pida mohana* as defined in Chapter V.

Natamandira of Jagannath. The roof is supported by horizontal arches springing from each of the four rows of four columns. I have been able to take the measurements of the room near the row of pillars situated close to the eastern wall. The dimensions are given below.

The distances of the pillars from the northern and southern walls are

$$\left. \begin{array}{l} 7'-2'' \\ 4'-7'' \end{array} \right\}$$

The intervening open space between the first and

second pillars	...	...	...	10'-6 1/2"
" " "	second and third pillars	...	...	14'-8 1/2"
" " "	third and fourth "	...	...	10'-6 1/2"

The width of the first column from north to south

	south	...	...	...	6'- 1/2"
,,	,,	second column	,	...	4'-2 1/2"
,,	,,	third column	,,	...	4'-2 1/2"
,,	,,	fourth column	,,	...	6'- 6"

TOTAL ... 68'- 6"

The width of the natamandira from east to west is very nearly 67 feet.

The width of the nave from east to west	...	14'
„ „ „ „ aisle on the east and close to the		
nave	... ..	10'-7"
„ „ „ „ aisle on the east and farthest from		
the nave	... ..	8'-4"

Two doors on each of the two sides—north and south, lead to it; but one of the two doors on each side has a flight of steps leading to it; there are two small doors at the south-east and south-west corners; the former is connected with the kitchen by means of the covered gangway to be referred to later on.

The roof is flat containing five rain water spouts shaped like the mouth of the *makara*.

Bhogamandapa :—

The bhogamandapa (No. 1 of Plate XX.A) is a pancharatha pida dewl like the jagamohana; its anartha-pāgas are not of a pronounced type; it is really a triratha dewl.

**Bhogamandapa
of Jagannath.**

The bhogamandapa is made of yellowish sandstone rendered red by ochre. It stands on a plinth 6'-4" high resting on a raised platform or *pāda-pītha* 1'-5" high. The *pāda-pītha* consists of two tiers; the upper one 8½" high shows weathered representations of a procession of elephants with intermediate riders on fiery horses (C. F. Konarka, Ananta Vasudeva).



Some portion of the plinth on the eastern face is covered with a red coat of plaster. The plinth has a drip moulding 1 foot in height at the top ; this is carved with the figures of crocodiles, geese, etc. The drip stone presents a plain face and a cyma reversa of flat inflection. From the drip moulding project gargoyles of the shape of the mouth of a *makara*. The face of the moulding below the drip stone has the three following parts from below upwards :—Jangha, *barandi* and *sikkar*, the dimensions of which are as follow.

Plinth

Jangha	...	...	...	2'-4 $\frac{3}{4}$ "
Barandi	...	...	...	1'-8"
Sikkār	...	...	...	1'-4 $\frac{1}{4}$ "

The plinth distinctly shows the elements of *jangha*, *barandi*, &c. at the ends where it has been doubled over to indicate the *pāgas* ; the *jangha*, again, has the characteristic five elements of *pāda*, *kūmbha*, etc. ; the *barandi* shows a bridled *sārdūla* mounted by a human figure having kilted legs. The *Sārdūlas* at the corners of the plinth are very peculiar ; they are called *dūpichchā* or "placed back to back".

The *jangha* portion of the plinth contains *pīda-dewl* representations, *nāga* columns, etc. The niches in the *barandis* contain chlorite figures of the deities and obscene figures, too ; the narrow recesses in the *barandi* portion contain lascivious or obscene figures. *Jali* works are noticeable in them. The



niches stated above are flanked by pilasters on each side, those on one side of the niches being *Nagini* columns capped by seven-hooded serpents.

The *bāda* consists of the five usual elements of *jangha*, *barandi*, etc. ; the *jangha* is of the usual type. There runs a vertical band showing scroll work in its middle ; the *jangha* portion of the *bāda* shows *jangha* proper, *naga* pilasters, fanciful *rekha* representations and thin pilasters containing panels ; small figures of *kirtti-mukha* project from the *rekha* representations just described. The *barandis*, upper and lower, are similar to each other ; they show 16-sided columns exquisitely carved with scrolls, beaded tassels and niches containing chlorite figures.

The usual method of constructing a *pidā-dewl* is to start the *pidas* just where the upper *jangha* ends ; this method has been deviated from in the present case ; over the upper *jangha* are noticed three ordinary plain projections receding from one another ; the *pidas* have been placed over them.

The pyramidal spire of the *bhogāmandapa* presents three tiers of *pidas* separated by recesses ; the lowest, middle and uppermost tiers consist of 6, 4 and 3 *pidas* respectively. Three figures of lion project from each face at the top of each tier. There is a niche below the projecting lion on the lowest tier.

Pyramidal
spire.

Bāda of the
bhogāmandapa



The bhogamandapa is bounded on the south by a covered gangway leading to it and the part of the nṛtamandira from the cook-room ; this is a subsequent addition to the refectory. The eastern and northern sides of this bhogamandapa are provided with chlorite doorways the carvings of which are similar to those of the *mohana* at Konarka. There are 6 carvings on each side of the door on the south and east, five of which are very bold. The doorway is flanked by two pilasters in front supporting the Navagraha architrave built of sandstone, and supported by an iron lintel. The gargoyles on both sides of the pilasters are nicely carved,

The *pidas* of the pyramidal spire have recently been supported by columns made of old rails.

The chlorite figures contained in the niches of the *barandi* are very important as they depict various scenes from the Indian mythology. I shall attempt at describing them as briefly as possible. Starting from the left side of the eastern face, one comes across the scene of *dol-jâtrâ* or swinging festivities of Sree Krishna in the niche of the upper *barandi*. The seat on which Krishna sits is made to swing by means of an iron chain very nicely carved ; the tassels at the top are striking. The figure of Siva on a bull is worth mentioning ; the scene of the grazing of kine with their calves by Sree Krishna and the cowherd boys has been nicely depicted ; Sree



Krishna is represented as playing on a flute, and the calves as hearing with their upraised heads. The scene of Rāma's installation on the throne of Ayodhya or Oudh is striking ; below the niche last stated is noticed the scene of the rowing of boat containing Krishna ; the rowers are all milk-women, who are making strenuous efforts in rowing ; in a niche of the lower *barandi* on the left is seen the figure of Indra with a row of celestial elephants. While passing on to the northern face, I may mention the 16-sided columns or pilasters flanking the niches ; these are most magnificently carved. The figures of the northern face are also very beautiful, among which the scenes of Sita's marriage with Rāma Chandra, the ascension of Rāma on the royal throne, and Indra with his Airābata are worth mentioning.

The temples within the compound of the temple of Jagannath have been shown in the general ground plan drawn on plate XX. A. None of the temples except one or two has any pretension to architectural importance, and I shall mention the names of the important ones only. On referring to plate XX. A. it will be seen that some of the temples have been numbered which I state below with the respective number against each.

Temples within
the compound of
Jagannath.

1. Bhogamandapa of the main temple

2. Nātamandira „ „ „



3. Jagamohana of the main temple
4. Vimana " " "
5. Mükti-mandapa
6. The temple of Vimala Devi.
7. The temple of Lakshmi.
8. The temple of Dharmaraja.
9. The temple of Patalesvara.
10. Ananda Bazar.
11. The Snana Vedi.
12. The kitchen of the temple.
13. Vaiküntha.

The Mükti-mandapa is a pillared structure, square in plan, and is situated to the south of the jagamohana of the main temple ; it measures 38 feet both in length and width. Pandits and Brähmins are noticed here to recite sanskrit texts, or to hold *sāstric* discussions. The pyramidal top of the structure rests on 16 pillars of chlorite ; the Mükti-mandapa was built in the first quarter of the 16th century by Pratāprudra Deva, the king of Orissa.

It may be mentioned in passing that a nice central lotus pendant is noticed in the Jala-krida-mandapa to the south of the vimana and to the west of the Mükti-mandapa.

The temple of Vimala is situated at the south-west corner of the inner enclosure. It seems to be an old structure and



has nothing striking in it from an architectural point of view except that it consists of four parts. It is a temple usually resorted to by the *Tantrikas* who attach greater importance to it than to the main tower. They hold that *Vimala* is the presiding deity of the *Pürüshottama Kshetra*, and *Jagannath* is merely her *Bhairava*. Mention of the temple is noticed in the *Matsya Puranam**; reference is also met with in the *Kapila Sanhitā*† and *Utkala Khanda*‡.

A sacrifice of goat is offered to the deity only once in a year, viz. on the eighth day of full moon in the month of *Asvina*; this is perhaps the only instance of animal sacrifice in the whole of *Pürüshottama Kshetra*.

The Temple of Lakshmi:—

The temple of Lakshmi is the most important of all the temples within the precincts of the main temple. It consists of the four usual parts of the *vimāna*, *jagamohana*, *nāṭamandira* and *bhogamandapa*. The temple is supposed to have been built by *Chodaganga*, the founder of the

The temple of
Lakshmi.

* गङ्गायाम् मङ्गला नाम विमला पुरुषोत्तमे ।

मत्स्यपुराणे ।

† नटस्थ पश्चिमे भागे विमला विमले प्रदा ।

नस्यादर्शनमात्रेण विद्यावान् ज्ञायते नरः ॥

कपिलसंहितायाम् ।

M. S. copy of the Asiatic Society of Bengal. Chap. 4, p. 9.

‡ मङ्गला दटभूले तु पश्चिमे विमला तथा ।



Ganga dynasty, and hence is contemporaneous with the main temple of Jagannath.

The lower part of the jagamohana consists entirely of an exquisitely carved series of pilasters and niches unique in the Puri group. The walls have been built entirely of blocks of a highly lateritoid sandstone fitted with great precision. The stone shows great susceptibility to weathering, and honey-combed appearance is frequent.

The central portion of one of the walls shows two well carved pilasters in which scrolls with beaded borders predominate. Statuettes of two female figures in artistic pose relieve the monotony of the decorative work. Enclosed between the pilasters is an inset consisting of a broad outer border and three inner ones displaying scrolls encircling diminutive human figures in various postures. The inset has been partly obliterated and shows a group of four female figures supporting a series of carvings of animals which ultimately terminate in the innermost frame which bears elegant floral patterns distinct from the scrollwork which predominates throughout the work. The inset is surmounted by a frieze depicting three large elephants and a young one, all mounted by riders or *māhīts*. These are preceded by two men going in rapid strides and carrying some peculiar shaped arms on the right shoulder. These again are preceded by a horseman who has disappeared. The horse is



well-equipped ; the leafy branches of a tree are seen just behind the horse which is preceded by three female and two male figures, each carrying probably a club. This group is faced by a man sitting on a four-legged throne with a pillow at the back. This apparently important personage in the frieze is succeeded by a group of seven figures in various postures and bearing umbrellas, *chowries* and other royal insignia which, however, cannot be clearly recognised. The frieze supports a group of three statuettes in niches and two statuettes represented as female *dwârapâlas*. The figure of Lakshmi with elephants pouring water over her from a *kalasa* or pitcher is represented in a protruding bracket which forms the centre of the three inner frames. Pillars with entwining *Naga* terminating in *Nagini* with six hoods supported on griffins over crouching elephants are repeated on every face.

The Temple of Dharmaraja or Surya Narayana :—

The temple of Dharmaraja (No. 8 on plate XX. A) is of no architectural value except that it contains three parts contiguous to each other ; this is rarely met with. The curve of the outer contour is very little in comparison with the height ; and the elevation is consequently rather ugly. A peculiarity with the temple is that the figure of projecting lion is not noticeable here as is usually met with in the



temples of Orissa ; the figure of a crouching elephant on a horizontal slab of some projects from the temple. The importance of the temple is due to the nature of the deity enshrined therein. In the vimāna are noticed the brass or bronze figures of the sun and moon gods with a lotus in each hand ; the right hand figure is made of a mixture of eight metals or *ashta-dhātū* ; between them and on a higher elevation is seen the figure of Dharma or Surya *Narāyana* ; and behind the stone background of this figure is seen a beautiful image of a mutilated Buddha in a sitting posture with several carved figures—all in black stone. The figure of *Narāyana* stands on a pedestal of stone carved with the figures of 7 horses ; this is evidently the figure of the Sun or Surya *Narāyana*. I enquired of the priests as to whence the image of Buddha came ; they hold that it has been there from time immemorial and that the figures of the Sun, and Moon and *Narāyana* have been imported from Konarka. The general belief is that the images were brought from Konarka and placed in their present position in the reign of Narasinha Deva, the son of Purushottoma Deva, in the 17th century A. D. This temple, however, renders the problem of the Buddhistic influence on the conception of Jagannāth easy of solution.

The Temple of Patalesvara :—

The temple of Patalesvara is important from an archi-



tectural point of view. It has been so built as to make the lower portion look buried in the courtyard of the temple. A descending flight of steps leads to the floor level of the sanctum where the *lingam* of the deity has been enshrined.

This temple is famous for an inscription incised in three different characters on the left jamb of the temple; it has not yet been published. The place where the inscription is located is very dark, and it is very difficult to stay there for a great length of time, for the damp air coming out is suffocating. I give below the first line of the second inscription which may throw some light on the date of the temple.

“स्वस्ति श्रीअनङ्गभौमदेव महाराजराज स्वस्ति श्रीयुक्त—”

There is a somewhat similar temple noticed on the left side of the gate of the inner enclosure near the temple of *Patalesvara*; this has been shown in plan on plate XX. A.

The *Ananda Bazar* is the site marked 10 on plate XX. A. where the *Prasāda* or offerings made to the deity are sold.

The *Snana Vedi* (No. 11 of plate XX. A.) or the bathing platform is to the north of the *Ananda Bazar* on which the images of *Jagannath*, *Subhadra* and *Balarama* are placed during the *Snana Yatra* festival.



The kitchen of the temple (marked 12 on plate XXA) is an ordinary building connected with the *nātamandira* by means of a covered gangway.

The Vaikūṇṭha (No. 13 on plate XX. A.) is a two-storyed building "intended for the dwelling of some of the priests. Rich pilgrims, who propose to grant a permanent endowment, are brought here, and made to undergo a ceremony called *Atkiabandha* whereby the endowment is ratified."*

There are lots of temples within the enclosure some of which are mentioned below:—The temples of Sarasvati, Nilamādhava, Gopināth, Sarva Mangala, Rādhā Krishna, Vata Krishna, Mārkaṇḍeśvara, Indrāṇi, Ganesa and a host of others.

There are several temples scattered here and there outside the precincts of the temple of Jagannāth; they are not at all important from the architectural point of view, and hence I shall content myself with a brief description of some of the important ones.

The Temple of Lokenāth is a *sivite* temple of comparatively recent date situated on the western boundary of the town of Puri at a distance of nearly two miles from the great temple. There is nothing striking in the

* Dr. R. L. Mitra, *The Antiquities of Orissa*, Vol. II, p. 115.



temple except the *lingam* which is always under water of a spring.

At the extreme end of the main road passing by the main temple is situated the Gundichabari; one comes across the temple on his way to and back from Konarka and the tank called the Indradyumna tank. Gundicha, according to traditions and the Nārada, Brahma and Samba Puranam, was the wife of Indradyumna, the great king at whose instance the temple of Jagannath was built. Reference to the tank is found in the fourth chapter of the Kapila Sanhita*.

The temple compound is surrounded by a wall 432 ft. long and 321 ft. wide and 20 ft. high; the wall is provided with gates on the west and north sides called the *Sinhadwāra* and *Vijaya-dwāra* respectively. The temple has the four usual appurtenances, *e. g.*, the *vimāna*, *jagamohana*, *nata-mandira* and *bhogamandapa*. The *vimāna* is 55 ft. by 46 ft. in general ground plan and 75 ft. in height. The *vimāna* and the *mohana* seem to be coeval. There is a raised platform in the *vimāna* on which the images of Jagannath, Subhadra and

* शुद्धिचाष्ट्या महायात्रां ये पश्यन्ति सुदान्विताः ।

सर्वपापविनिर्मुक्ता यान्ति ते भवनं मम ॥

4th chapter. p. 28 of the M. S. of the Kapila Sanhita of the Asiatic Society of Bengal.



Balarama are placed at the *ratha-yâtrâ* festival when they are driven in their respective cars from the main temple.

The temple of Markandeyesvara is situated on the south of the Markandeya tank ; it consists of the four usual parts. The niches of the temple contain nice images of Kârtikeya, Ganesa and Parvati.

I may passingly mention the names of the temples of Yamesvara, Kapala-mochana and Alâbukesvara which are of no importance except that attached to them by tradition in respect of their sanctity.

I refer my readers to the treatises on Orissa by Drs. Mitra, Hunter and others dealing with the sacred places of the Purushottama-kshetra, *e. g.*, Svargadvâra, Chakra-tirtha, etc.

There are several tanks at Puri considered very sacred, *e.g.*, the Markandeya tank, Narendra tank, Indradyumna tank, Sveta-Ganga, Siva-Ganga.

The Markandeya tank is situated on the north of the temple of Markandeyesvara. It is lined with stone on all sides. Mention of this tank is found in the Kapila Sanhita.*

The Narendra tank is about half a mile to the north-east of

* मार्कण्डेयश्च तत्रैव तौर्धं त्रैलोक्यपावनं

4th Chapter, p. 8, M. S. copy of the Kapila Sanhita of the Asiatic Society of Bengal.



the main temple ; it is a very large tank having flights of stone steps leading to it on all sides. The tank measures 834 feet by 873 feet ; it has an island in the centre with a few temples on it. I noticed crocodiles in the tank.

The **Indradymna tank.** The Indradymna tank is situated on the north-east boundary of the sacred city ; it measures 485 feet by 396 feet. A reference to it is met with in the *Kapila Sanhita**.

The **Sveta-Ganga.** The Sveta-Ganga is a comparatively small tank (254' × 184') to the south of the temple of Jagannath ; although considered sacred, its water is very impure.

The temple of Lokenath is situated by the Siva-Ganga tank.

The **Atharanala bridge.** The Atharanala is a bridge of 18 spans built on the principle of horizontal corbelling over the river or waterway called the Mutianadi or Madhupura ; the total length of the bridge is 290 feet and its date is fixed in the 13th century A. D. I quote below what Mr. Stirling wrote in the *Asiatic Researches*, Vol. XV. in 1824, regarding the bridge. "It was built of a ferruginous coloured stone, probably the

* इन्द्रद्युम्नसरस्वत इन्द्रेण समपूजितं ।

तवासाद्य नरो विप्रा इन्द्रेण सह भोदते ।

Ibid.



iron clay, early in the fourteenth century by *Rāja Narsinha Dev*, the successor of *Langora Narsinha Dev*, who completed the black pagoda. The Hindus, being ignorant how to turn an arch, substituted in lieu of it the method, often adverted to above, of laying horizontal tiers of stones on the piers, the one projecting slightly beyond the other in the manner of inverted stairs, until they approach near enough at top to sustain a key-stone or crossbeam ; a feature so remarkable in Hindu Architecture that it seems strange it should not have been hitherto particularly noticed in any description of the antiquities of the country. The bridge has eighteen *nalas* or passages for the water, each roofed in the way described. Its total length is 290 feet, and the height of the central passage eighteen feet and its breadth fourteen feet ; of the smallest ones, at each extremity, thirteen and seven respectively, and the thickness of the piers, which have been judiciously rounded on the side opposed to the current, eight and six feet ; the height of the parapet, which is a modern addition, is six feet."

The temple of *Satyavadi* is situated near the Railway station *Sākshi-Gopala* on the branch line from *Khurda* to *Puri*, the terminus station. It is a Vishnuvite temple ; the legend connected with it is very interesting for which I refer the readers to the *Chaitanya Charitamritam* and the *Bhaktamāla*. The temple consisting of two



parts, the vimāna and the jagamohana has no architectural value ; the sculptures besides being meagre are not at all interesting. The full-size image of Gopala enshrined in the temple is very nice and is of black stone ; the image of Rādhā is below full size. The compound of the temple is picturesque and makes up its architectural deficiency.



CHAPTER X.

THE TEMPLE AT KONARKA.

Konarka, commonly called Konarka, (Lat. $19^{\circ} 53'$ and Long. $86^{\circ} 6'$) is one of the four principal *kshetras* mentioned in the *Kapila Sanhita*; it is otherwise called Arka-Kshetra or Padma-kshetra. It is situated at a distance of 21 miles, north-east of the town of Puri. The term Konarka is derived from the words "kona" and "arka" meaning corner and the sun respectively; hence it means the "corner sun". The term corner or *kona* has been used with reference to the position of the Padma-kshetra in respect of the Chakra-kshetra or Puri, being situated at the north-east corner of the latter. Here there is a magnificent temple dedicated to the sun-god or Surya, standing in ruins which still testify to its former grandeur unrivalled by any temple in the world.

The sea is about 2 miles to the south-east of the temple site, and the dried up river Chandrabhaga is half a mile to its north.

Konarka, a prosperous town.

The Chandrabhaga was originally a branch of the Prachi river. On going through the Prachi Mahatmyam, it will be seen that the river had on its banks flourishing towns and villages containing massive temples; so Konarka by reason of its close proximity to the Prachi and by

reason of its being an important *kshetra* or sacred place containing the magnificent temple the world has ever seen, might be reasonably supposed to be the site of a big and prosperous town whose name reached far and wide. It may be noted here that the town of Che-li-ta-lo-ching described by Hieun Tsang is not this place as some are inclined to believe.

The sun-god of the Arka-kshetra bears the name of the place, Konarka; he is otherwise called Konaditya in the Brahma Purānam, both the terms having the same meaning. I quote below in the foot-note* the couplets referring to it. There is a mention of the healing powers of the Sun to which I shall refer later on.

* कोणादित्य इति ख्यातस्तस्मिन् देशे व्यबस्थितः ।

अं दृष्ट्वा भास्करं मर्त्यैः सर्वपापैः प्रमुच्यते ॥

• * * *

खवणाख्योदधेसौरे पवित्रे सुमनोहरि ।

सर्वत्र बालुकाकौशे देशे सर्वगुणान्विते ॥

चन्द्रकाशीककुले करवौरैः सपाटलैः ।

पुन्नागैः कर्णिकारेण वकुलोर्गांगकेशरैः ॥

• * * *

क्षेत्रं तत्र रवेः पुण्यमास्ते जगति विश्रुतम् ।

समन्ताद् योजनं सार्धं भुक्तिमुक्तिफलप्रदम् ॥

आस्ते तत्र स्वयम् देवः सहस्रांशुर्दिवाकरः ।

कोणादित्य इति ख्यातो भुक्तिमुक्तिप्रदायकः ॥

ब्रह्मपुराणे अत्वारिंशोऽध्यायः ।



In the *Kapila Sanhita* the place has been called the Maitreya Forest*, which has, again, been called the Ravi-kshetra a few lines below. While going through the description of the pilgrimage of Skanda in the *Siva Purānam*, I have come across a reference to this place which has been styled the Surya-kshetra†.

The legendary account regarding the sanctity of the place and the construction of the temple is described in the *Kapila*

The legendary account of the temple and the kshetra.

Sanhita which has adapted the description in the *Samba Purānam* in an abridged form. Samba, the son of Krishna by Jambavati, incurred the dis-

pleasure of Devarshi Nārada for some frolicksome pranks played on him‡. Nārada revenged himself by getting Samba into a predicament which cost him his personal charms for which he was noted. Nārada by some means or other led Samba to a

* मैत्रेयाख्यं वनं नाम मैत्रेयं तपसाञ्जितम् ।

यत्र गत्वा नर शोचं सहस्रो गच्छिमुच्यते ॥

कपिलसंहितायाम् ।

M. S. copy of the *Kapila Sanhita* of the Asiatic Society of Bengal, Chapter 6th, pp. 11-12.

† ततो जगाम प्राचीं सनद साक्षात् सरस्वती ।

स्नात्वा तत् जले स्नानो लिङ्गान्वष्टौ ददर्श ॥

सूर्यक्षेत्रं ततो गत्वा सर्वपापहरं मुने ।

ततो महोदधौ स्नात्वा दृष्ट्वा नीलाचले हरिं ॥

शिवपुराणे स्कन्दतीर्थयात्रायाम् ।

M. S. copy of the *Siva Purānam* of the Asiatic Society, Bengal, Chapter 20, p. 251.

‡ *Kapila Sanhita* is silent about Nārada.

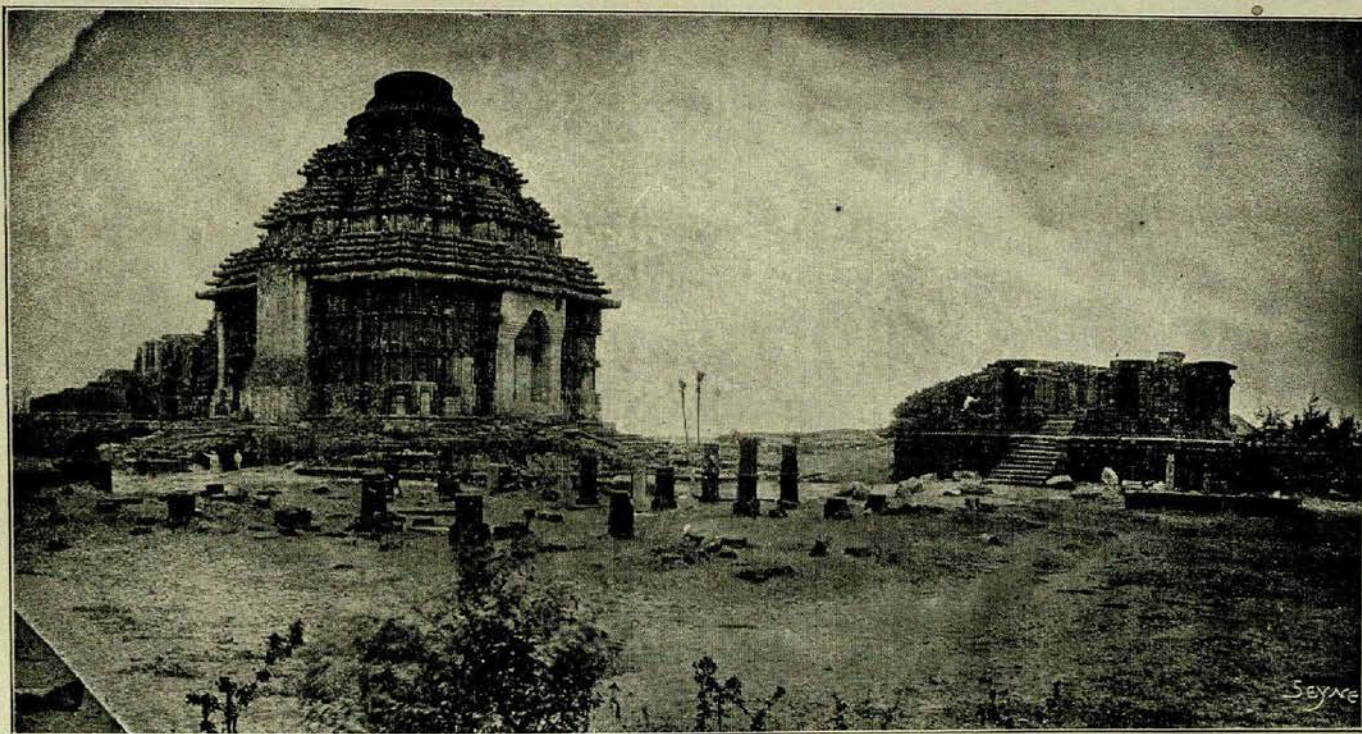


place where 1600 wives of Krishna were bathing ; on seeing him they were charmed with his beauty and became enamoured of him. Samba was betrayed by Narada who played him false and brought Krishna to the place. On seeing Samba there he flew into a fit of rage and cursed him to be a leper so that he would lose his youth and personal beauty. Samba proved his innocence ; but the ball had been already set rolling, and it was futile now to crave for the withdrawal of the curse which had its inevitable effect, and he accordingly became a leper. Being convinced of his innocence, Krishna relented and advised him to repair to the Maitreya Forest and to practise penances there for twelve years for propitiating Surya or the sun-god for being cured of this loathsome disease. He acted accordingly, and after the expiry of the prescribed period, the sun-god being propitiated appeared to him and asked him to recite the twenty-one different names of the deity on doing which he would recover from the disease. He did so, and the next morning while bathing in the Chandrabhaga he discovered an image of the sun-god on a lotus pedestal in the clear water of the river ; he took it out of the water, had a temple constructed and installed the image therein*. Then he was cured of the fell disease.

* गृहीत्वा प्रतिमां ताञ्च ययौ शान्त्य मन्त्रमतिः ।

प्रासादं कारयित्वा च स्थापयामास सधरः ॥

PLATE XXI



The Jagamohan of the temple at Konaraka (showing the ruins of the Vimana on the left.)

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The Hon'ble Mr. Justice J. G. Woodroffe.*

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The holy places within the confines of the Arka-kshetra as Sacred places mentioned in the Kapila Sanhita* are the following, none of which except the great temple can be traced now :—the Maitreya Forest, the temple of the sun-god, the tanks of Srimangala and Srisalmalibhanda, the Surya-Gangā, the Chandrabhagā, the sea, the temple of Ramesvara situated on the sea-side and the Kalpavata, or the great banyan tree which fulfilled the desires of those frequenting it.

The temple consists of the vimana, jagamohana and the bhogamandapa, there being an intervening open space between the last two. The vimana is in a ruinous state ; it was buried in heaps of sand, covered with debris and overgrown with wild shrubs before the restoration work was taken up in hand in right earnest in 1902. Babu Purna Chandra Mukerjee of the Archæological Survey laid open in 1893 about half of the plinth of the vimana and a portion of the bhogamandapa.

When Stirling and Fergusson visited the temple in 1822 and 1837 respectively, some part of the *rekha* to the height of nearly 120 feet had been still existing ; Dr. Mitra did

वां पूजयित्वा विधिवद्भक्ता नत्वा पुनः पुनः ।
विमुक्तरीगः सहस्रा ययौ दारावती पुरी ॥
कपिलसंहितायाम् ।

M. S. copy of the Kapila Sanhita of the A. S. of Bengal, Chapter 6, p. 11.

* Ibid, Chapter 6, p. 12.



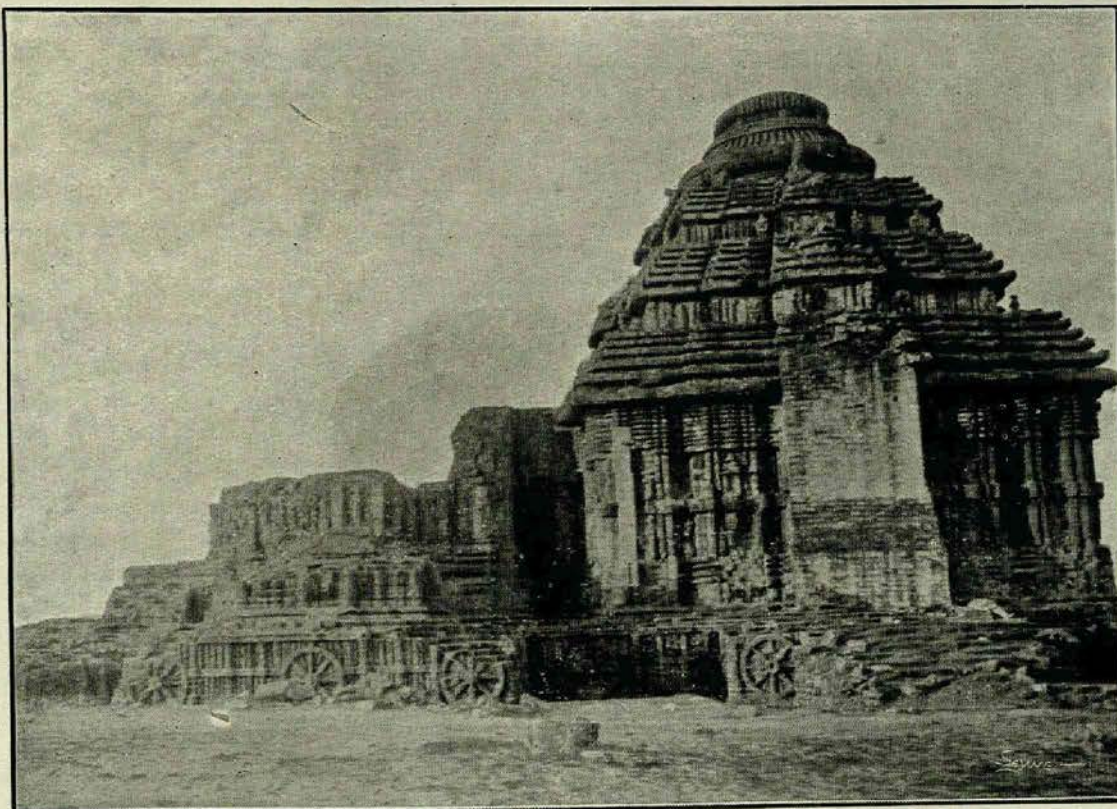
not see it when he went thither in 1869. We shall refer to it later on.

The compound of the temple is 857 ft. by 540 feet ; it used to be surrounded by an enclosure wall which does not exist now ; it was 14 feet high and 5'-4" thick.

Direction of the temple. The direction of the temple was very accurately determined by the architects, and the result of my survey has been already recorded on page 138.

Vimana. The vimana exists at present in a dilapidated state ; but the P. W. D. has restored the still existing portion to a tolerably good state. It exists up to a portion of the *bāda*. The inside of the vimana is a perfect square, the inner dimensions being 32'-10" ; the walls rise straight up vertically, the present existing height being 30 feet above the level of the floor which is paved with slabs of chlorite, the thickness thereof being 5½". The floor slopes perceptibly towards the north side where there is an outlet to drain the temple washings. The only door of the vimana leading to the mohana attached to it has been blocked up ; its width is 9'-10½".

Sinhasana or the pedestal for the image. There is on the floor near the western wall a nicely worked Sinhasana or pedestal of chlorite 4'-8" in height intended for the image enshrined in the sanctum. A flight of chlorite steps leads to the pedestal on the



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The southern face of the Jagamohana of Konarka
showing the Vimana in a dilapidated state.

Photo by A. Ghose B. A.

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south. The *Sinhāsana* has on its top a broken fragment of a block of stone meant for the direct support of the image.

The base of the *Sinhasana* shows panels with beaded borders enclosing rows of beautifully carved elephants. The top consists of three bold projections ; next comes a deep recess containing niches flanked by pilasters representing columns of the Indo-Aryan type. The niches stated above contain figures from various scenes of life. Some female figures are just carrying offerings to the deity, some are about to wave the *chowrie* ; some are carrying musical instruments or are standing in groups with folded hands. The expressions of the female figures are life-like. In some niches moustached and bearded figures are carrying offerings, or are standing with folded hands. All these figures indicate religious fervour and devotion. The figures of lions at the corners of the recess are very artistically represented. The face of the projection just below the recess is carved with scrollwork containing animal insets such as the hare, frog, deer, elephant, etc.

The inner face of the cella was originally plastered ; I scraped off the coat of plaster, and on examination I found it to consist of two coats ; the lower one is finely polished and over that another coat has been applied like stucco plaster (see page 259). The lower coat contains rather large grains of sand and the upper one, finer

The inner face
of the wall.



grains; the face of the wall presents a glistening surface. The thickness of the two coats taken together is $\frac{5}{16}$ " and that of the outer coat is $\frac{1}{16}$ ". The first or the lower coat was applied by filling up the depressions or unevenness of the face of the stone blocks by a reddish mortar made of powdered laterite.

The inner face of the walls of the cella though not consisting of ashlar courses presents a smooth appearance. The blocks of stone are not set in mortar; the vertical joints of the consecutive courses are too close to one another so that they are not "broken" properly. This is defective; the joints, however, are very fine and look like hair-cracks.

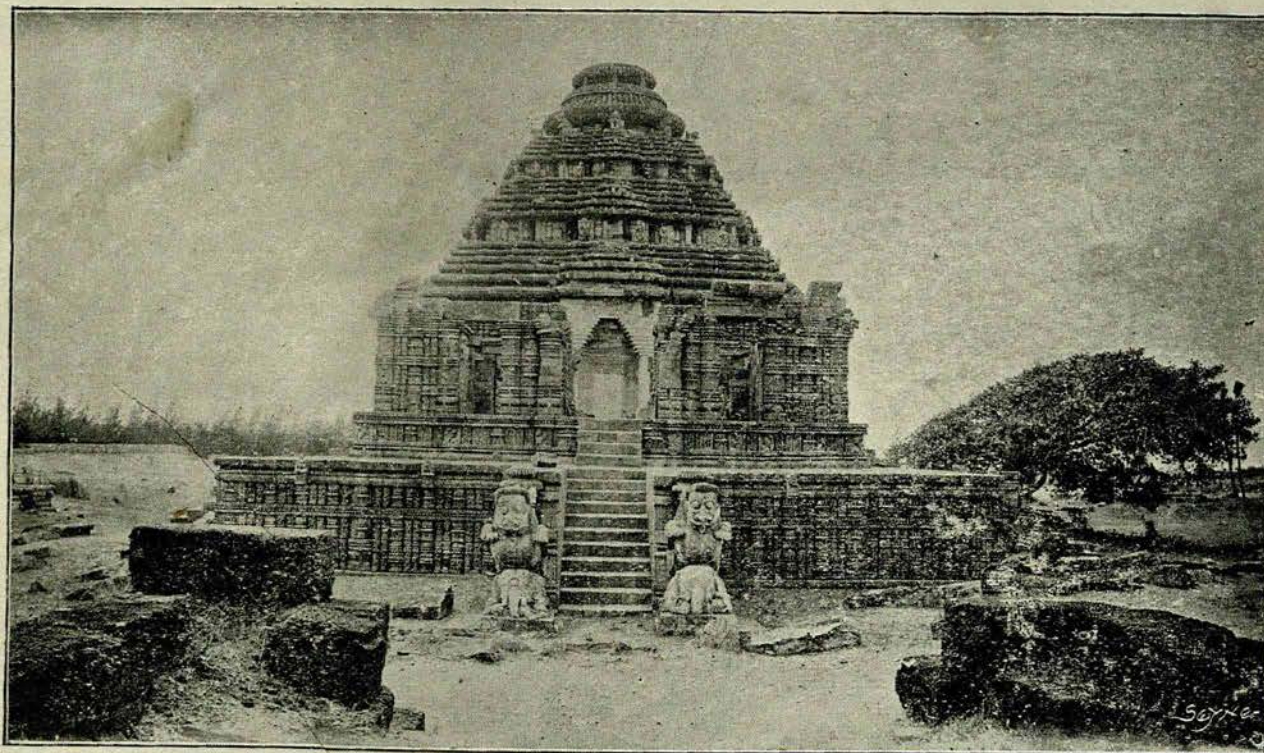
Three cornices run round the inner face of the wall, the lowest one being situated at a height of 4'-10" above the floor level; the forward projection of the cornices is 6 inches and the height of the wall occupied by them with the intervening recess is 2'-6".

Both the vimāna and the jagamohana stand on two tiers of
 Plinth. plinth provided with a basement 1 foot high and carved with nice representations of elephants. I give below the dimensions of the two parts of plinth from below upwards.

The lower plinth or <i>tala prishtha</i>	...	... 13'-2"
The upper plinth or the <i>khiira prishtha</i>	...	... 2'-4"

	Total	... 15'-6"

Plate XXII.A



The eastern face of the Jagamohana at Konarka
showing the Bhogamandapa in front.

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Therefore the top of the upper plinth is 16'-6" high above the ground level. The superstructure rests on the *khūrāprishtha* or the upper plinth leaving an open terrace or berm all round varying in width from 8 to 12 feet.

The lower plinth consists of the five usual divisions of jangha, barandi, bandhana, upper barandi and upper jangha. The dimensions are given below.

Lower jangha...	...	...	...	2'-11"
Lower barandi	...	..	...	2'-9"
Bandhana ...	...	...	...	1'
Upper barandi	...	...	...	3'-10"
Upper jangha	...	...	...	2'-9"
				<hr/>
Total				13'-3"

The jangha contains the five usual elements of pada, kumbha, etc. The pada shows continuous panels enclosing figures nicely carved in relief; *bhos* are noticeable in the pada, these being in continuation of the central bands of leafy representation running vertically down the jangha; the faces of the *palā* and *basanta* are carved. The lower barandi contains panels at intervals flanked by pilasters representing temples and enclosing female figures, the *Sārdula* and *nāga* columns. The scenes represented in the panels of the

The face of the
Plinth.



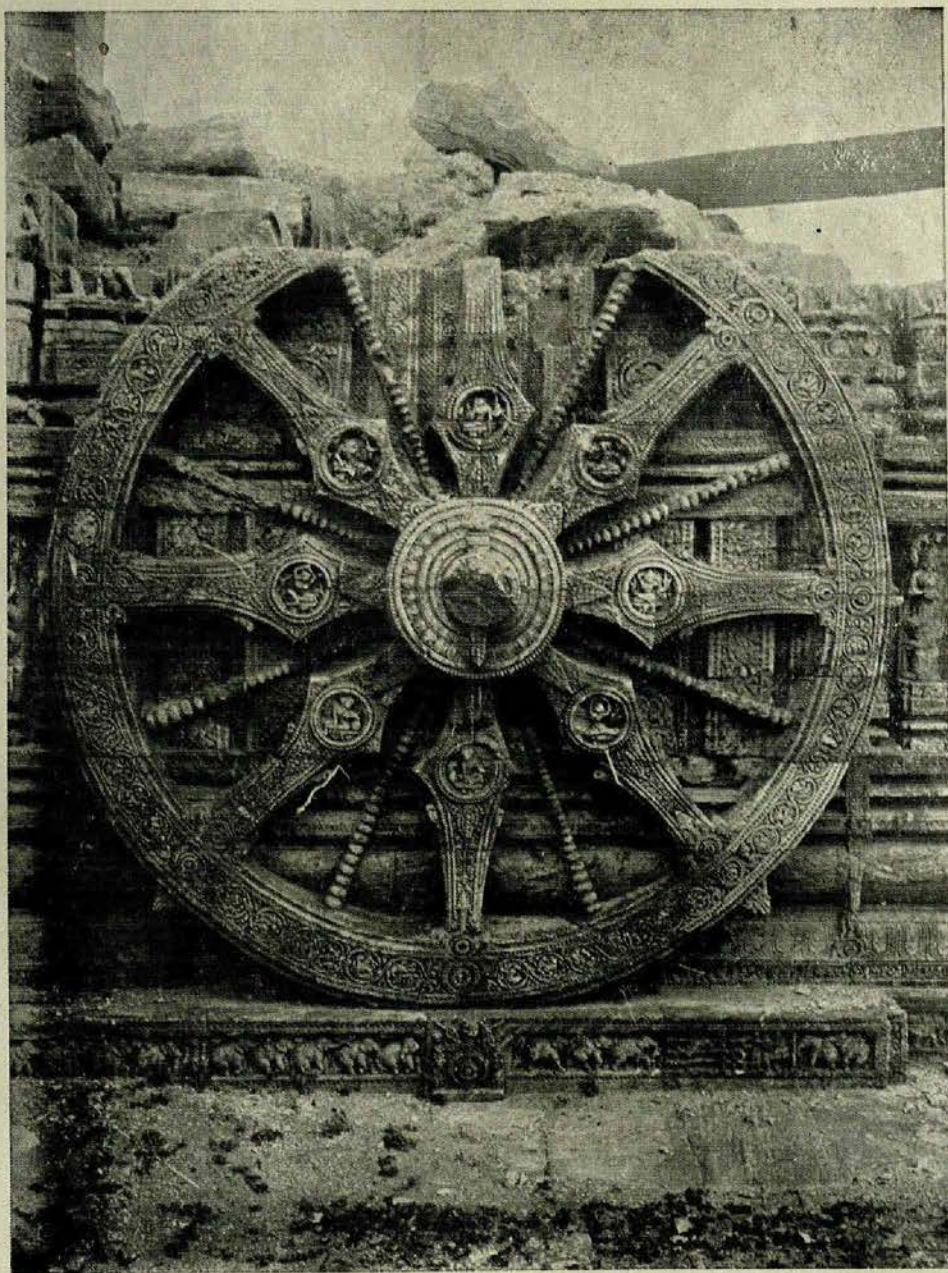
upper *barandi* are most indecent; the intermediate slender pilasters of the lower *barandi* have been dispensed with in the upper one, and the pilasters representing temples have been replaced by rectangular and recessed ones most magnificently carved with scrolls and various floral devices having animal insets in the centre. The upper *jangha* consists of two projections, the lower one containing scenes of war procession and the upper one showing *jāli* work.

The face of the plinth is carved with magnificently carved representations of wheels (Vide plate XXIII) justifying the description of the temple as a *ratha* or chariot of the sun-god. The chariot of the deity is usually provided with one wheel, whence the name *Ekachakra ratha* or the one-wheeled *ratha*. The number of the wheels carved is 24; their location and number are given below.

Number of wheels.

On the south face of the vimana ...	... 6
„ „ north „ „ „ „ ...	... 6
„ „ north „ „ „ jagamohana ...	... 4
„ „ south „ „ „ „ ...	... 4
„ main staircase facing south ...	... 2
„ „ „ „ north ...	... 2

Total ... 24



The wheel carved on the plinth of the Jagamohan at Konarak

With the kind permission of

The Hon'ble Mr. Justice J. G. Woodroffe.



The diameter of the wheels is 9'-8" ; the width of the rim = 8" ; the nave of the wheel in which the spokes are inserted, and the axle which projects forward by 11 inches are 1'-10" and 9" in diameter. Each wheel has a set of eight thick spokes having eight intermediate ones which are thinner than the former. The length of the spokes between the rim and the nave is 3'-3".

The wheel is most elaborately carved all over ; the thicker spokes show circular medallions $5\frac{5}{8}$ " in diameter on the widest part of the face enclosing obscene figures ; the medallions on the axles contain the figure of Lakshmi flanked by two elephants pouring water over her head. The face of the wheel is carved with scroll works enclosing animal figures ; the rim has beaded borders.

There were originally figures of seven horses representing those for driving the chariot of the sun-god.

There are three huge figures of Surya or the sun-god noticeable in the niches of the *rahapagas* of the vimāna ; in front of the niches stretch forward open terraces which are the roofs of three structures below the level of the figures of the sun-god.

Surya and the side structures.

The central niche of the North face.

Two narrow staircases 2'-5" wide lead to the niche on the north side ; there is an open terrace or berm just in front of the niche and 16 feet long up to the