

support, so that it will remain in its proper position. The outer faces of the tower are carved with the figures of the deities of the Hindu pantheon. The heads of Asuras are met with on the vertical bands of the *jangha* of the tower.

On the three sides—north, south and west of the tower are three two-storeyed *pidha* temples meant as Jagamohanas to the niches of the *rahapagas* containing the figures of the Parswa-devatas, Bamana, Baraha and Nrusimha respectively.

Above the spire the famous Nilachakra is placed which is supposed to be made of Astadhatu (eight different metals).

In the *garbhagruha* there is a raised platform known as Ratnavedi or Mahavedi. It is 16 feet long, 13 feet wide and 4 feet high. On this raised platform the images of Balabhadra, Subhadra and Jagannath are seated from left to right. The emblem Sudarsan is placed on the left of Lord Jagannath. Nilamadhaba (a small image of Jagannath), Shri Devi (a golden image of Lakshmi) and Bhudevi (a silver image of Saraswati) have also taken their seats on the Ratnavedi (Sri Devi on the left side and Bhudevi on the right side of Jagannath. Nilamadhaba is on the back side of Shri Devi). So, this is also known as Sapta Barna Pitha. Sufficient space has been left around the Ratnavedi for the devotees to perform circumambulation.

The Porch

The porch is a pseudo-pancharatha temple which may also be called a *tri-ratha* Pidha temple. It has four doorways, one to the west, which is common to it and the sanctuary. This is known as Kalaghatdwara (14 feet and 4 inches by 8 feet and 10 inches). Vishnu is the emblem of sixteen virtues (*kalas*) and the doorway is supposed to be the junction of all these *kalas*. The Devadasi,* sings devotional songs standing near this doorway during the Badasinghara time (usually between 10.30 p.m. to 11.30 p. m.). Everybody is allowed to see her while she sings. But during the twenty-one days of Chandan-Yatra (ଚନ୍ଦନ ଯାତ୍ରା) she sings during the time of Chandan Lagi (ଚନ୍ଦନ ଲାଗି) normally between 2.30 p. m. to 3.30 p. m. and nobody is allowed to see her while she sings.

The doorway opening to the Natamandapa is known as Jaya Vijaya (14 feet by 7 feet). Jaya and Vijaya are the celestial creatures of heaven who guard the Ratna Simhasana. This doorway is one of the finest specimens of Orissan architecture with Sapta Bandha. All aspects of Rashalila of Lord Jagannath have been depicted here. The Oriya inscription of Prataprudra Deva (15th century A. D.) has been inscribed on the side walls of the doorway.

*Detailed accounts on Devadasi are given in Chapters-People, and Jagannath.

At the southern doorway (13 feet and 8 inches by 6½ feet) of the porch there are two figures of Brahma with four-heads and Kaman-dalu in hand, and one four-armed Siva nicely carved.

The doorway to the north leads to a chamber which forms the strong room of the temple, known as the Ratna Bhandara. It is a repository of valuables. The images of Astasakhis and the image of Lokeswara, the Treasurer of Jagannath, have been installed here. At the south-east corner of the porch and detached from it, there is a small chamber of modern date which serves as a retiring-room for the Devadasi.

The Natamandapa is of a much later date than the sanctuary and its porch, and architecturally of quite a distinct character. It is a square room, measuring 69 feet by 67 feet in the inside, the outside measurement being a square of 80 feet. At the eastern side of it there is the famous Garuda pillar placed inside and from this position a front view of the deities can be observed. In the Natamandapa the Devadasis used to dance at the time of Sakala Dhupa, till about 1958. Close by, on the eastern wall, there are sculptures of latter addition representing the scene of Kanchi-Kaveri expedition. The scene represents two mounted cavaliers (Balabhadra and Jagannath) with a milkmaid (Maniki) standing before them carrying a pitcher on her head. There are also a few other paintings of recent date including the picture of Sankaracharya offering obeisance to God Nrusimha. At a distance of few yards, to the north of the Natamandapa, there are two big metal bells. One of the bells is hanging from an iron bar and the other one is placed on the ground. The weight of the bell kept on the ground is approximately 900 kg. and the following words have been inscribed on its rim in French language :—

La Liberalite 'De Pedro Mou Deli. Court. Dela Comp De France MF Nomme Pierre Andre'

Je Pese 900 A Pondichery, 1746.

Boet Psaliamin. Gen. Canta. Tibus.

The Refectory Hall stands immediately to the east of the Natamandapa. It is a square building like the other three, but of smaller size. It is made of yellowish sandstone rendered red by ochre painting. It measures 58 feet by 56 feet on the ground-plan and is profusely carved in the most finished style of Orissan art. It is the only part of the temple complex which has not been plastered. The chlorite figures in the niches of the upper Jangha depicting various

mythological scenes are of smaller size than those occurring on the sanctuary and the porch, but are of good workmanship. The doorway seen in it is flanked by frames of chlorite, chiselled in the richest style. The most significant sculpture engraved on the outer face of the northern side is that of Durgamadhava.¹ Here, Jagannath is shown along with Siva (Linga) and Durga which shows a syncretic tendency.

Desecration
and preser-
vation of the
Temple

The fabulous account of the wealth of Jagannath stored in the temple served as an inducement to the Muslim invaders of Bengal to raid it several times. The Madala Panji² records the execution of numerous repairs which were necessitated partly by the ravages of time, but mostly due to the iconoclastic zeal of the Muslims.

The earliest Muslim raid recorded was in 1509 A. D. when General Husain Shah of Bengal made a dash on Puri. The priests had just time to remove the images by boat to a cave in the Chadehiguha Hill of the Chilka Lake. The disappointed general in his rage broke the other images and retreated on the arrival of King Prataparudra Deva from his southern expedition. The next inroad, a more disastrous one, took place on the defeat and death of the last independent Hindu King of Orissa, Mukunda Deva, in 1568 A. D., when Illahabad, surnamed Kalapahar (literally the black mountain), the general of Sulaiman Karrani, came down to Puri flushed with victory over the native army. The priests had removed the images to an underground shelter on the Chilka Lake, but the iconoclast traced the images there, dug them out, looted the temple, broke most of the other idols, set fire to the Kalpabata, and demolished the temple top up to the dome-neck. According to the Madala Panji he also tried to burn the image of Jagannath, but the sacred relic was saved by a faithful devotee. Subsequently the images had to be removed several times while the Khurda Rajas were in charge of the temple—four times during the time of Purusottama Deva (1598 to 1621), twice in the time of his son Mukunda Deva (1621 to 1644), once in the time of Divyasimha Deva (1692 to 1719), and once again in the time of Ramachandra Deva (1731 to 1742). Two Muslim Governors plundered the temple and another came down to Pipli with the same intention, but was induced to withdraw by the Khurda Raja. In fact, with the constant change of Governors, every new incumbent of the post tried

1. There is a similar panel representing the worship of Mahisasuramardini, Jagannath, and Linga on the south-face of the berm of the Vimana of the Sun temple at Konarak.

2. The Madala Panji is the chronicle of the Jagannath temple at Puri. An account on the Panji has been given in the chapter on Jagannath.