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INDIAN KALINGA STYLE ARCHITECTURE OF ONE FAMOUS VAISHNAVA TEMPLE OF THE PURI DISTRICT IN ODISHA

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ABSTRACT

The aim of present article is to focus on the arts and architectures along with the religious significance of the famous Sakshi-Gopala temple of Satyabadi of the Puri district in Odisha. The craftsmanship and design of Vishnavite temples of Puri district are one of the significant pieces of the Hindu temple specialty of Odisha in Eastern India. Every one of the surviving sanctuaries of Puri district including the present Sakshi-Gopal temple have a place with the Kalinga style temple architecture of Odisha. The current temple of Sakshi-Gopala has been raised on the leftovers of the earlier little spot of love of that site. It addresses both the *rekha* and *pidha* kinds of the Kalinga Style temple architecture of Odisha in Eastern India. The temple contains three designs, viz, *vimana*, *jagamohana* and *natamandapa*. Indeed, the Sakshi-Gopal temple of Satyabadi is a notable Vaishnavite place of worship of the Puri area in Odisha thinking about its interesting religious importance. The imaginative and strict perspectives, the Sakshi-Gopal temple of Satyabadi is appealing to the explorers, researchers, workmanship history specialists and archaeologists. The earlier temple is known to have been implied the Maratha season of Odishan history. Before that the picture of Sakshi-Gopala was kept at places like Varanasi-Kataka, Rathipura Garh, Kantalabai near Chilika lake and inside the Jagannatha temple complex of Puri. After the Muslim triumph of Odisha, the picture Sakshi-Gopala was moved starting with one spot then onto the next and thus disposed of to the town of Alasa (the old name of Satyabadi) at the direction of one severe objected to Brahmachari. The image Sakshi-Gopala of Satyabadi is immovably associated with the Kanchi-Kaveri custom of Odisha. Methodologically, both the primary and secondary sources have been analyzed and used in this article.

I. INTRODUCTION

The Sakshi-Gopala temple of Satyabadi is a famous Vaishnava temple of the Puri district of Odisha in Eastern India. The study of art and architecture of the Vaishnavite temples of Puri district is a fascinating aspect of the Hindu monuments of Odisha in Eastern India. The Puri district is situated (Latitude 19° 47m 55s North and Longitude 85° 49m 5s East) on the shore of the Bay of Bengal in the state of Odisha in Eastern India (Senapati & Kuanr, 1977, p.771). The Puri is one of the prominent centers of temple building activities of Odisha. In fact, the Puri district is one of the most sacred places of pilgrimage in India (Gupta, 2003, p.131). Being an important cultural site as well as the political headquarters, the native rulers tried to develop the religious tradition through the construction of temples in all parts of the district. The district of Puri is well-known in India for its historic antiquities and Hindu temples. The

Indian Shilpasatras recognize three main types of temples known as the Nagara, the Dravida and the Vesara (Isana Siva Gurudeva Paddhati and other Texts). According to Bhubana Pradipa, a treatise on temple architecture, the temples of Odisha have been classified into three orders viz *rekha*, *pidha* and *khakhara* (Bose, 1932, p.78). In Odishan temple architecture, each temple type and each individual member, thereof, however small, has been given a distinctive name and the measurements of the components, invariably operating under the precise laws of proportions laid down, though in cryptic terms (Mohapatra, 1982, p.14). All the extant temples of Puri district possess the Kalinga style of temple architecture of Odisha, which appears to have been a product of the Nagara Style temple architecture of North India (Mohapatra, 2007, p.25). But it has also some distinctive characteristics of its own. In fact, Odishan temples form one of the most compact and homogeneous architectural groups in India (Fergusson, 1875, p.414). Odishan temple architecture by reason of its distinguishing peculiarities and a long history of evolution, soon came to acquire for itself a distinct nomenclature viz the Kalinga style, and was included in the other types of temples, Nagara, Dravida and Veshara raising their number to four (Panigrahi, 1985, p.371). The Odishan temples are noteworthy for the profusion of sculptures. Here, Stella Kramrisch aptly remarks that "Architecture in Odishan temples is but sculptures on a gigantic scale" (Kramrisch, Vol.1, 1946, p.218). For the spread of Vaishnavism, the well-known temple of Lord Jagannatha was constructed at Puri during the 12th century A.D. Thereafter, some other Vaishnavite temples are also erected in the different parts of the Puri district of Odisha. Vaishnavism might have existed in Odisha from the very early medieval period. The Vaishnavite temples belonging to the 10th-11th century A.D. are noticed at Puri. The early medieval period is a turning point in the religious history of Odisha. Vaishnavism lost its royal patronage and its place was occupied by Shaivism. Puri is the seat of Lord Vishnu and Martya Vaikuntha, the home of Vishnu on earth (Gupta, 2003, p.133). As a result of which, some Vaishnavite temples were constructed by the native rulers/people to popularize Vaishnavism in the Puri district. Here the Sakshi-Gopala temple of Satyabadi is one of these Vaishnavite temples. The present article attempts to highlight the art and architecture along with the religious significance of the Sakshi-Gopala temple of Satyabadi of the Puri district in Odisha.

II. METHODOLOGY

Both the primary and secondary sources have been used in the writing of the present article. The primary data have been collected through Gazetteers, Texts, unpublished thesis, the practical observation, public opinions, hearsay accounts and interview methods during the period of experimental field survey. The collected data with regard to the art, architecture and religious significance of Sakshi-Gopala temple of Satyabadi is mainly based on practical field study and the source materials of earlier scholars. The secondary data relating to the present article are Books, Journals, Periodicals, Proceedings, Manuscripts, Antiquities, Records, Reports and published theses. The data collected from both the primary and secondary sources are scrutinized and utilized in writing of this article.

III. DISCUSSION AND RESULT ANALYSIS

3. Sakshi-Gopala Temple of Satyabadi

The temple of Sakshi-Gopala is one of the famous Vaishnava shrines in the Puri district of Odisha. It is arranged at Satyabadi of the Sadara sub-division of Puri region. The site of the temple is around 40 kms from Bhubaneswar and 10 miles toward the north of Puri town (Mitra, Vol.II, Reprint-1984, p.235). This altar draws in an enormous number of pioneers from everywhere the country consistently. Satyabadi is the focal point of numerous Brahmin sasanas and it accomplished extensive standing as the seat of Lord Sakshi-Gopala. It is for the most part accepted that one's journey to the kshetra of Jagannath-Puri stays inadequate without a visit to Lord Sakshi-Gopala of Satyabadi (Senapati & Kuanr, eds., 1977, p.705). The temple is situated in the midst of a huge nursery, encircled by a board trench and very much supplied with organic product trees. The prior temple is known to have been implicit Maratha time of Odishan history. Before that the image of Sakshi-Gopala was kept at places like Varanasi-Kataka, Rathipura Garh, Kantalabai close to Chilika lake and inside the

Jagannatha temple complex of Puri (Mohapatra, Vol.1, 1986, p.183). The first Sakshi-Gopala temple at Varanasi-Kataka (present Cuttack) was visited by Lord Chaitanya preceding its obliteration by the iconoclasts (Senapati & Kuanr, eds., 1977, p.705 And also see Jayananda, Chaitanya Mangala, pp.97-101). After the Muslim victory of Odisha, the image Sakshi-Gopala was moved from one spot to another and consequently eliminated to the town of Alasa (the old name of Satyabadi) at the guidance of one strict disapproved of Brahmachari (Senapati & Kuanr, eds., 1977, pp.705-706. And see Mukherjee, 1981, p.65). The symbol Sakshi-Gopala of Satyabadi is firmly connected with the Kanchi-Kaveri custom of Odisha. There is a prevalent view (custom) that the image Sakshi-Gopala of Satyabadi was brought from Kanchi, the capital of Vidyanagar (Vijayanagara) by Gajapati Purushottama Deva (Mohapatra, Vol.1, 1986, p.183). The directing god of the temple is broadly well known for the legend of giving proof (sakshi) on the fight between the old Brahmana and his proposed child in-law (Mohapatra, 1989, p.73). Tradition in Odisha has ascribed to Gopala or Gopinatha the role of witness (Sakshi) regarding the promise made by an old Brahmana before his proposed son-in-law.

The present temple of Sakshi-Gopala has been raised on the remnants of the prior little place of worship of that site. It addresses both the *rekha* and *pidha* types of the Odishan temple design. The temple comprises of three designs, for example, *vimana*, *jagamohana* and *natamandapa*. It countenances to east. The current article endeavours to feature the point by point building highlights, models and artistic creations of the temple of Lord Sakshi-Gopala.

The *vimana* is an undeniable panhcaratha *rekha* temple (Borner and Rath Sarma, 1966, p.157) and its tallness is 88 ft and 6 crawls starting from the earliest stage of the temple (Mishra, 1917, p.19). It is additionally around 70 feet high from the outside of the temple complex (Mitra, Vol. II, p.235. Also see O' Malley, 1984, p.299). The *vimana* has fourfold vertical divisions viz *pishta* or stage, *bada*, *gandi* or sikhara and *mastaka*. The foundation of the *vimana* is square and each side estimates 32 feet and 8 inches (Mishra, 1917, p.194). The *pishta* of the *vimana* is 3 feet



in stature and it is totally plain. The *vimana* has *panchanga* type of *bada* comprising of *pabhaga*, *tala jangha*, *bandhana*, *upara jangha* and *baranda*. The *pabhaga* included five moldings, for example, *khura*, *kumbha*, *patta*, *kani* and *basanta*. The *tala garbhika* or underneath the focal specialty contains a *rekha mundi* on each side of the *bada*. The *patta* segment of the *pabhaga* is finished with little Rahu heads in three sides. The *tala jangha* specialties of the *bada* are assuaged with *pidha mundis* and *rekha mundis*. The interceding breaks between the *pagas* of *tala jangha* are loaded up with *naravidalas*, *gaja-vidalas*, *asva-vidalas*, *simha vidalas* and passionate couples. The focal specialties of the three sides of the *bada* are housed with the *parsvadevata* images of Trivikrama, Narasimha and Varaha. The *pagas* and interceding openings of the *bada* of *vimana* are mitigated with *pidha mundis*, *rekha mundis*, *naravidalas*, *gaja vidalas*, *asva vidalas*, *simha vidalas*, desirous couples and *nayikas* in different postures.

The temple of Sakshi-Gopala is likewise enhanced for certain figures in the dividers of its constructions. The *parsvadevatas* of the managing divinity are housed in the focal specialties of the three sides of the *bada* of *vimana*. The images of Trivikrama, Narasimha and Varaha are housed in the focal specialties of the *bada* and venerated as the *parsvadevatas* of the primary divinity. The four gave image of Varaha has been introduced on the focal specialty of the southern side of *bada*. His two hands hold *chakra* and *gada*. The left lower hand holds the arm of a female figure, perhaps Lakshmi while the image of Prithivi has been introduced on the elbow of the upraised upper right hand. The board depicts the location of the salvage of the goddess Earth by Varaha from the profound Ocean. The four gave image of Narasimha has been introduced on the focal specialty of the western side of the *bada*. Here the god is in fierce structure. The lower two hands of the divinity are locked in to take out the insides of Hiranyakasyapu, the evil spirit lord while the upper two hands have conch and *chakra*. The image Trivikrama or Vamana has been housed in the specialty of the northern side as the *parsvadevata* of the divinity. His four hands show the typical components, for example,

sankha, chakra, gada and padma. One of his feet solidly plants on the ground and another is lifted upwards. On the highest point of the elevated foot is cut with the image of Brahma. Underneath the inspired leg is portrayed with the location of ruler Bali who is introducing blessing to Vamana and joined by his sovereign. Around then holy person Sukracharya has lifted his hands up with alarm. Iconographically, these side gods have the highlights of the Odishan specialty of the cutting edge time frame.

The *bandhana* bit of the *bada* comprises of three enriching even moldings. The upper *jangha* specialties are diminished with *pidha mundis* and its mediating breaks are loaded up with the figures of moving young ladies (*nayikas*). The kanika paga of the *baranda* parcel contains seven enriching even moldings. The focal (*raha*) and the *anuratha pagas* are left plain. The focal specialty of the western side of the *baranda* of *vimana* is improved with the image of Narayana and two female figures flanked on one or the other side of the divinity.

The *gandi* of the *vimana* is a curvilinear superstructure, which shows five *pagas*. The foundation of the *raha paga* of the *gandi* contains *angasikhara* on each side. The northern side *raha paga* is portrayed with three projected *jhapa simhas* in its surface. The *raha paga* of the eastern side contains two *angasikharas* being superimposed by one over the other. The *raha paga* of the western and eastern sides contain three *jhapa simhas* organized in vertical way from the foundation of the *gandi* to the top. The enormous measured *gaja simha* figures are projected out on the top segment of the *raha pagas*. The center bit *raha paga* of the southern side *gandi* is alleviated with the images of Jagannatha, Balabhadra and Subhadra. The kanika paga contains seven *angasikharas*, which are superimposed one over another on each corner. The breaks between the *pagas* are enlivened with seven smaller than normal *pidha deulas* on each side. The *dopicha* lions are fixed on the highest point of kanika *pagas* of the *gandi*. *Garuda* figures in collapsed hands are embedded over the *raha pagas*. They are going about as the supporting components to the *amalaka sila* of the *mastaka*. The whole collection of *vimana* has been deplastered in 2000 A.D.(Mohapatra,2007,p.164).



Because of untiring endeavors of the Bhubaneswar Circle of the Archeological Survey of India, it is feasible to recognize the above said improving components of the *vimana* of temple. The *mastaka* of the *vimana* comprises of *beki, amalaka sila, khapuri, kalasa, ayudha (chakra)* and *dhvaja*. The *chakra* of the *mastaka* measures 5 feet 3 crawls in height. 11 Inward dividers of the sanctum are totally plain. Out of the two layers of roof discovered the lower one is known as *garbha muda* and the upper one is called *ratna muda* separately.

The sanctum jam the image of Lord Gopala (Krishna) as the managing divinity of the temple. The name Sakshi-Gopala in a real sense signifies 'the observer Gopala' for example Krishna (Mitra, Vol. II, p.235 also see Senapati & Kuanr eds., 1977, p.705). The image Sakshi-Gopala is made with the highlights of South Indian craftsmanship tradition(Mohapatra, Vol.I, 1986, p.184). The four outfitted image of Sakshi-Gopala is cut in standing stance on a plain platform of 1½ feet high and its tallness is around 5 feet(Mitra, Vol. II, p.235). Two of its hands are in the demean or of playing the flute. The other two hands have qualities of conch and circle expected to be held in those hands are set apart on the upper piece of the slab(Mohapatra, Vol.I, 1986,p.184). The back chunk is enriched with figures of Dasavatara type of Lord Vishnu (Mohapatra, Vol.I, 1986, p.184). Near the base are seen two cows standing extremely near the going to figures(Senapati & Kuanr ,eds., 1977, p.706 Also see Mohapatra. Vol.I,1986, p.184). The image Sakshi-Gopala is made of dark chlorite stone. A metal image of Radha devi has likewise been introduced with the image of Gopala. Like the Sakshi-Gopala image, it is additionally planned in standing stance. This metal symbol of Radha devi has been kept later on. The image of Radha devi is around four feet in stature and it is said to have been arranged with the gifts of the lord of



Ranapur a few times between A.D.1850-1870 (Mohapatra, Vol.I, 1986, p.184. Also see Senapati & Kuanr, eds., 1977, p.706). The roundabout lotus platform of the goddess (Radha devi) is strikingly executed. Her own trimmings like *mathamani*, *katisutra* and *khadu* represent the customary craftsmanship style of Odisha. This image is introduced on the left half of the Sakshi-Gopala image on the equivalent *kanaka mandapa*, which is upheld by the four roundabout columns. Both the images are furnished with silver *prabhavali*. The rear of these two divinities is finely beautified with trefoil makara headed curve, scroll themes and botanical gadgets. The figures of Hanumana and Garuda are cut at the foundation of curve. The ordinary Kadamba tree, cows and calves, *gopis* and *vanamala* are not seen on the platform. This proposes that the image had come from a spot outside Odisha and especially of South India (Mohapatra, Vol.I, 1986, p.184).

Concerning managing divinity of the temple, Chaitanya Charitamrita, the Bengali sonnet composed by the Vaishnava holy person Krishnadas Kaviraja makes reference to that Purushottama Deva vanquished Vijayanagara and brought an icon named Sakshi-Gopala and took the image to Cuttack for worship (Epigraphica Indica, Vol.XIII, pp. 157-58. See Kaviraja, p.98. And also see Benerjee, 2006, pp. 283-284). Here Pandit Gopabandhu Das thinks that the image of Sakshi-Gopala at Satyabadi temple was brought from Vijayanagar, which is related to Rajamundry, by Gajapati Purushottama Deva (Das, Vol.I; No.5, 1915, pp.156-160). There is no uncertainty about the way that the image of Gopala was brought from Rajamundry (Mukherjee, Cuttack, 1981, pp.64-65). It is accepted that Gopala was otherwise called Gopinatha in South India. Apparently in the later middle age time frame Venu-Gopala was additionally called Gopinatha in the Telgu country (Mukherjee, 1981, p.65). The great god Gopinatha whose shrine stood within the walls of Raja Mahendrarvarmana was the cause of ever increasing prosperity of the Reddies. The image of Gopinatha at Rajamundry was the tutelary god of the Reddy kings (The Anaparte Plate of Kumaragiri Reddy", in JAHRS, Vol. XI, Plates-3&4. Also see Mukherjee, 1981, p.65). The sacredness and the name of the managing divinity are because of a heartfelt story recorded in Chaitanya Caritamrita and Bhaktamala. From that point forward the image of the managing divinity turned into the most loved object of veneration and its distinction for working supernatural occurrences spread far and wide (Mittra, Vol. II, p.237). Further the practice of Kanchi Kaveri additionally expresses that Gajapati Purushottama Deva brought from Kanchi a image of Sakshi-Gopala currently to be found in the temple of Sakshi-Gopala in the Puri district (Panigrahi, 2008, pp.164-165). The Sakshi-Gopala image of the temple is exceptional according to the iconographical perspective. Such kind of image (Gopinatha or Gopala) isn't found in different pieces of Odisha. Iconographic highlights of the Sakshi-Gopala image absolutely contain the imaginative custom of South India. This image doesn't have the creative highlights of the Odishan conventional specialty of the archaic period. The Lord Sakshi-Gopala of Satyabadi is renowned in Odisha for His wonders. The sanctum has one entryway towards the *jagamohana*. The doorjambs of the sanctum are for the most part plain. The figures of Brahma and Vishnu are introduced on one or the other side of the entryway of the sanctum. There is a figure of Garuda cut on the architrave over the entryway lintel. Ganga and Yamuna figures with their separate mounts are portrayed at the foundation of the doorjambs.

The *jagamohana* or *mukhasala* of the Sakshi-Gopala temple was in a flimsy ruinous condition in 1868 A.D. (Mittra, Vol. II, p.235). Now this construction is a pancharatha *pidha deula* and its tallness is 58 feet from the beginning the temple (Mohapatra, 1999, p.40). The foundation of the *mukhasala* is square and it estimates 33 feet and 6 crawls on each side (Mishra, 1917, p.194. Also see Mohapatra, 1999, p.40). The design is raised on a foundation of 3 feet high and it is totally redesigned in the later period. The *mukhasala* has *panchanga bada*, which comprises of *pabhaga*, *tala jangha*, *bandhana*, upper *jangha* and *baranda*. The *pabhaga* bit of the *bada* is totally plain. The *tala jangha* specialties are mitigated with the *pidha mundis*. The *bandhana* of the *bada* included three flat moldings and its center part is mitigated for certain flower gadgets. The upper *jangha* of the *bada* contains *pidha mundis* in its specialties. The *baranda* part of the *bada* is generally plain. There are lions shown remaining on rear legs under which are cut with humble female figures on the four side corners of the *baranda*.

The pyramidal superstructure is conquered on the *bada* of the *mukhasala* and it comprises of two *potalas*; the lower and the upper *potalas*, which include five and four *pidhas* separately. The *jhapa simhas* are finely projected on the upper *pidha* of each *potala* and one on each side. The *pidha mastaka* configuration is likewise enlivened simply over the *jhapa simha* in the

kanthi segment of the two potalas of the *gandi*. The dopicha lions are fixed on the highest point of kanika *pagas* of the *gandi*. The figures of Deula Charinis are additionally embedded in the four cardinal ways of the *beki* above *rahas*. The *mastaka* of the *jagamohana* comprises of normal components recommended by accepted writings are *beki*, *ghanta* (ringer formed part) above which there is another *beki*, *kalasa*, *ayudha (chakra)* and *dhvaja* put one over another. The *chakra* of the *mastaka* measures 3 feet 4 creeps in height (Mohapatra, 1999, p.40).

Internal dividers of the *jagamohana* are portrayed with the conventional artworks dependent on the scenes got from the biography of Lord Krishna, *dasavatara* board, legends and fantasies related with Lord Sakshi-Gopala. The roof of the *jagamohana* is finely painted in different flower and different scenes, for example, Kaliya dalana scene of Lord Krishna, Krishna with Tamala tree, four outfitted Gaja-Lakshmi image, scene of the two Brahmanas are swearing at Brindavana, Gopalaji with the youthful Brahmana (as an observer of guarantee), etc. (Mohapatra, 2007, pp.168-169). The figures of Ganga and Yamuna are finely painted on one or the other side of the entryway divider. The *mukhasala* has three entryways and there is an extra leave entryway on the southern side. The figures of Krishna with the *gopis* are richly cut on the architrave over the southern side entryway lintel of the *mukhasala*. The figures of Ganga and Yamuna are found on one or the other side of the entryway. The rest three entryways of the *mukhasala* are totally plain.

The *natamandapa* is an open *pidha deula* and its stature is around 25 feet from the outside of the temple complex (Mohapatra, 2007, p.166). The design is likewise raised on the *pishta* of 3 feet high and it is developed in a lot later period. The external top dividers of the *bada* are improved with religion symbols of extremely late period. The faction symbols are generally *dasavataras* of Lord Vishnu portrayed on all sides of the external dividers. The *mandapa* is opened towards all bearings. The curve formed openings are planned in three sides of the *natamandapa*. The *bada* of the *natamandapa* is conquered by the pyramidal superstructure, which is upheld by four square measured columns. The *gandi* of the *natamandapa* comprises of four level molded *pidhas* and each *pidha* is enlivened by *tankus*. The *mastaka* of it comprises of *beki*, *khapuri*, *kalasa* and *ayudha (chakra)*. There is a Garuda mainstay of 8 feet high introduced on the floor of the *natamandapa*. A little marble Garuda figure, the ordinary mount of Lord Vishnu has been kept on the highest point of the column. Internal dividers just as the square measured mainstays of the *natamandapa* are perfectly portrayed for certain compositions, for example, vanabhoji scene of Krishna, Yasoda is caressing to Krishna and Balarama, scene of Kansabhadha, the image of Krishna and Sudama, *vastraharana* scene of Draupadi, Pancha-Pandava with Draupadi, *dasabhuj* Gayatri, Radha-Krishna yugala murti, Krishna eating tidies from his feet, lecturing scene of Lord Krishna, and so on. The majority of the scenes (artistic creations) of the temple are gotten from the biography of Lord Krishna.

The image Srikrishna has been portrayed on the western side mass of the *natamandapa*. The figure of Hanumana is finely cut on the top bit of the southern mass of the *natamandapa*. Two fantastic figures of Mahavira (Hanumana) and Ganesa are introduced in the inward dividers of the southern and northern sides of the passage yard individually. The *natamandapa* has curve molded openings towards three sides. The center part of the western side entryway lintel is cut with the image of Gaja-Lakshmi in *abhishheka* present. The *navagrahas* are finely cut on the architrave over the entryway lintel of the western side. Two figures of Sarasvati are depicted at the foundation of the doorjamb. Jaya and Vijaya figures are going about as the *dvarapalas* of the western side entryway. The *navagrahas* are likewise cut on the architrave over the eastern side entryway lintel. The figures of Jaya and Vijaya are likewise remaining as the doorkeepers of the eastern side entryway. The *natamandapa* is developed in a lot later time of the fundamental *deula*. The agreeable strides at the passageway are on three sides of the *natamandapa*. Two lions are noticeably projected on the ground of three side openings viz. northern, southern and eastern sides of the *natamandapa* individually.

Additional Shrines

Other than the primary temple, some other little holy places are likewise raised inside the temple premises of Sakshi-Gopala. They are viz. the hallowed places of Ganesa and Navagraha, Suryanarayana, Siva and impressions of Gopinatha. The Ganesa and Navagraha holy places are situated on the north-east corner of the fundamental *deula*. An advanced hallowed place of Rama-Laxmana-Sita is inherent the external north-east corner of the temple

complex.

The temple complex of Sakshi-Gopala is encased by a limit divider, which is 10 ½ feet in stature. The estimation of the eastern and western side dividers are 186 feet and the southern and northern side dividers are 145 feet.¹⁶ The limit divider has just one passageway patio from the eastern side. This entryway is formed like a *pidha deula*, which is around 35 feet high. Two gigantic lion figures are noticeably projected on the two sides of the passage yard as watchmen of the temple. There is a solid Aruna column or *stambha* introduced before the passageway patio. The shaft of column is upward fragmented into seventeen divisions. This column was introduced at later period in the temple by mirroring the Konarka Aruna *stambha*, which is currently introduced before the current Jagannatha temple at Puri (Mohapatra, 1999, p.40).



According to the *Puranas* and different Texts, Garuda *stambha* ought to stay before the Vaishnavite temple yet here the craftsmen followed the custom of introducing Aruna column as it was put before the Jagannatha temple of Puri. This *stambha* is the best example of the Odishan customary workmanship. There is a little figure of Aruna, the ordinary mount of Sun god introduced on the highest point of the column.

Date of the Temple: From the outset, Baba Brahmachari built a little temple for Gopalji at Satyabadi by the suggestion of King Ramachandra Deva of Puri (Mishra, 1997, p.13). He gathered stones from all the Brahmin towns around the Bakulavana district. A little temple was at first developed inside a couple of days by the management of Baba Brahmachari. This little temple was built during the Maratha time frame from 1751 to 1803 A.D. The image of Gopala was sanctified in this new temple. From that day, this spot came to be known as Satyabadi by the nearby individuals. From there on, another huge temple was built here on the vestiges of the old temple, which was exceptionally little. The stones of prior temple were painstakingly recuperated and again utilized in the development of the new temple. Harinarayana Brahmachari was a holy person who made plan for the development of new temple of Gopalji at Satyabadi. Around then Hare Krishna Dash was the Assistant Superintendent of Garhjat Mahala. Baba Harinarayana Brahmachari gathered colossal measure of cash from the well off individuals of Garhjata Mahal through the assistance of Assistant Superintendent (Hare Krishna Dash) who generously coordinated Brahmachari for the development of the present Sakshi-Gopala temple of Satyabadi. Hari babu was a firm aficionado of Lord Gopala and now and then he had additionally regulated the development work of this temple (Mohapatra, 1999, pp.38-39). The temple of Sakshi-Gopala is made of sand stones, which were brought from the Khurda district. Dark chlorites were brought from Nilagiri slope of Balasore region for this temple. A few chlorites were utilized in making the seat of Lord Gopala and the excess stones were sent for the development of the *jagamohana* floor of the Jagannatha temple of Puri. Some sand stones were likewise brought from the Garhjata area, which is alluded to by Krupasindhu Mishra in his book Konarka (Mishra, 1984, p.5). This new temple was developed during the second 50% of the nineteenth century A.D. There is no artistic proof about the specific date of the development time of the temple. The popular assessments and noise accounts give a few information about the development time of the present Sakshi-Gopala temple (*deula*) of Satyabadi. It required a long time from 1860-1865 A.D. for the finishing of the construction (Mishra, 1917, p.191). The designs of *jagamohana* and *natamandapa* have been implicit the later time of the development of *vimana*. The last two constructions of the temple have additionally been changed in the 20th century.

IV. CONCLUSION

We come to known from the above conversation that the Sakshi-Gopala temple of Satyabadi is an eminent Vaishnava hallowed place of the Puri area. Albeit the temple has a place with the cutting edge time frame however it saves a great image of Lord Sakshi-Gopala of the middle age time frame. The current temple isn't more seasoned than 200 years before the present. There is no practice of adoring Radha with Krishna or Gopinatha in the early time of Odishan history. Here the metal image of Radha has been added to the Sakshi-Gopala temple in a later date. Ruler Sakshi-Gopala is well known for the observer of the fight between an old Brahmana and his proposed child in-law. Iconographic highlight of the Sakshi-Gopala image

(managing god) is totally not quite the same as other Krishna or Gopinatha images of Odisha. Most likely, this image contains the iconographic highlights of the South Indian craftsmanship. According to the strict perspective, the temple of Sakshi-Gopala is one of the significant sanctums of Odisha. By and large, explorers visit Lord Sakshi-Gopala and His temple at Satyabadi when they go en route to Lord Jagannatha temple of Puri. On the particular celebration days like *Ratha yatra*, *Chandana yatra*, *Anlanavami*, *Dolapurnima* and *Kartika purnima*, there is a huge flood of explorers in the place of worship of Sakshi-Gopala. At first, the image of managing divinity had been kept at better places of Odisha lastly it was saved at this spot (Satyabadi). The temple is somewhat finished with sculptural components and furthermore portrayed for certain canvases of various fanciful scenes for the most part got from the biography of Lord Krishna. According to the imaginative perspective, the Sakshi-Gopala temple is a fine representative of the Kalinga style temple architecture of the modern period. On the whole, the Sakshi-Gopala temple of Satyabadi is a famous Vaishnava shrine of Odisha in Eastern India.

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