

PRESIDING DEITIES OF SOME SHAKTA TEMPLES OF PURI IN EASTERN INDIA: A HISTORICAL REVIEW

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Abstract

The study of iconographic features of the Shakta images of Puri is an interesting aspect of the Odishan sculptural art in Eastern India. The images of presiding deities noticed in the Shakta temples of Puri possess their traditional weapons and attributes as prescribed by the texts. In the state of Odisha, Shakti is worshipped in the forms of *Mahisamardini* Durga, Parvati, Chandi, Chamunda, Mangala, Varahi, Kali, Vimala, Charchika, Marchika, Bhagavati, etc. The Shakta deities of Puri are very famous in Odisha of Eastern India. The kshetra of Puri Dhama abounds in Shakta temples/monuments. The sites of surveyed Shakta deities of Puri are Vimala temple, Lakshmi temple, Maisima temple, Bhubaneswari temple, Sarvamangala temple of Jagannatha temple Complex, Bata-Mangala temple of Batamanala, Alamchandi temple, Dakshinakali temple, Indrani temple of Jagannatha temple Complex, Hara Chandi temple, Marchika temple, etc. Iconographic features of some Shakta deities of Puri Dhama necessitate an intensive study. The aim of present article is to focus on the iconographic features as well as sacredness of the sites of presiding deities of some Shakta temples/monuments of Puri in Eastern India. Here, both the primary as well as secondary sources are utilized by the author for the writing of present article.

Keywords: Shakta, deities, images, temples, iconographic features, Puri, Odisha, Eastern India

I. INTRODUCTION

In Odisha, Sakti is worshipped in the forms of *Mahisamardini* Durga, Parvati, Chandi, Chamunda, Mangala, Varahi, Kali, Vimala, Charchika, Marchika, Bhagavati, etc. Purusottama kshetra popularly known as Puri, is situated (Latitude 19^o 47^m 55^s North and Longitude 85^o 49^m 5^s East) on the shore of the Bay of Bengal in the state of Odisha and also the head quarters of the district bearing the same name (Senapati & Kuanr, 1977, p.771). It is precisely positioned approximately fifty nine kms to the south-east of Bhubaneswar, the capital town of Odisha. This location is famous for its antiquities and non secular sanctuaries in India. Puri is likewise famous for the duration of the arena for the famous temple of Lord Jagannatha, which stands on a distinguished location close to the sea-shore. Besides the Jagannatha temple, there are also Shakta temples of smaller and medium sizes noticed in the different parts of Puri. Purusottama kshetra (Puri town) is not handiest well-known as a holy location of India however its surrounding is likewise dealt with as grand and fantastic in the entire of world. The location of Puri is a coordinating place in which all of the Hindu gods and goddesses are worshipped. The tale of Puri as a Shakti pitha is attached to the time of the Dakshya yajna, whilst sati or Devi gave up her existence to uphold the honour of Lord Shiva (Devi and Acharya, 2009, p.362). Lord Shiva become deeply moved with the aid of using Her sacrifice, and lifted the frame of Sati wearing it around. He has become so indignant for the loss of life of His spouse, that He desired to damage the universe. At that point Lord Vishnu satisfied Him that the frame of Devi could sanctify the entire land and reduce it to portions with His

chakra (Devi and Acharya, 2009, p.362). Different components of the body of Devi fell in many places (spots) developing Sakti pithas committed to the worship of the Mother Goddess. Finally, Lord Shiva reached in Puri and positioned right here Sati's feet, the handiest element that become left of Her frame, developing the Vimala Pitha, additionally referred to as Pada Pitha (Devi and Acharya, 2009, p.362). This kshetra is likewise popularly called Shrikshetra. According to Jagabandhu Padhi, the time period Shri earlier than kshetra denoting both goddess Lakshmi or actually beauty (Padhi, 2000, p.3). On the idea of Puranic tradition, Lakshmi is the mistress of the kshetra and therefore the location (Puri town) frequently referred to as Shrikshetra. The location of Puri (Shrikshetra) become one of the maximum critical Tantra Pithas (Mahapatra, 1997, p.104) of Odisha in Eastern India as evidenced with the aid of using the extant Sakta monuments. In current duration, this kshetra have become well-known as Puri in the whole of India and abroad. Puri has been taken into consideration as an important place of Hindu worship in India. It is widely known for the duration of India as a centre of pilgrimage from the time of yore (*Orissa Historical Research Journal*, Vol.III; No.1, 1948, pp.6-12). Temples committed to numerous sects started to be built on this sacred place. On the idea of the cultural significance of the site, M.M. Ganguly has taken into consideration Puri because the sacred place in India, even more sacred than Benaras (Ganguly, 1912, p.399). Purusottama kshetra is additionally called Jagannatha Dham, which have become well-known as one of the 4 non secular domain names of India. Its reputation afterwards out stepped the boundary of India. E. Hein considers that Purusottama kshetra, the abode (site) of Lord Purusottama (Jagannatha) on the coast of Bay of Bengal in Odisha as one of the most distinguished centers of Hindu pilgrimage (Hein, 1978, p.439). People of the kshetra now no longer handiest worship the Lord Jagannatha however additionally they worship all sorts of Hindu gods and goddesses. Hence, a variety of Shakta temples are found erected with inside the extraordinary components of the kshetra committed to the ones divinities. Shaktism became carefully associated with Shaivism, despite the fact that its lines may also attain lower back to a fair extra remote past. The lady deities have been worshipped with the aid of using the decrease strata of society. The Shaktas received their best impact and have been maximum generously supported with the aid of using the rulers of Odisha extending at some stage in the duration from the eighth to the sixteenth century A.D. The population of the kshetra (Puri) have been the worshippers of Pancha Devatas particularly Shiva, Vishnu, Durga, Surya and Ganesha who have been enshrined in extraordinary components of the kshetra. Hence, the whole kshetra have become full of temples of numerous sects of Hinduism. Those devotees who go to Lord Jagannatha of Puri, additionally they do go to Shakta shrines of the kshetra. The style and iconographic features of the surveyed Shakta images (deities) of Puri constitute the Kalinga style artwork of Odisha in Eastern India. The present article tries to focus on the specified iconographic features together with religious importance of some well-known Shakta deities of Puri Dhama in Eastern India.

II. METHODOLOGY

Both the primary and secondary data supply substances had been used in the writing of this article. The primary information had been amassed through the practical observation, public opinions, and interview at the time of experimental field survey. The information regarding the present article are Books, Magazines, Reviews, Journals, Periodicals, Texts, Proceedings, Manuscripts, Encyclopaedias, Antiquities, Records, Reports, and unpublished theses. The primary sources are particularly the archaeological reports, literary works (Puranas, Texts), Gazetteers, public opinions, opinions of respondents, practical observations, etc. The information gathered from primary and secondary sources are rigorously analysed and interpreted with the methodological process.

III. ANALYSIS AND DISCUSSION

3. Presiding Deities of Some Shakta Temples of Puri

The *kshetra* of Purusottama (Puri) abounds in Shakta shrines. Prior to the advent of Vaishnavism, however, Puri was once a Shakta *pitha* as substantiated both by literary records (in lists of Shakta *pitha* in tantric texts) and by archaeological evidences (in the shape of extant temples and images). Goddess Vimala is the earliest presiding deity of the *kshetra*. Hence, She (Vimala) is regarded as the *Ksetreshvari*, the mistress of the *kshetra*. Native rulers of Puri, from Somavamsi to Suryavamsi periods, were devotees of various goddesses and conceived Shakta deities as their tutelary goddesses. They (native rulers) also constructed some of the Shakta temples for common worship in the different parts of the *kshetra* as well as other places of their kingdom. Besides the temple of goddess Vimala, a number of other important Shakta shrines are also noticed in the different parts of the *kshetra*. They are Lakshmi temple, Sarva-Mangala temple, Mausima temple, Indrani temple, Bata-Mangala temple, Daksinakali temple, Syamakali temple, Alam Chandi temple, Rama Chandi temple, Hara Chandi temple, Pala-Hara Chandi temple, Varahi temple, Bhubanesvari temple, Charchika temple, Marchika temple, Baseli temple, Parvati temple, Jhadeshvari temple, etc. The descriptions of the iconographic features of the presiding deities of some of the above Shakta temples of Puri are briefly discussed below.

3.1. Goddess Vimala Image of Vimala Temple of Puri

Goddess Vimala is one of the most important Shakta deities of Odisha in Eastern India. In the Sakta tradition of Odisha, She is called as Adhisvari of Srikshehra (Nanda and Nanda, 2004, p.22). The temple site of Goddess Vimala of Puri is also considered as *Pada Pitha* (Mohapatra, 1997, p.104 and see Devi and Acharya, 2009, p.362). The temple of goddess Vimala is situated on the south west corner of the inner enclosure (Kurma Bedha) of the Jagannatha temple complex of Puri. It is located exactly to the west of the Rohinikunda near the Mukti Mandapa (Mishra, 1971, p.112). The temple of Vimala seems to be an old structure but not novelty is noticed in the architectural pattern. It is a temple usually resorted to by the Tantrikas who attach greater importance to it than the main temple of Lord Jagannatha (Ganguly, 1912, pp.425-426). The sanctum of the vimana preserves the image of goddess Vimala as the presiding deity of the temple. Devi Purana gives the iconographic features of goddess Vimala. The image of Vimala enshrined in the temple bears some typical iconographic characteristics leading one to assign it to the Bhauma art phase (Chaudhury, October; 2001, p.14). The four armed image of goddess Vimala is in standing posture on a lotus pedestal (Mohapatra, 2007, p.241). The image of goddess Vimala is carved in black-chlorite and it measures approximately five feet in height (Donaldson, 2000, pp.90-91). She holds *akshamala* in upper right hand, *phasa* (noose) in upper left hand (or a human figure), an *amrutakalasa* (*shudhakalasa*) in lower left hand and *varada mudra* in the lower right hand. According to Lokanatha Puja Panda, the lower left hand possesses a drinking vessel (Pujapanda, 1976, p.13). There is a lot of controversy over her attributes in the upper left hand. It is differently stated as a human figure, a naga woman, a *naga phasa* (noose) and some other. She (Vimala) has the synthesis form of Mahakali, Maha-Lakshmi and Mahasarashvati, which is described in Shri Chandi (Mishra, 2003, p.113). She holds *kalapasa*, which is the *ayudha* (weapon) of Mahakali, *amrutakalasa* (Nanda and Nanda, 2004, p.25), the *ayudha* of Maha-Lakshmi and *akshyamala* (*ayudha* of Sarashvati) as a result of which, she represents three *rahasyas* (qualities of devi). The goddess is installed on the *simhasana* of 2 feet high. Here devi is three-eyed, like Shiva and she wears a crown (Mohapatra, 2007, p.242). Two nude and fierce looking female attendants are flanked on either side of the presiding deity (Mishra, 1984, p.112 and see Pradhan, pp.207-08). Characteristics of this cult image are purely Shakta-Tantric. The backside head of the deity is decorated with trefoil makara headed arch. The style and iconographic features of the Vimala image suggest the artistic features of the Odishan classical art of the Somavamsi period. Goddess Vimala of Puri is worshipped as Bhairavi and

Lord Jagannatha is considered as Bhairava (Mahapatra, 1997, p.104). In the past, Goddess Vimala of Puri was also being worshipped as Kshetresvari.

3.2. Goddess Lakshmi Image of Lakshmi Temple of Puri

The temple of Lakshmi is one of the most important Shakta-shrines of Puri in Odisha. It is situated on the north-western corner of the inner enclosure of the Jagannatha temple complex of Puri (Mohapatra, 2007, p.247). This temple is the most significant of all the temples within the precincts of the main temple (Mohapatra, Vol.1, 1986, p.163). The temple is built in sand stones and it was constructed by Anantavarman Chodaganga Deva (Behera, 1993, p.59). Goddess Lakshmi is being worshipped in the sanctum as the presiding deity of the temple. The four armed *devi* Lakshmi has been installed on the *simhasana* of 2 feet high. She has the form of a Gaja-Lakshmi (Pl.No-45). Her upper right hand holds a lotus flower, lower right hand displays *varada mudra*, upper left hand shows a lotus flower and lower left hand displays *abhaya mudra* (Mohapatra, 2007, p.249). The image of Lakshmi is carved out of a black-chlorite slab and its height is little more than 3 feet. The style and iconographic features of the Lakshmi image indicate the artistic features of the Odishan classical art of the Ganga period.

3.3. Goddess Mausima Image of Mausima Temple of Puri

The temple of Mausima is located nearly at the halfway of Simhadvara and Gundica temple in the Grand Road of Puri town. It is a small temple dedicated to goddess Mausima. The meaning of 'Mausima' is in fact 'Sister-mother' (Devi and Acharya, 2009, p.362). The goddess Mausima is popularly referred to as *Mausima* (the mother's sister) of Lord Jagannatha (Kar, 1992, p.41). Legend says that after the ocean overflows at some stage in the deluge, this goddess sucks a half of water and hence she became famous as *Ardhasani* or *Ardhasani* i.e. the goddess who drinks a half to enable a new creation (Padhi, 2000, p.197 and Tripathy, 1996, p.180 and see Devi and Acharya, 2009, p.362). Goddess Ardhasani or Mausima is likewise one of the Asta-shakti engaged in the safety of Shrikshetra (Mishra, 2003, p.312). The sanctum preserves goddess Ardhasani or Mausima as the presiding deity of the shrine. Chhaya and Maya figures are carved at the each side as the attendants of *devi* Ardhasani. Due to restriction, the author could not be able to document the iconographic features of the Mausima image of Puri. The image of Mausima may be assigned to the Odishan classical art of the medieval period.

3.4. Goddess Bhubanesvari Image of Bhubanesvari Temple of Puri

The temple of Bhubanesvari is a significant shakta shrine of Puri in Odisha. It is located at the north of the western gateway in the internal enclosure of the Jagannatha temple complex (Mohapatra, Vol.I, 1986, p.163). The place of this temple is subsequent to the Khirachora Gopinatha temple. Goddess Bhubanesvari is highly respected by the local people and she is also worshipped by a few devotees as *devi* Kamala. The shrine is named as Panchashakti temple. Because the 5 shakta deities are being worshipped in the temple. The different shaktis are Sarashvati, Gayatri, Savitri and Sasthi. Goddess Bhubanesvari occupies a unique place in the temple however different 4 deities are established at one of a place of the *natamandapa* of that temple. Goddess Bhubanesvari is one of the Dasamahavidyas and She has been worshipping by devotees as *Istadevi*. One of the local rulers of Puri constructed the present temple of goddess Bhubanesvari. Sometimes, this temple is domestically referred to as as Sarasvati temple. Students and others, desirous of obtaining expertise worship *devi* Sarashvati who's referred to as goddess of learning. So those devotees who go to Lord Jagannatha shrine, in addition they go to goddess Bhubanesvari. The sanctum of the *vimana* preserves the image of

Bhubanesvari as the presiding deity of the temple. This deity has been established at the *simhasana* of 1 foot high. She is carved seated on a white lotus in *padmasana* (Mishra, 1984, p.112). She has 4 arms; the higher proper hand holds ankusa, the decrease proper hand shows varada mudra, the higher left hand indicates naga pasa and the decrease left hand displays *abhaya mudra* respectively (Mohapatra, 2007, p.261). She is likewise 3 eyed and has the crescent moon in her crest (Pattnaik, UHRJ, Vol.III, 1992, p.73). The image of Bhubanesvari is made of chlorite and its height is about 5 feet (Mohapatra, 2007, p.261). This deity is likewise decorated with one of a kind embellishes in her body. The bottom of the pinnacle of the deity is adorned with trefoil makara headed arch. On the basis of local legend, it is stated that the image of goddess Bhubanesvari turned into constructed via way of means of a stone, which turned into to begin with utilized by a bad Brahmin who used to take a seat down on it for prayer and meditation to goddess Bhubanesvari (Mishra 1997, pp.55-56). The style and iconographic features of the image show off the creative capabilities of the Odishan classical artwork of the Gajapati period.

3.5. Goddess Sarva-Mangala Image of Sarva-Mangala Temple of Puri

The temple of Sarva Mangala is located at the southern side internal enclosure of the Jagannatha temple complex of Puri (Mohapatra, 2007, p.263). This temple is constructed in sand stones. The sanctum preserves goddess Sarva Mangala as the presiding deity of the temple. The 4 armed devi Mangala image has been established on the apparent pedestal. She displays *gada* in higher proper hand, *varada mudra* in decrease proper hand, trident in higher left hand and *abhaya mudra* in decrease left hand respectively (Mohapatra, 2007, pp.263-64). Devi is in seated posture at the *simhasana* of two feet high and the image of the deity is made of black chlorite. Lion, the mount of devi is carved in the pedestal. The backside of the head of image is embellished with trefoil makara headed arch. The style and iconographic features of the Sarva Mangala image display the artistic features of the Odishan classical art of the Gajapati period.

3.6. Goddess Shyamakali Image of Shyamakali Temple of Puri

The temple of Goddess Shyamakali is located at Balisahi of Puri city and it's also precisely positioned 1 km to the southern aspect of Lord Jagannatha temple (Mohapatra, 2007, p.280). This temple is constructed in sand stones and bricks. From the architectural factor of view, this temple isn't always so important. The sanctum preserves the image of goddess Shyamakali as the presiding deity of the temple. She is 4 armed and stands at the prostrate frame of Shiva. She shows *khadga* in left higher hand, slicing head in left lower hand, *abhaya mudra* in higher right hand and *varada mudra* in decrease right hand. Her iconography confirms to the dhyana of goddess Dakshinakali of Puri city. The peak of the slab of deity measures about three ½ feet (Bahinipati, 2003, p.81). It is likewise carved with dog, jackle, kite and crow. The images of goddess Vimala and Mangala also are worshipped within the sanctum. They are mounted at the each aspects of the presiding deity and made of brass. Both those extra deities are approximately 1 ½ toes in peak. Goddess Vimala shows snake in decrease proper hand and *amrutakalasa* in decrease left hand respectively. Devi Mangala shows *chandra* in higher proper hand, rosary in decrease proper hand, *padma* in higher left hand and lotus flower with a stalk in decrease left hand respectively (Mohapatra, 2007, p.282). She has been worshipping within the sanctum as the *chalanti pratima* of devi Shyamakali. Raja Narasimha Deva (1621-1647 A.D.) is said to have constructed the palace at Balisahi. G.C. Tripathy has referred that goddess Shyamakali, the tutelary deity of Gajapati Maharaja of Puri (Tripathy, 1996, p.181). Goddess Shyamakali is also called *Rajapujita Devi*, the Goddess worshipped by the King (Devi and Acharya, 2009, p.263). The shrine of devi Shyamakali is one of the famous holy spots of the kshetra. The style and iconographic features of the image indicate the artistic features of the Odishan classical art of the medieval period.

3.7. Goddess Bata-Mangala Image of Bata-Mangala Temple of Puri

The temple of Bata-Mangala is located five kms to the north east of the Jagannatha temple at the right side of the main road, which lies from Puri to Bhubaneswar (Mohapatra, 2007, pp.266-267). It is a small temple dedicated to goddess of auspicious locally called as Bata Mangala. Sometimes, this temple is taken into consideration inside Puri itself as guarding the get right of entry to road (Devi and Acharya, 2009, p.352). In this place Devi showed the way to Brahma who was coming to Puri for the set up of Sri Jagannatha and consequently She is referred to as Marga Devi, the Goddess that protects the road into Puri (Devi and Acharya, 2009, p.353). Generally, pilgrims and all drivers come to Puri and cross from Puri after prayer to the goddess Mangala for their safety journey. The sanctum preserves goddess Mangala as the presiding deity of the temple. The 4 armed image of devi Mangala has been established at the double petalled lotus pedestal of two feet high. Her top proper hand holds conch, the top left hand possesses trident and the decrease arms show *abhaya* and *varada mudra* respectively (Mohapatra, 2007, p.267). The *Shankha* or conch shell is an auspicious symbol of blessing for devotees and threats to demons. The image of Mangala is approximately 2 feet high and it is made of black chlorite. The style and iconographic features of the Bata-Mangala image suggest the creative ideas of the Odishan classical art of the medieval period.

3.8. Goddess Alam Chandi Image of Alam Chandi Temple of Puri

The temple of Alam Chandi is located at the Kumbharapara nearby the Atharanala bridge of Puri. Skanda Purana has made a connection with Alam Chandi staying in the northern side of the Jagannatha temple to defend the Ratnavedi (Mohapatra, 2007, p.270). Goddess Alam Chandi performs an vital role specifically at the time of Navakalevara ceremony of Lord Jagannatha, when the temple sevakas, brahmanas, and officials go to the temple to seek her blessing for the fulfilment of their mission, and while the Daru is brought right here for a mystery ritual earlier than being carried into Sri Mandira (Devi and Acharya, 2009, p.253). The sanctum of the temple preserves the image of devi Alam Chandi as the presiding deity. Here, Devi Alam Chandi is in the shape of 4 armed Durga image. She has been set up at the prostrate body of a corpse, which lies upon the *simhasana* of one foot high. She shows knife in higher proper hand, *padma* in decrease proper hand, trident in higher left hand and rosary in decrease left hand respectively (Mohapatra, 2007, p.271). The deity of Alam Chandi is manufactured from black chlorite. The *simhasana* of the deity is embellished with scroll works, flowers and creeper designs. There is an image of Mahisamardini Durga, the duplicate of the presiding deity, observed from the *simhasana* and it is made of brass. The bottom of the pinnacle of devi (presiding deity) is embellished with trefoil makara headed arch. The style and iconographic features of the Alam Chandi image indicate the features of the Odishan classical art of the Gajapati period.

3.9. Goddess Dakshinakali Image of Dakshinakali Temple of Puri

The temple of goddess Dakshina Kali is located ½ km distance from the Lion's gate of Jagannatha temple in the direction of the left side of Svargadvara road at the Dakshinakalika sahi of Puri town (Mohapatra, 2007, p.274). Local tradition says that in the Shrikshetra or Puri, Jagannatha is Dakshina Kali himself and therefore this goddess is visited by devotees. Dakshinakali is the protector of the kitchen of Lord Jagannatha (Devi and Acharya, 2009, p.263). In *Skanda Purana*, She is known as Kalaratri and Prasadha Devi. The sanctum of the temple preserves the image of goddess Dakshina Kali as the presiding deity of the temple. The image is made of black chlorite. It measures about 1½ ft in height and 1 foot in width (Mohapatra, 2003, p.5). Goddess Dakshina Kali is four-armed and carved seated on a corpse. She holds *khadga* in higher right hand, *akshamala* in decrease right hand, *pana patra* in higher left hand and a

slicing or severed head in lower left hand respectively (Mohapatra, 2007, p.275). The pedestal of devi is embellished with a lion figure. She is installed on the *simhasana* of 1½ ft high. The style and iconographic features of the Dakshina Kali image display the creative ideas of the Odishan classical art of the medieval period.

3.10. Goddess Indrani Image of Indrani Temple of Puri

The temple of Indrani is located at the southern side of the Jagannatha temple complex of Puri (Mohapatra, 2007, p.284). The sanctum preserves an image of devi Indrani as the presiding deity of the temple. The two armed devi Indrani has been established at the adorned pedestal. The slab of devi is set four ½ ft in height. Here devi is engraved in *padmasana* posture and she holds *vajra* in her two hands (Mohapatra, 2007, p.285). The pedestal of devi is relieved with *simha-vidalas*, *ashva-vidalas* and elephants. Two flying *apsara* figures are depicted at the each side pinnacle corners of the slab. The backside of the head of the devi is decorated with *pidha mundis*. The style and iconographic features of the Indrani image show the artistic features of the Odishan classical art of the late medieval period.

3.11. Goddess Hara Chandi Image of Hara Chandi Temple of Puri

The temple of Hara Chandi is situated at a distance of 1 ½ kms to the south-west corner of the Jagannatha temple in the Hara Chandi sahi of Puri town (Mohapatra, 2007, p.285). Skanda Purana made a connection with Hara Chandi as one of the Shakti (goddess) amongst eight Shaktis who are engaged to guard Ratnavedi. The temple of Hara Chandi is a small deula. The sanctum preserves the image of ten-armed goddess Hara Chandi as the presiding deity of the shrine/temple. The devi is carved in the shape of Mahisamardini Durga (Mohapatra, 2007, p.286). She possesses as regular attributes in hands. There is another slab containing an image of identical Chandi established at the left side of the presiding deity. According to tradition, the additional image of devi Hara Chandi was brought from the tank of Shvetaganga. A brass image of eight armed Chandi is also worshipped in the sanctum. The style and iconographic features of the Hara Chandi image show off the creative capabilities of the Odishan classical art of the late medieval period.

3.12. Goddess Marchika Image of Marchika Temple of Puri

The temple of Marchika is situated near Marchika chhak in the Grand road of Puri town. Skanda Purana has made reference to Marchika as a goddess who is in charge of guarding Ratnavedi by sitting in the eastern side of the Jagannatha temple and she is considered as the Ashta Saktis of Puri (Mohapatra, 2007, p.286 and Devi and Acharya, 2009, p.362). The sanctum preserves the image of goddess Marchika as the presiding deity of the shrine. She is carved in the shape of Goddess Durga. The eight armed devi Marchika has been established on a corpse, which lies at the *simhasana* of one foot high. The image is set 2 ft in height and it is made of black chlorite. Her right four hands show *khadga*, *chakra*, *pana patra* and *varada mudra* even as the left 4 hands display conch, lotus (flower), *gada* and *abhaya mudra* (Mohapatra, 2007, p.288). Two woman attendant figures keeping with *chamara* and fly whisk are status on both facet of the presiding deity. The backside head of goddess is adorned with trefoil arch; makara head at the bottom and *kirtimukha* motif on the apex. The style and iconographic features of the Marchika image show the artistic features of the Odishan classical art of the modern period.

IV. CONCLUSION

We can conclude from the above discussion that the iconography of the Shakta images of Puri suggest us with regards to the Shakta art of Odisha in Eastern India. All the above noted Shakta images of Puri have been made by the artists of the Kalinga school of art of Odisha. Goddess Vimala is popularly referred to as Pada-Pitheshvari of the kshetra (Puri). Those devotees, who come to go to Lord Jagannatha, have additionally to go to goddess Vimala. So from the spiritual factor of view, the temple of Vimala occupies a completely unique area within side the spiritual records of Odisha. Goddess Lakshmi is the spouse of the Lord Jagannatha. It is usually believed that one's pilgrimage to Lord Jagannatha temple stays incomplete without go to the temple of His consort Lakshmi. The shrine of Lakshmi is the maximum critical of all of the temples in the precincts of the primary temple of Lord Jagannatha. Iconographic features of the Lakshmi image posses the creative ideas of the Odishan classical artwork of the Ganga period. Goddess Mausima or Ardhasani is taken into consideration with the aid of using devotees as one of the Asta-shaktis engaged in the protection of Shrikshetra. Goddess Sarva Mangala is substantially respected with the aid of using devotees individuals who go to Lord Jagannatha of Puri-Srimandira. Although Bata Mangala is a small temple committed to goddess of auspicious locally referred to as Bata Mangala, however the Hindu pilgrims individuals who come to Puri and pass from Puri after prayer to the goddess for the secure in their journey. The style and iconographic features of the Indrani image posses the artistic features of the Odishan art of the medieval period. Indrani is taken into consideration with the aid of using devotees as one of the Saptamatikas of *Srikshetra*, for which Her shrine is positioned within the Jagannatha temple complex of Puri. Goddess Bhubanesvari is substantially respected with the aid of using the local community as one of the Dasamahavidyas and she has additionally been worshipping with the aid of using devotees as Istadevi. The shrine of devi Shyamakali is a sacred place of Puri. Iconographic features of the Shyamakali image display the inventive functions of the Odishan art of the medieval period. The Alam Chandi image of Puri is carved in the shape of 4 armed Durga image. On the premise of neighbourhood culture of Shrikshetra, Lord Jagannatha is Dakshina Kali himself and consequently this goddess (Dakshina Kali) is visited with the aid of using some of Hindu devotees. Goddess Hara Chandi is taken into consideration as one of the Shakti (goddess) amongst Eight Shaktis who are protective to Ratnavedi of Srimandra. Goddess Marchika is conceived as a goddess who is guarding Ratnavedi by sitting in the eastern side of the Jagannatha temple. In fact, the Shakta deities of Puri are very significance, for which, Hindu devotees visit the Shakta shrines after visiting Lord Jagannatha of the kshetra. On the basis of iconographical features, the dates of the extant surveyed Shakta images of Puri have been tentatively assigned by the present author. On the whole, the iconographic features of the above Shakta images of Puri Dhama occupy a unique place in the history of Shakta art of Odisha in Eastern India.

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