



Brahmin Sasan Villages Around Puri

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Brahmins are held high in the caste system of Hindu society. They are inevitable in the priesthood of temples. Purusottamakshetra, Puri being a socio - religious and cultural centre is dotted with a number of temples of various sects with the paramount presiding deity Lord Jagannath. He combines in Him the presiding deities of all ages Satya, Tretaya, Dwapara and Kali as Nrushingha, Ram, Krishna, and Buddha respectively. Thus a wide network of Brahmins is a fundamental requisite of the worship of the lord from all Bedas and Gotras.

The legendary account of Brahmin settlement around Puri says that at the consecration of the Great Temple in 1230 A.D. by Sri Anangabhim Dev III, elite Brahmins were brought from Kanyakubja or Ujjain, bestowed them with land and other endowments for living a dignified life and dedicated to ritualistic responsibility. Six categories of duties were assigned to them - study, teaching, performing, Jagna and help in organizing Jagna, donate and to receive the donation (Adhyayana, Adhyapana, Jaajana, Jaajana, Dana and Pratigraha).

Consecrations of such a Great Temple or Pratistha presuppose deployment of various categories of Brahmins for performing specific ritualistic duties in Jagna. Sixteen such Brahmins as prescribed in scripture are required for a Jagna

like Acharya, Brahma, and Charu etc. A splendid Jagna was performed in the Jagannatha temple, which is testified by the existence of Muktimandapa or the platform for salvation at the southern side of the main temple.

It has sixteen black granite pillars meant for Brahmins of Sasan villages established by Hindu king with various privileges and facilities and rent free land grants i.e. Niscara.

When the British took over the province, all persons claiming to hold properties Lakhiraj or free of payment of revenue were invited to resister their claims in the office of the collector for a settlement under the Resumption Regulation XII of 1805. Sasan villages formed an interesting feature of Puri land revenue system. These villages have been inhabited by group of Brahmins from the west who were brought to Orissa and continued to hold the villages at a Tanki or Token rent on Sanad of Raja of Khurdha or the Marathas.

Sasan villages of Brahmin settlement are also found in Jajpur, around Bhadrak, Cuttack District and in Puri District in Praganas of Lembai, Sirai, Chabisikud and Rahang. Such Sasans have been officially recognized at the last settlement. The keeper of title deed and rent receipts of Sasan villages is known as the Panigrahi (p.214-Final Report Survey and Settlement). The Sasan



Brahmins look upon themselves as proprietors rather than tenants. They are described as Lakhiraj Das. They can sale the whole or part of their property, can plant trees, build houses and exercise all ordinary proprietary rights excepting division of rent or liability.

Compensation for acquisition of land for public purposes is to be paid only to the Bajyaptidar or Lakhirajdar but not to the Zamindars. A sasan village is originally the autonomous community with revenue, judiciary and police power. No government official, unless specifically ordered by government can exercise any power in a sasan village. Each such village has a 'kotha' comparable to a Trust Board and "Mahajan Mela" comparable to Gramasabha of the modern community development theory.

The temple of Lord Jagannath is a seat of Brahminical culture. The same has been institutionalized as 'Mukti Mandapa'. In 1952 AD Govt. appointed a special officer to probe into the right of the person and institutions connected with the Great Temple. He has enlisted 24 sasan villages as given below viz;

1. Bira Harekrishnapur, 2. Bira Pratapur,
3. Bira Kishorepur, 4. Bira Ramachandrapur,
5. Bira Balabhadrapur, 6. Bira Narasinghapur,
7. Bira Govindapur, 8. Bira Purusottampur,
9. Sri Ramchandrapur, 10. Sri Mukundapur,
11. Sri Purusottampur, 12. Pratap Purusottampur,
13. Bishwanathapur, 14. Biswanathpur Samil Nuagaon,
15. Gopinathapur, 16. Damodarpur,
17. Kashijagannathapur, 18. Rai Chakradharapur,
19. Jagannatha Bidyadharapur, 20. Gokulpur,
21. Basudevpur, 22. Patajoshiapur, 23. Raigurapur
- and 24. Srikia Birakesharipur.

Subsequently the Brahmins of Lalitapatapur, Someswarapur, Kapileswarpur,

Pratap Ramachandrapur, Bijaya Ramachandrapur, Abhoyamukhi - Ramchandrapur and Kanhei Bidyadharapur were allowed to sit in the Muktimandap Brahmin Sabha.

Sankaracharya of Gobardhan math is the permanent president of Muktimandap. He is entitled to sit on Muktimandap on Asan or floormat which is not allowed to any other person. Ramachandra Dev, the first king of Bhoi Dynasty installed as Raja of Khurda is said to have renovated the Muktimandap with 16 pillars. He recognized 16 Brahmin villages out of which 4 were set by his predecessor Gobinda Dev who set up Biragobindapur in 2 parts or khandis. His son Managobinda Pratapa Dev called Chakra Pratap has founded Birapratappur in two segments or khandis. These khandis were treated as Sasanas. Rest 12 Sasanas founded by Ramachandra Dev are Bira Ramchandrapur 4 Sasans or khandis, Sri Ramachandrapur 2 Sasans or khandis, Pratap Ramachandrapur 2 Sasans or khandis, Bijaya Ramachandrapur 2 Sasans or khandis, Pratap Ramchandrapur 2 Sasans or khandis, Bijaya Ramachandrapur 2 Sasans or khandis or Ubhayamukhi Ramachandrapur 2 Sasans or khandis. Any village beginning with Sri or Bira is a Sasana village set up by Kings of Bhoi dynasty. Birapursottampur and Sri Purusottampur were set up by Purusottam Dev, son of Ramachandra Dev, Biranarasinghapur by Narasingha Dev son of Purusottam Dev, Bira Balabhadrapur by Balabhadra Dev, the successor of Narasingha Dev. The last Sasana near Puri is Biraharekrishnapur set up by Harekrishna Dev.

Some Sasan villages set up by queens, ministers etc. are differently named. The list of such villages has been furnished by Pandit Nilakantha Das as follows : 1. Jagannatha Bidyadharapur, 2. Basudevpur, 3. Sasan



Damodarpur, 4. Routarapur or Gopinathapur, 5. Raichakradharapur, 6. Someswarapur, 7. Biswanathapur, 8. Chandanpur.

From an inscription available from village Alagum near Sakthigopal reveal that a Brahmin from the Kadambara village of Chola country belonging to Kashyap Gotra was residing in that village. Though this village is not within the Sasan villages entitled to sit on the Muktimandap, but it was a Brahmin settlement established in the first part of the 12th century. History reveals that Bedadhyai Brahmins were brought from different regions particularly Madhya Pradesh, Srabasti, Pundrabardhan and Hastipada etc. during the time of Soma, Bhoma, Ganga and other Gajapati kings of Orissa. Such regions are towards East and North to Orissa. During the 12th century Gangas from South India annexed Orissa or Kangoda Mandal to their Dominion. The religious preacher Ramanuja propagated His Visistadwaita philosophy and established Baishnavite Monasteries. Thus Puri and periphery Sasana villages became a confluence of Eastern, Western and Sourthen culture which culminated in the establishment of the Great Temple of 'Purusottam Sri Jagannath'. Sasan Brahmins being patronised and honoured by royal power produced monumental work on literature like 'Sahitya Darpana' of Biswanatha Kabiraj and books on 'Sruti', 'Dharma Sastra' and 'Grammar'.

After the death of last independent Hindu king Mukundadev as his successors were thoroughly useless, anarchy prevailed for some years till Raja Mansingh installed Ramachandra Dev of Bhoi Dynasty on Khurda throne. He being a king of valour and foresight patronized culture and religion. His first Brahmin Sasan village was Sriramchandrapur. It was donated to a Brahmin of Kausika Gotra of Dasa Bansa. Pandit Nilakantha Dash and Acharya Harihara Dash,

two illustrious personalities of Orissa took birth under the Kausik Gotra in that village.

Besides Sasan villages established by kings by issue of Sanand, there are some other Brahmin villages known as 'Karabada'. Those are periphery villages around Sasans. Literally the word Karabada means site-fencing, 'Kara' is Site and 'Bada' is fencing. Thus such villages used to serve the periphery Sasan villages. Business activities use to be taken up in such villages. The people say that there are sixteen Sasans and 32 Karabadas. Raichakradharapur, Bhanpur, Ganeswarapur, Markandpur, Padusipur etc. are Karabada villages. Batchhasa, Kashyapa gotri Nanda, Bhatta Mishra and Goutamatreya are four categories of Samantas taken as the Rajguru of Gajapati kings. In the early days Samanta Trai or the three categories of Samanta were Batchhasa, Nanda and Bhatta. Subsequently Goutamatreya category of Kausika Gotra were added. The Karabada Brahmins also used to attend the Pushyabhiseka and Solasasan Bhoga. But they are not allowed to sit on the Muktimandap.

Almost all Sasan village follow a uniform pattern of religious practices. The orientation of villages is in most of cases East-West and in some cases North-South with houses parallel arranged facing each other. Invariably Lord Siva and Gopinatha are placed in two extremities of the habitation and Grama Devati somewhere in one or either side.

The main festival of the Sasan villages are Sitala Sasthi i.e. the marriage ceremony of Lord Siva during May-June and the Champaka Dwadasi and the marriage ceremony of Lord Gopinatha. Besides Dola Yatra, Durga Puja, Gamha Purnima, Bijaya Chaturdasi, Ashokastami, Jaulei Panchami, Rekha Panchami, Chitalagi etc. are observed in the villages throughout the year with utmost religious sanctity. On the day of



Gamhapurnami all the elderly persons of Kotha congregate and decide about the traditional share of the family called 'Pali' and 'Hakara' and resolve important problems of the Sasan villages. The 'Bali' tradition or animal sacrifice still continues in many Sasan villages before the Village Goddess 'Gramadevati' during Durga Puja. Fire work or Bana are also associated with the festivities.

All Sasana villages are integrated in the Jagannath Temple culture in ritualistic way. On Pushyabhiseka or Debabhiseka day occurring on fullmoon day of 'Pausa' month or January, representatives of Sasan villages use to bless the Gajapati king and worship Lord Jagannath. And on 'Sunia' day occurring in Bhadraba i.e. September, Sasan Brahmins use to congregate in the palace of the Gajapati king during the celebration of commencement of the new Regnal Year. During sixteen days of Durga Puja the Sasan Brahmins are associated with worshipping of Goddess Bimala and other local Goddesses. On Rukmini Bibaha or the Marriage ceremony of Lord Sri Krishna or Sri Jagannath, Sasan Brahmins are also invited. On the 7th day of the dark fortnight of 'Karttika' month i.e. November,

Sola Sasana Bhoga or a grand offering of Mahaprasada to Lord Jagannath is held in which almost Brahmins from every Sasan village take part.

Due to introduction of progressive Land Reform, the land link services of the Brahmins has been disrupted resulting in social and religious disintegration. Withdrawal of royal patronage and social recognition has affected the Brahmin society considerably. Most of the educated young men of Sasan villages have left the villages for jobs elsewhere. In the pre-Independence, many Brahmin families left their original villages and settled in ex-Princely States being invited by the Rajas of those States. In general the number of traditional Brahmins of Sasan villages have substantially reduced, but the ritual pattern still continues thereby indicating their historical significance.

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Gobardhan Matha, Puri



Shree Kshetra As a Tourist Destination

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Shreeksheeta - The soul of Orissa, identified in the ethnographic map of India's east coast has been considered as one of the four dharmas (sacred religious place) in India, and in true sense a high ranking tourist destination. It is bounded by the Bay of Bengal in the east and known as the summer capital of Orissa near Bhubaneswar. Puri offers not only nature in all its glory with its finest golden sand beaches, rivers, marine drives and tribal life, but also a great tradition of architecture, monuments and sculptural art. Historically Puri bears the magnanimous specimens of sculptural splendour by leading great temples like the Sun temple (the Black pagoda) at Konark (Archa Kshetra) and the Lord Jagannath temple (the white pagoda) kambukshetra, literally meaning the Lord of Universe. The temple of Jagannath built on an altar presents an imposing sight and can be seen from miles away. It is a fine specimen of the Pancharatha style¹ of Orissan architecture. The credit goes to Anantavarman Chodaganga Dev (1073-1147) for its engineering construction. It is approachable by four entrances on the east, west, north and south, known as lion's gate (Simhadwara), elephant gate (Hastidwara), horse gate (Aswadwara) and tiger gate (Byaghradwara) respectively. It is believed they represent Dharma,² Jnana,³ Vairagya,⁴ and Aiswarya.⁵

In fact each one of these monuments is a master piece, the work of so many artisans,

sculptors and architects reflected in stones. However the cult of Jagannath is all pervasive as is marked in the land of Orissa depicting three colours White, Yellow and Black⁶ in the form of Balabhadra, Subhadra and Lord Jagannath. The three deities signify the approach of Oriyas' that is universalism as a matter of principle of co existence⁷.

Besides, the central attraction of Lord Jagannath temple of Puri, the Holy Trinity is guarded by eight Siva temple, i.e Markandeswar, Kapalamochan, Lokanath, Jameswar, Nilakantheswar, Bilweswar, Isaneswar and Pataleswar stationed in eight directions and save the people of Puri from the danger. Similarly eight Mother Goddesses like Batamangala, Alanchandi, Ardhasani, Marchika Narayani, Shyamakali, Dakshinakali and Ramachandi also guard the Holy Trinity. Another site for the tourists is the Panchatirtha stationed in the town premises of Puri adds new feathers in its historical potentialities. These are Markandeswar Tank, Indradyumana Tank, Swetaganga, Mahodadhi and Rohinikunda.⁸

Another unique and distinct feature of the Land of Puri or sreeksheeta is a form of painting known as pattachitra⁹ or palmleaf paintings; Drawing of Chitta¹⁰ and Jhoti¹¹ adore the walls of the traditional thatched houses and on the floors



and ground near by. The village of Raghurajpur on the way to Puri caters to the needs of the tourists in this regard.

The carpet of Puri is considered as a cherished acquisition. It could be termed out to be the single most expensive purchase you end up making on a glorious trip to Puri. A Puri carpet is a multi purpose object that fulfills varying functions. It is an object of decoration, yet lies under the feet of people for giving warmth, smoothness and protection from dampness. It is, as some would say, one of the select few articles of home decoration that has remained unchanged through the centuries. Prized for its warm visual appeal and individual enduring quality, it has embellished the hall of the kings and sultans of bygone times and still a cherished item in modern days.

Sakhigopal is another leading place emerging for the revival of nationalism with the pioneering philosophy of Panchasakhas and the Satyavadi school and for the temples of Radha Krishna and Rama, Laxman and Sita. Lord Krishna is the presiding deity of this temple. The stone image of Lord Gopinath alias Gopal was at Kanchi which was later on brought by king Purusottam Dev to Orissa and established at Sakhigopal. A great festival is annually held here on the Anala Navami¹² day in the Month of Kartika to see the feet of Radha.

Above all from spiritualists to monument lovers, the Sun temple (the Black pagoda) in Puri district distinguished is an enduring symbol of Orissan art and architecture made of grinite. It is an eloquent testimony of excellence in erotic art thus fascinating tourists from the world over. The historical monument like, the Sun temple at Konark has been declared as a Heritage site under UNESCO. This lovely temple on the sea shore was built in 13th century A.D and represents the

mature phase of Orissan architecture. Adding to that charm is the beautiful expanse of the glittering highways with its swaying palm trees, azure sea and the golden sea beaches.¹³ This shares in common with northern temple styles such as Khajuraho in Madhyapradesh, and Tose in Rajstan, but Orissa developed a characteristic local style that is distinct.

The festivals of Puri like the beach festival and the Konark festival provides enormous opportunity to the tourists. By this festival a common cultural synthesis has been emerged. In the month of November and December these two festivals take place with a great pomp. The typical life style and the local food preparation helps a lot for the tourist influx to Orissa and Particular to Sreekhetra. All these conspicuous characteristic made Sreekshetra as the leading tourist destination not only in India but also in the world and opened a new chapter in globalization.

Over the centuries it beckoned people from wide and far. Preachers, saints, philosophers, educationists tourists from the country and outside Lord Mahavir, the Jaina Tirthankar, Huen Tsang, the Buddhist Chinese traveler, Ramanujam, the Vaishnavite saint philosopher, Sri Chaitanya, the exponent of Radha Krishna consciousness, Nanak the founder of Sikhism. etc. who came here for religious pursuits are some shining examples. A meeting point of so many traditions, faiths, and philosophies like Jainism, Vaishnavism, Saivism, Saktism lead to Sun Worship.

A new concept of tourism has emerged in recent decades in the form of the service economy and can help to the society to respond to global challenges, if its growth is managed properly with an emphasis on ethics and poverty alleviation. The projected growth of tourism sector and its broad direct and indirect impact across all economics,



particularly those of developing states. Puri can contribute a lot to the states economy a tourist destination.

It requires a proper tourism management for large influx of tourists. The following points need to be managed.

- i) Recognition of the rural tourism sector as a special tourism segment and allowing only focused tourists to the sites.
- ii) Well qualified educated guides having the historical knowledge should be appointed at that place to assist the tourists.
- iii) Orissa Government authorities need to expose local entrepreneurs to developed regions in different forms through exhibitions, fairs and festivals, competitions, symposiums etc regarding the historical relevance interpreted generally and in particular with regard to contemporary importances.
- iv) Preservation and adherence to the "codes of ethics" of tourism development as prescribed by the World Tourism Organization (WTO) in 1999.
- v) It is necessary for the Govt of Orissa and the Orissa branch of Indian Tourism, to give priority to other states like Andhrapradesh Tourism, Uttaranchal Tourism, Tamilnadu Tourism, and West Bengal Tourism to open their stalls.
- vi) Imposition of strict and punishable ban on illicit activities, prostitution, drug trafficking and any activity that disturbs traditional culture and heritage.
- vii) Specific and outstanding market facilities should be developed in the vicinity of the city with the availability of foreign commodities in well affordable prices.
- viii) A yoga center with modern facilities should come up in the vicinity of the area.

ix) Developing a special armed professional Tourism Protection Force (non-voluntary) with sufficient caliber to prevent physical assaults to the tourists as well as to the tourism resources to the region.

x) Giving wider publicity to potentially attractive places of tourist attractions, the history, traditions, art, music, climate, and formation about the rural entrepreneurship and formation about the rural entrepreneurship and the availability of accommodation in different cost segments and the smooth convenience of transportation etc.

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Narasimha Temple in the Shree Jagannatha Temple Complex of Puri

Ratnakar Mahapatra

The Narasimha temple is located in the southern side of the inner enclosure of the Jagannath temple complex of Puri. The temple is built in sand stones locally called *Baulamala* and *Kanda* pathara. The architectural style of the temple dates it back to the 10th century A.D. and most probably to the Somavamsi period of Orissan history. It faces to the east.

The temple consists of a single structure without jagamohana or mukhasala. The deula is pancharatha on plan and its height is about 55 feet from the surface level. The temple has three vertical divisions such as bada, gandi and mastaka.

The base of the vimana is square of 25 feet on each side. The bada of the vimana consists of five fold divisions such as pabhaga, talajangha, bandhana, upara jangha and baranda. The pabhaga is made of five conventional mouldings of khura, kumbha, patta, kani and basanta. The pabhaga portion of the bada is relieved with scroll works, flower designs, jali works (honey combed pattern designs), erotic scenes crude and female figures in different postures. The niches and the intervening recesses of the tala jangha portion of the bada are decorated with khakhara mundis, alasakanyas, Lion on elephants, elephant on woman, amorous couples, kirtimukha motifs and scroll works. Figures of the ten incarnations of Vishnu such as Matsya, Kurma, Varaha,

Vamana, Narasimha, Rama, Parasurama, Krishna, Buddha and Kalki are depicted in the khakhara mundi niches of the tala jangha. The bandhana of the bada consists of a single decorated horizontal moulding. The niches and the intervening recesses of the upara jangha are relieved with pidha mundis, astadikpalas, different cult images, alasakanyas, erotic scenes, amorous couples, woman-tree motif, warriors and female figures holding babies etc. Figures of the astadikpalas are housed in the pidha mundi niches of the upara jangha. They are all in seated posture with their respective mounts and directions. The baranda of the bada is consisted of three decorative horizontal mouldings. The lower moulding of the baranda is decorated with alasakanyas, warriors, mounted elephants, cavaliers and scroll works.

Parsvadevatas :

The central niches of the bada are housed with parsvadevata images of Varaha, Ananta-Narayana and Trivikrama (Vamana). The image of Varaha is the parsvadevata of the southern side. The image of Varaha has been installed on the double petalled lotus pedestal in the southern side central niche of the bada. The image of Varaha is finely carved on a single slab of 4 feet height. He has four hands ; the right upper hand displays chakra which is broken, the right lower hand holds the left arm of a female figure, possibly Lakshmi,



the left upper raised arm carries the image of Goddess Prithvi where as the lower left hand holds a conch. Two flying apasara figures are depicted on the left top corner of the back slab. The backside of the head of the Varaha image is decorated with a lotus flower. The pedestal of the deity is decorated with flower designs, scroll works and female devotees. There is a single female figure (possibly Lakshmi) depicted in the right side of the Varaha image.

The two-handed Ananta-Narayana (Vishnu) image is the parsvadevata of the western side central niche of the bada. He has been installed on the ornamental pedestal. The image is carved on a single slab of 4 feet height. His two hands are completely broken and his head is canopied by the seven hooded serpent. The back slab of the Ananta-Narayana image is decorated with trefoiled arch. Two side top corners of the slab are carved with figures of apasaras displaying flowers and garlands in their hands. Two standing female figures are carved on the two sides in the middle portion of the slab. They are displaying chamaras in their hands. Another two female attendants of the deity have been depicted on both sides of the deity. The pedestal of the deity is relieved with lotus flower designs, scroll works and female devotees with flowers in their hands.

The northern side central niche of the bada contains an image of Vamana (Trivikrama) as the parsvadevata of the main deity. The image is also carved out of a single slab. The four handed image of Vamana or Trivikrama has been installed on the double petalled lotus pedestal. His four hands display Chakra in the right upper hand, the right lower hand is broken, conch in the left upper hand and Gada in the left lower hand. His uplifted left foot is touching the image of Brahma and another right leg is firmly planted on the ground of the pedestal. Two flying apasara figures are depicted

on the left side top corner of the slab. Beneath his uplifted leg is the scene of king Bali presenting gift to Vamana while Sukracharya has raised up his hands in dismay. The pedestal of the deity is decorated with scroll works and female devotees.

Gandi or Sikhara :

The gandi or sikhara of the vimana is surmounted by the curvilinear superstructure. It displays five pagas or pilasters to outwards. All the pagas or rathas of the gandi are fully carved with decorative elements. There is a row of angasikharas at the base of the gandi. The central or Raha paga of the gandi is decorated with angasikharas, vajra-mastakas, scroll-works and jali works. The middle portion of the raha paga is projected with a jhapa-simha. The Anuratha pagas of the gandi are decorated with erotic scenes, amorous couples, Vaishnavite deities, flower designs, angasikhara and chaitya window motifs in successive order. The kanika paga of the gandi contain five bhumi amalas in its surface. Each kanika paga is decorated with angasikharas, scroll works and vajra-mastakas etc. Deula charini figures have been inserted in all four cardinal directions of the beki above the rahas. They are the supporting elements of the amalaka sila of the mastaka.

The mastaka of the vimana consists of the usual elements such as the beki, the amala, the khapuri, the kalasa and the ayudha. Here the ayudha of the mastaka is chakra. There is no dhvaja on the top of the mastaka.

The presiding deity of the temple is Nrsimha and a very small image of deity is placed inside the sanctum on a plain simhasana of 4 feet height. He has four hands, out of which the upper two hands display conch and chakra, while the lower two hands are engaged to take out the entrails of Hiranyakashyapu, the demon king. The top-



portion of the presiding deity is covered by a small pidha-shaped open deula. The inner walls of the sanctum are devoid of decorative elements in contrast to the outer walls.

The vimana has one doorway towards the mukti mandapa. The door jambs of the vimana are ornately decorated with lotus petalled designs, creepers with the frolicking, scroll works and flower medallions etc. According to the priests, the door lintel portion dwarfs was almost broken by Kalapahada (a converted muslim ruler). Therefore, the Gaja-Lakshmi image portion is completely damaged. The rest of the door lintel is decorated with flower designs, apasara figures and some female figures in seated postures. The image of Lakshmi-Nrsimha is finely carved on the architrave above the door lintel. As many as sixty-one stone inscriptions are found inscribed on the body of the temple at different parts, but mostly on the door jambs.¹

These inscriptions are written in different languages viz. Oriya and Sanskrit. Some of these inscriptions refer to events occurred during the reign of Chodaganga Deva and the earliest inscription is dated in saka 1035 i.e. corresponding to 1113 A.D.² Prof. K.S. Behera suggests that the temple was already there in AD 1113 and it should be assigned to the Somavamsi period of Orissan history. Its decorative programme has striking affinity with the Brahmesvara temple. This would place the temple in the second half of the 11th century.³ The architectural style of the temple dates it as far back as 10th century A.D. which is referred by Jagabandhu Padhi.⁴ The architectural design of the Nrasimha temple indicates that it must have been constructed before the present Jagannatha temple during the Somavamsi period.

On the basis of the large number of inscriptions found in this temple, some scholars believe that the present temple of Nrsimha was

the original temple of Purusottama. DR.S.N. Rajaguru is of opinion that it was in this temple that Purusottama was worshipped in the form of Madhava and after the construction of the present temple of Jagannatha, the image was shifted to the main temple. Then after installation of the wooden image in the main temple, this image of Madhava has been reinstalled in another temple in the southern side, where it still exists by the name of Satya-Narayana.⁵ Dr. U.K. Subuddhi specially mentions that the Nrusimha temple is considered to be the abode of Purusottama Jagannatha before the present temple was constructed by Ananta Varman Chodaganga Deva and that it can be assigned to the period of Somavamsi rule in Utkala.⁶ He has argued on several grounds for coming to this conclusion. But this view has not yet gained support from other scholars, for the main reason that looking to the images of parsvadevatas, the temple must have originally belonged to Nrusimha only. This deity is believed to be contemporary of the original deity of Nilamadhava.

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Puri - the Holy City of the World

Pabitra Mohan Barik

Puri, the holy city of Orissa has a remarkable value in the field of art, architecture, literature, religion and tradition. Puri is the seat of Lord Jagannath, the Lord of Universe. This place is an important religious centre for Hindus. The sanctity of the place is well known to all the pilgrims of the world. The other names of the town are Nilachal, Nilagiri, Niladri, Srikshestra, Sankhakshetra, Purusottam Dham, Purusottam Kshetra and Jagannath Dham. It is a great centre of Pilgrimage. The town being situated on the sea beach of the Bay of Bengal. This place is named as Sankha Kshetra after the name of a demon who had been killed by Lord Visnu. Puri is situated at latitude 19° 47' 55" North and longitude 85° 49' 5" East on the shore of the Bay of Bengal. Puri is the confluence of different creeds, faiths, races and cultures. Puri is one of the four dhams founded by Adi Sankaracharya. The glory and sanctity of Puri find mention in many Puranas like Matsya Purana, Brahma Purana, Padma Purana, Kapila Samhita, Niladri Mahadaya and Utkal Khanda of Skanda Purana. There were seven streets (sai) in Puri in 1840-41 according to the map produced by the Survey of India. The map has shown Gundicha temple and other religious sites of Puri. The map has also shown about the area of Puri as 4874 acres and population were 23,837. According to the map there were 6620 houses in Puri. The road from Jagannath Mandir to Gundicha Mandir is named

as Ratha Danda. During the British Rule Puri municipality was formed in 1881 as per the recommendation of D. Smith. During the period 1822-26 Puri was connected with Calcutta by Jagannath Sadaka. Sukhamaya Dev of Bengal contributed 1.5 lakh rupees for the construction of Jagannath Sadaka. This Sadaka provided better communication facilities. Puri was connected by railway lines of Bengal - Nagapur Railway from Khurda on 1.2.1897. Chinese traveller Hieun Tsang who visited Orissa 633 A.D. in his book, mentions a part town called cheli-talo on the south east of wucha or the odra country near the shore of the ocean. Well known scholar Acunningham has identified che-li-to-lo of Hieun Tsang with the present town of Puri. Gangadhar Mishra, royal poet of Sambalpur of 17th century A.D., has described Puri in his work "Kosalananda Kavyam" as the city of nectar and ornament of the earth. The main temple of Puri is the Sri Jagannath temple situated on a raised stone plat form. The present temple started around 1135 A.D. by Chodaganga Dev of the Ganga Dynasty and was finished by his worthy grandson Anangbhim Dev. Besides the temple of Lord Jagannath there are other sacred places in Puri. In Puri there are five sacred bathing places. They are known as the Pancha Tirtha. They are Markandeya Tank, Narendra Tank, Indradyumkna Tank, Swetaganga Tank.



According to a popular legend that the Swetaganga has under ground connections with the river Gangas. Another most important temple in Puri named Lokanath Temple is dedicated to Lord Shiva. The linga of the temple remains submerged in water through out the year. The Lokanath temple is at a distance of about 2 km to west of the Jagannath temple. The Gundicha Temple is another sacred place in Puri. At the time of car festival deities take rest in this temple. Next to the great temple the most important sanctuary of Jagannath is the Gundicha temple. The Gundicha temple is surrounded by a wall and stands in the middle of a garden. The Swargadwara is in the sandy beach towards the south-western corner of the town. It is a holy place. A dip in the sea near it is belived to secure heavenly bliss. The beach near the Swargadwara is always crowded. Thousands of devotees come here to bathe on the full moon of Kartika. Chakratirtha, a small pool is one of the sacred places of Puri. It is located at the eastern side of Puri beach. Large number of pilgrims come here to give sraddha. This place is known as Banki Muhana. There is also a temple named Chaitanya. The image of Hanuman is worshiped in Daria Mahavir, a small temple. Ardhasini is a small temple dedicated to the goddess of that name. The goddess Ardhasini also known as Mausī Maa of Lord Jagannath. There is a small temple dedicated to Sidha Hanuman to the West of the Gundicha temple. It is said that Tulasi Das took shelter here during his visit to Puri. It is a beautiful place for picnic. In the Gaudabadasai of Puri there is a small temple named Yameswar. This temple is well known for its architectural importance. Albukeswar is also a saiva temple situated to the West of the yameswara temple. In Manikarnika Sahi of Puri there also a small temple is located,

named Kapalamochana and dedicated to the god in that name. Besides all these there are also few more temples and sacred places in the Puri town. They are Shyama Kali, Dakhina Kali, Barahi, Ramachandi and Patia Rani temple. Another important place of Puri is historic Atharanala Bridge. It is said that this bridge to have been built towards the end of the 13th century A.D. This bridge is composed of eighteen spans. The Atharanala bridge which crosses the Madhupur Stream. There are also number of Jagagharas in Puri. These are the socio-religious organisation of Puri. The people get together in the house of Jagaghar and develop their physical activities. These Jagagharas play an important role in the festivals performed in the sahis and as well as in the temple of Jagannath. In 1877 a light signal was used at Puri for ships passing along the coast at night. This light signal changed in 1882 and 1887. A electric light signal is being used at Puri from 1st December 1956. The light is visible up to a distance of 27 km. The Ain-E-Akbari a great work of Abul Fazal narrated Puri as the city of Purushottama. Puri is an important ancient town of Orissa. It always attracts number of pilgrims, devotees, visitors and scholars. Puri occupy a high position in the sky of religious work. It's contribution in the field of religion and culture is far reaching.

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Shreekshetra

Dr. Nilakantha Mishra

Puri is the cultural capital of our state, Orissa. It is situated in 19.28 latitude North, 26.35 West, 84.29 East longitude having a maximum temperature of 37°C, minimum temperature of 13.9°C and an average rainfall of 17.5₃₆ M.M.

Puri has many synonyms like Neelachakra, Purushavana, Brahmavana, Muktikshetra, Purusottamskhetra, Shankhakshetra, Shreekshetra etc.

Natural scenic beauty of Puri captures the memory of visitors. Vast stretching ocean and greenery of the land motivate the tourists and travellers to visit this marvellous land that certainly fascinate them in the long run.

In ancient times more spiritual vibration of the land tempted many religious and philanthropic groups to come and stay here. Literary creations in Sanskrit, native and other regional languages have glorified the contributions of sons of the soil for national solidarity and development.

The magnanimous temple of Lord Jagannath built in 12th century and the great Patitapabana whirling delightfully atop, preach the message of universal brotherhood, giving a positive assurance to rescue the human race and others from pain and danger if they toe the proper path.

The culture and cult of Lord Jagannath synthesise the basic elements of different religions of the world.

It is believed that Paramabrahma Jagannatha alongwith His elder brother Balavadra and younger sister Devi Subhadra permanently abode in this holy city. This is a symbolic expression of a healthy and happy family that we are lacking today. Therefore, socio-educationists have planned to introduce "Family Education" in our school curriculum.

The term "Shreekshetra" vibrates the message of women empowerment. Literally "Shree" means "Mahalaxmi", the consort of Lord Jagannatha and "Kshetra" means land / kingdom. So Puri is the kingdom of Mahalaxmi who happens to be the goddess of wealth, beauty and prosperity. Any one who comes to this land never remains unfed or starved. Like an affectionate mother Mahalaxmi bestows Her divine blessings to all entrants.

Adi Shankaracharya (788-820 A.D.) (but as per traditional records of concerned monastery he had selected and adorned his disciple padmapada in his Matha as Mathadhisa in 486 B.C., the date is much earlier to the time ascribed by present historians) at a crucial point of time undertook pilgrimage over the country to revive and substantiate the validity of Hinduism. During



his tour on foot all over the country he identified four places in four regions i.e. east, west, south and north of the country. These four places are Puri, Dwarika, Setushankara and Badrinatha known as "Dhamas" meaning the places of religious sanctity and significance.

Each 'Dhama' is linked to a particular 'veda'. The root word of concerned veda is the "Dheya Mantra" or guiding principle of concerned monastery to be repeated constantly to get emancipation from the cycle of life and death.

Adishankar had selected Purusottam Kshetra (Puri) and established his monastery Bhogabardhana (Gobardhan) pitha to preach the doctrine of Advaita vedant (monotheism) to people. He linked Rig Veda having "Dheyamantra" "Prajnan Brahma to this monastery to rescue the people from sin leading them to deliverance. Rig Veda is the oldest among four vedas originated from the mouths of Pitamaha Brahma assigning Rig Veda to this monastery signifies the spiritual significance of this soil.

Geographically Puri was divided into two parts by river malinee which was flowing in the heart of the land. The southern part (where present temple is erected) was known as Shreekshestra where as Northern part of the river was popularly known as Purusottama Kshetra. In 13th century as per the advice of religious leaders the river was dried up to avoid six chariots in a single festival i.e. Ratha Yatra or car festival.

People of Puri are hospitable. Epics, legends and historical records are quite transparent about this fact. The Skanda Puran narrates the origin and establishment of supreme deity Sri Neelamadhaba who was subsequently worshiped as Sri Jagannath in this soil.

As per Puran, Viswa Basu, king of an aboriginal tribe templed the Lord in Tiger Cave

(Byaghra Gumpah) and worshiped Him regularly.

In Satya Yuga, king of Avanti Maharaja Indradyumna knowing the power of God to Sanction instant salvation to viewers deputed Vidyapati, the younger brother of Royal priest to locate Tiger cave where God was kept and worshipped by Viswa Basu. Viswa Basu new the intention of Vidyapati. Still he greeted and treated him with full sincerity. Skanda Purana describes it as follows :

The hospitality offered by Viswa Basu reveals certain eternal values. Caste-cancerism was not prevailing in the-then society. Vidyapati, Brahmin by caste, belongs to higher strata of the society where as Viswa Basu belongs to tribal community, the community which was considered to be untouchable in medieval India.

Further, Viswa Basu was staying in deadly dense forest. he did not make any attempt to propagate the divinity of Sri Neelamadhaba. This proves that God has no specific preference for locality, status, caste or wealth. He only values the purity of the soul and devotional sincerity of the individual.

Maharaja Indradyumna and Vidyapati, both, accepted to worship Shri Neela Madhaba. This reveals the downward trend of cultural assimilation which is needed in all times to come. process of mutual existence and mutual learning enrich the culture of human race which is reflected in the behaviour of Vidyapati. Now also this spirit of hospitality and respect for views and wisdom of others are cove living principles of Puri people.

The delicious Mahaprasad either dry or daily cooked is unique for its taste and flavour. From hygienic point of view it has tremendous food value bearing a positive effect on human body. It is also supported by unique socio-religious values. It is prepared by goddess



Mahalaxmi and purified by Mahadeva Agniswara, after which is offered to deities. So taking Mahaprasada will emancipate the eater from all troubles and untimely death. Therefore Santha Kavir in his Doha mentioned :

Jagannatha Kee Bhat
Jagat Prasare Haat.

Puri is the treasure house of ancient art and culture. In different phases of time cycle many foreign and national dignitaries visited this part of the country. Many of them came to Puri to offer their prayer and gratitude to supreme Lord Jagannath. Among them Sri Madhwacharya a religious Guru, Chhatrapati Sivajee and other great heroes of the country are a few who are still remembered for their charismatic personalities. Their signitures, signatures of their ancestors, letters of their correspondence with other valuable documents are still preserved in the residences of their family priests.

Words stumble to express the contribution of local people of Puri to achieve national solidarity and independence. During pre-independence era characters like Jayee Rajaguru of Birharekrishna Puri (a village situated in the vicinity of Puri town), Chandan Hazuree of Puri town fought against Britishers to upkeep the sovereignty of the soil. This is the outcome of the teachings of Jaga, Akhada, Kota, Goda etc. which are traditional institutions of Puri. As per history, these institutions were initially instituted during the reign of Chodaganga Deva in 12th century and flourished to maximum in 17th century during the period of Divyasaingha Deva 2nd of Bhoie Dynasty.

The core principles of these institutions are Gymnastics for the body and music for the soul are to be nourished. These institutions inspire young people to observe stiff austerities by following sexual obstinence to peep into the land of gnosticism.

Previously the youth forces of Puri were assigned the task to protect temple of Lord Jagannatha and Puri town. Hence they were working as a para military force to Rayal Army of Gajapati whose palace was at Khurdha.

Majority of the people of Puri are economically self-dependent. Psychologically they are satisfied with minimum needs of life. Mostly they generate their income from different traditional occupations.

In ancient yore cultivation was a major occupation of the people. Hence people maintain cattle pen for the said purpose. In subsequent phase established cattle pens were cropped up to streamline the occupation. "Gosala" in Markandeswar Sahi (in northern side of the temple) is a glaring example of this attempt. The profit from these cattle pens were offered for temple improvement programmes.

Study of different stone inscriptions and copper plates reveal that, king and his kith and kin, generals, royal members of the court, nobles, poets. etc offer ghee-burn lamps in Purusottam temple to light the temple which was considered as a noble deed.

Other professions of locality (Puri) were tailoring pottery, carpentry, masonship, cooking in the temple, blacksmith, goldsmith, bamboo craft, husking of paddy, drawing painting both traditional and modern, running of small shops, hawking are some of the professions of local track. These professions generate marginal income to maintain their livelihood. In most of these professions they acquire their skill and craftsmanship from hereditary sources.

The people of the same profession usually clubbed together and live together in a particular locality. This facilitates their professional growth. Accordingly these localities are named after them.



Suar Sahi, Bania Lane, Chitrakar Sahi, Gouda Sahi, Malee Sahi, Kumbhar Pada, Darjee Chhawk, Dhanakuti Gali are some such examples.

Now new professions like Hotel Industry, Tourist Guide, Transport Service etc. are cropping up to widen the avenue of employment. These industries are flourishing day-by-day.

Puri is a charming place for visitors. Each year the number of visitors are increasing. To entertain them and to acquaint them with folk-art and culture of Puri a number of agencies organise local folk festivals.

This bipolar attempts attracts the tourists. Tourists visit/plan to visit Puri without much tension or anxiety. Self or earlier experiences of their ancestor's visit repeatedly remind them that people of Puri, particularly their family priests are very cordial and helpful. In case of urgency their family priest lend them money, if required, depute some loyal, faithful assistants with them so that they can reach their destination safely.

Currently some derogative murmuring notes are heard from some corners by a few people. But it is paradoxical. It is mostly due to communication gap leading to mis-understanding.

I prostrate Puri, this sacred soil, even when I remained far away from the city. Still to day the heirs of this great city have not disinherited or ruin that niche tradition, for which we all are proud of.

So, why delay ? Accept the invitation of this great city Gyve the self. Rush and join the unending stream of happiness which is flowing here since the dawn of human civilisation.

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Atharanala, Puri



A Glimpse into Jaga Tradition and Culture of Puri

Chakradhar Mohapatra

Sree Purusottam Dham, Puri, fondly called "Sreekshetra" is widely famous as a tourist place of great attraction and beauty, not only in India but all over the world. "Sreekshetra" has been uniquely and proudly endowed with vast outstretching colourful sea beach which resumes its charm and pictoriality with every sunset and sunrise to the spritely dancing white waves under the starlit sky in the moon blanched night. The rhythmic perennial roar of the sea and waves rolling homeward and receding in the cool breeze of spraying water particles lends to visitors a soul-diving, bewitching pleasure which hardly life forgets. The sensuous sea rejuvenates life with newer splendour, new dreams and new romances, makes man philosophic and poetic to think of yesterdays, todays and tomorrows.

Next to sea-beauty Puri is blessed with the famous shrine of the world "the Jagannath Temple", where the deity itself governs the world embracing all irrespective of caste, creed, colour and sex. The Lord is the epitome of all culture, all religion and all wisdom who preaches the word to humanity "Tat Twamasi". Jagannath Cult, like a confluence, joins up dualism with non-dualism where a silent whisper echoes "As you like it" or "what you feel for".

Looking back to the annals of Indian History we notice the dark days of the Lord and

the temple, when it was robbed and desecrated by Zalaluddin, the Mughal General of Aurangzeb. Days were not very far off when Todarmal defeated the Mughal army and Sri Ramchandradev got re-enthroned to the Gajapatiship of Puri. A new epoch ushered in. The broken deities and icons got replaced by newer ones. Normalcy was restored, sevayats rejoined their customary work and the Lord laughed. The Gajapati founded "Sahis" or localities around the temple where the inhabitants were chiefly living on working for the Temple.

As history says the Temple of Jagannath was completed in the year of 1098 A.D. by the then famous king Sree Anangabhima Dev. The king was the proud possessor of great power, valour and pelf and lavishly spent his wealth for the construction of the Temple with high workmanship.

After due consideration the Temple was situated at the centre of Puri with four passages from all four directions leading to the entrance of Puri to approach the Temple. At all entrances and strategies there were certain Clubs or Jagas to safeguard the Temple. Hence under the patronage of the king "Jaga Culture" cropped up. Several "Jagas", Akhadas, Ballavas, Kotas were established which were working as the protective belt to ensure security for the Lord and the people



of Puri. Chiefly Jagas were interested in training youths for wrestling, fighting, body building and war training etc. Every Jaga was bearing gymnastic field to train the youths carefully in the art of wrestling, boxing, sword-fighting, waving of lathis, circling of fire-ropes, throwing of Javelin and lance, Mudgar-fights, rope-climbing, diving and swimming etc.

Akhadas were imparting not only physical education and training but they were the cradle for training dance and music. For the harmonious build-up of a complete man they had their educative values. Good habits, hygienic cares, control over emotion and sex, bravery, valour at the time of danger (Sangfroids) were taught meticulously to the trainees.

In every Akhada there were maestros to teach dance and music both vocal and instrumental. Various types of musical instruments were played on and youths had to choose their favourites. The primary aims of Akhadas were to produce a sound and healthy youth with love for art, culture and tradition. The youths of Akhada or Jagas were ever ready to encounter, any challenge in any field.

Here in this short space may be named few Jagas which are still existent, though some of them are sick and have lost their past glamour. They are Gandamala, Barabati, Adang Tiadi, Tapanga, Dhwajagada, Nrusingh Ballav, Kadambagada, Gurujanga, Nagakota, Panchuati, Khuntia, Hinjala, Gadajaga, Luhagada, Champagada, Kadambagada, Bajragada, Jadu Tiadi, Narsing gada, Majana, Mali, Khakikota, Brahma, Gopali, Sundara, Satabakhara, panda, Jamai Khuntia, Sankhakota and such many others called "legion". The Jagas have their vast flower gardens, topes

and orchards and they manage their functions with much difficulties from these sources. Of yet, Govt. has not come into assistance for all Jagas to revive their culture and preserve the tradition.

The enthroned deities of Jagas or Akhadas are chiefly Mahavir or Hanuman and Goddess Durga who are worshipped as the symbol of energy, power and bravery. They also observe some traditional memories; hence set out their youths in the garb of Ravana, Parsuram, Naga, Medha etc. to celebrate the historical victory and fight of the Great Age. The famous historical anecdotes are acted and enacted just to revive in the memory the events and eventualities of past days.

Although, now-a-days, Jagas have been lack-lustured still the fading-out memory long-lingers. Tremendous development in the technique of modern warfare has completely upset and frustrated the Jaga culture, so also the development in modern musical system and instruments and their patterns. In spite of the impediments the tradition bound Jaga Culture still survives as a token of relic of classical virtue and animation.

Still there is time to upkeep this ancient traditional classical heritage, though lack-lustured now, by way of reviving Jaga Culture once again by the effort of Govt. and people at large. We may think of the past to preserve the lost pride and glory once again.

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Antiquity of Puri and Its Sanctity

Dr. Janmejaya Choudhury

The Glory and sanctity of Jagannath and the Kshetra -Purusottam find mention in many Puranas like Matsya Purana, Brahma Purana, Narada Purana, Padma Purana, Kapila Samhita, Niladrimahodaya and the Utkal Khanda of the Skanda Purana. Puri, one of the coastal districts of Orissa, is famous for its historical antiquities and religious sanctuaries.¹ According to Cunningham, the ancient name of Puri was Chaitra mentioned by the Chinese Pilgrim Hiuen Tsang as Che-li-ta-lo. But the restoration of the world Che-li-ta-lo as Chaitra and its identification with the town of Puri are open to doubt. The most ancient name of this place was Nilachala or "Blue Hill", given to it enable one of the sand ridges in the centre of the town, barely 20 ft. high, on which the temple of the divinity now stands. This name however, is not now in common use. For centuries past, the city has been looked upon as the holiest on the face of the earth, and the most appropriate name for it has been, pre-eminently and pre-excellence, Puri -The city. In English records and also in the some Persian documents, the last name is usually given to both the district and the town, and the later for distinction often appears under the name "Jagannath" the name of the presiding divinity being confounded with that of his dwelling place. The important of this place-Puri as a seat of Vasnavism increased when Chodaganga Deva constructed the temple of Purusottam Jagannath and installed the images of deities. Thereafter, it

became famous as the abode of Purusottam and was popularly called Purusottam Kshetra.²

Puri is the modern name of holy city. Puranas and other old Sanskrit texts refer to it by various names-Nilachala, Nilagiri, Niladri, Purusottam, Purusottam Kshetra, Srikshetra, Sankha Kshetra, Jagannath Kshetra and Purusottam Puri of these the name Purusottam (a synonym of Lord Jagannath) was most popular. In the Oriya inscriptions of the 15th century A.D. it is called Purusottam Kataka. The Ain-i-Akbari describes it as the city of Purusottam, and this is the name given by subsequent Muslim historians down to the close of the eighteenth century. In Orissa, even to day old people call it Purustama, a corruption of Purusottam. In the drama Anargharaghava Natakam attributed to cir. 9th century A.D the name Purusottam applied to this town. In the Nagari Plate of Anangabhim III of the Saka year 1151-52 (1229-30 A.D.) the place is called Purusottam Kshetra. This name in the form of Purusottam Chhatar or only in the form Chhatar was used by the Mughal, the Maratha as well as the early British rulers in their official records.

In Vaishnavism, which shows clear traces of Sankhya Philosophy, the word Purusa has been used to describe an individual soul which is perishable. Since Vishnu or Narayana or Bhagabat is beyond these categories of Purusa



he is known as the Purusottam - the highest Purusa. Purusottam does not come under the category of purusa. In the Veda and in the Bhagabat Gita., the most authoritative scripture of Vaishnavism the name has been used for Vishnu. In Rigveda the term Purusa - Sukta has been used and all the later Panchatantra and Vaishnavite literature interpret this Purusa - Sukta of Rigveda as an ecology of Vishnu. The Sukta is so popular with the Vaishnavite that the sixteen verses of Purusa with the Vaishnavite worship as mantras. The practice is very common in the South Indian Vaishnavism. However, Purusottam is a general term to denote Vishnu but there is no particular reason why the deity of Puri should be called as Purusottam. In many literary and epigraphic records of the ancient and early medieval period, the deity of Puri has been mentioned as Purusottam.

Purusottam, "the highest or the best among the men" is understood by the author of Saradatilaka in relation to women. In the Srikara aspects of Purusottama, he is worshipped as the consort of Laxmi, in his Krsna aspect as the beloved Gopies, in his Kama or Pradyumna aspects as the God of love himself and in his Trailokyamohan ("One who bewilders or captivates the three worlds"), the most important of all the forms of Purusottam, as Vishnu conceived of as the God of love, in other word, a combination of Kama and Vishnu. Purusottam thus unites in himself the characteristics of the husband of Laxmi, of Krsna and Kama. All of these characteristics are present in the nature of the Purusottam Jagannath of Puri.

The name Purusottam must have been in use during the time of Chodaganga Deva and had its impact upon the construction of the temple. Since Purusottam is always conceived along with his female consort., without which it can not be conceived, the two only must have found place in

the temple. The size of the Garbha (the inner space of the main temple) indicate that the temple must have been constructed for two deities only. From no points before the entrance of the Garbha, the full view of all the three deities can be seen at a time, for which it is argued that originally it was constructed for two not for three deities and the two were Purusottam and Subhadra. So much so the third deity of the Triad, Balabhadra, must have been a later addition, an addition after Chodagangadeva. Although it cannot be said that it was done sometime during the reign of Anangabhimdev (1216 -1237 A.D.). In 1230 A.D. Anangabhimdev has described himself as the son of Purusottam and for the first time in 1237 he had mentioned the Triad. However, before 1230 he has decribed himself as being the son of Biraja, Lingaraj and Purusottam (Sri Purusottam Putra, Durga Putra and Rudra Putra) the three important Gods of Orissa. In spite of all these, the cult maintained its Vaishnavite Character and was held as the saviour of Vaishnavism.

In modern time Puri has become the most popular unique place of all other names of this town, where all the shades of Hindu religious faith have converged. For centuries, Puri, Purusottam Puri, or Srikshetra, as the place is variously known, has been an important centre of Hindu worship, famous alike for sanctity and historic associations.

Puri, the abode of Lord Jagannath, is among the four most sacred holy places (Punya Dham) of Hinduism along with Dwarika, Badrinath and Rameswaram. Puri, a lovely summer-resort with an exquisite sea-beach on the eastern coast of India, houses the world famous temple of Lord Jagannath. Situated on the shores of Bay of Bengal about 59 Kilometers from Bhubaneswar, the capital city of Orissa, for centuries Puri has been an important centre of Hindu worship. The Puranas and other ancient Sanskrit texts refer to this holy city variously as Nilachala, Nilgiri, Niladri



Purusottam Kshetra, Sri Kshetra and Sankha Kshetra. Puri one of the coastal areas of Orissa is famous for its historical antiquities and religious sanctuaries. It boasts of a continuous history from the 3rd century B.C. to the present day and its unique monuments like those of Jagannath at Puri and the Sun-God at Konark are famous in the world. By virtue of its geographical location, the climate of Puri is equable throughout the year. Thus, Puri with its historicity, religious sanctity, architectural grandeur, sea-scape beauty and moderate climate holds a wealth of attraction for the visitors.

One of the fascinating aspects of the religion history of Orissa is that the Kingship became a part of the religion and religion became a part of the Orissa Kingship. The early development of this relationship can be traced back to Somavamsi dynasty. It is said that in order to strengthen and legitimise his rule in the Puri region which was known then as Purusottam Kshetra.³

In the drama Anargharaghava Natakam attributed to cir. 9th century A.D., we find the name Purusottam applied to this town. In the Nagari plate of Anangabhimha III of the Saka year 1151-52 i.e. 1229-30 A.D., the place is called Purusottam Kshetra. This name in the form of Purusottam Chhatra or only in the form Chhatra was used by the Mughal, the Maratha as well as the early British rulers in their official records. Even in Yoginitantra and Kalika Purana the city is referred to as Purusottama.⁴ Puri region was also known as Utkal.⁵

In North India, Orissa is well-known as the country of Jagannath (Jagannath Ka Des) and Jagannath which means the Lord of the Universe (Jagat) is called in some scriptures the master of the kingdom of Orissa (Odesa). Describing Puri, Kalikapurana states that Jagannath, the master of Orissa is worshipped there (Jagannath modresm tatra pujayet). In Orissa capital town

of principalities usually bear the name of that principalities e.g. Angul, Talcher, Dhenkanal, Banki, Mohuri, Tigiria, Nilagiri, Boudh. Illiterate old folk of Orissa always call Puri by the name "Odisha"(Orissa). In the same manner Sankaradeva (16th Century A.D.) of Assam names his book containing only an account of Puri (Oresa Varnanna or an account of Orissa). Puri was at no time the real capital of Orissa so as to bear the name Orissa but as it was the headquarters of Jagannath, the king of Orissa in the theocratic fiction, it could take the name of Orissa.⁶

The name Purusottam Kshetra was also for sometimes known as Purusottam Puri and as the word Purusottam Kshetra was concentrated into Kshetra or Chhatra so also Purusottam Puri was expressed in the contracted form Puri. In fact, in many early British records this town is known by the name pooree.⁷ In modern times Puri has become the most popular of all the other names of this town.

The sacred temple of Lord Jagannath stands on the hillock "Blue Mount" in the heart of Puri town. Puri or Purusottam Puri is also known as Srikshestra, Shridham, Purusottam Kshetra, Sankha Kshetra, Nilachal and Jagannath Dham in stone inscriptions, copper plate inscription as well as in Puranic literature.⁸ The temple of Jagannath stands on an eminence near the sea at Puri, situated on the east-coast of India. For centuries Puri, Purusottam Puri or Sri Kshetra, as the Place is variously known has been an important centre of Hindu worship famous alike for sanctity and historic association. "Puri is the seat of Jagannath, the Lord of the Universe, the sanctity of the place exists from pre-historic period where traditions can not reach."⁹ The origin and the antiquity of Jagannath¹⁰ worship at Puri is still shrouded in mystery. According to tradition, Puri which is also known as Niladri (the Blue



mountain) was once a richly wooded hill inhabited by the Savaras, a pre- Aryan and pre-Dravidian tribe of the Austric linguistic family. The Savaras worshipped their tribal deity on the Blue Hill which was probably a tree, a log of wood, or some wooden images. The Savaras came to India after the Negretos, and brought with them the cult of totem worship which was probably the basis of their tree worship. How this primitive tribal deity came to be worshipped as Jagannath with a fully developed iconography will be related later.¹¹

The earliest mention of Jagannath or Daru worship at Purusottam on the eastern sea-shore is traced to Vedic sources. There is a couplet of Rigveda :-

*"Ado Yaddarn Plavate Sindhoh pare apurusam
Tada rabhasva durhano tena gaccha parastram"*

(Rigveda, x-155-3)

So, it is hazardous to infer any direct reference to the worship of Jagannath or Darubrahma at Puri from these cryptic Rigvedic lines.

In the Mahabharata, there is the mention of the " Vedi" near the sea in Kalinga.¹² In course of their travels the Pandavas crossed the Baitarani and entered Kalinga. There the sage Lomasha told them the story of a sacrifice performed by Vishwakarma in which Kashyapa presided. Vishwakarma gave to Kashyapa the earth Goddess as a present. The earth was so angry after being treated thus that she disappeared into the neither world. Then Kashyapa went through a period of penance after which the earth Goddess appeared in the form of a " Vedi" (Platform) near the sea. The mortal who climbs on to the platform becomes strong and powerful. It appears from this story that as the time of the Mahabharata there was a great platform on the sea in Kalinga. M.M. Ganguly has tried to identify this Vedi of the

Mahbharata with the raised platform of the temple where Jagannath is enshrined.¹³

According to tradition Sankaracharya (788-820 A.D) visited Orissa in course of his spiritual conquest of the country and founded the Bhogavardhana or Gobardhana Matha at Puri which exists till today.¹⁴ This indicates the importance of Puri as a centre of Hindu pilgrimage before the 9th century A.D. Jagannath propitiated by Indrabhuti in the beginning of his esoteric work has been identified by scholars with Jagannath of Puri.¹⁵ The Anargharaghava Natakam by Murari Mishra, assigned to the 9th century A.D. refers to God Purusottama who was being worshipped on the sea-shore.¹⁶ The existence of a temple of Jagannath at Purusottama prior to the construction of the present temple by Chodaganga Deva in 12th century A.D. is definitely proved by the mention of 'Devayatana' of God Purusottama in the famous Prabodha Chandrodaya Natakam written in Circa 1078 A.D. by Sri Krushna Misra.¹⁷ The Saradadevi temple inscription (C.10th century A.D.) of Maihar (Santa district, Madhya Pradesh) mentions Purusottama in Odra country.¹⁸ Reference to Purusottama Kshetra has been made in the Baramdeo temple inscription dated in the Kalachuri era 840 or 1048 A.D., and in the Nagpur stone inscription of the Rulers of Malava, dated 1104 A.D.¹⁹ The latter inscription clearly mentions that Purusottama is situated on the eastern ocean. Jagannath as the chief deity of Orissa also finds mention in ancient Hindi literature like Narapati Nalha's Bisoldev-Raso (12th century A.D.) and Chand Bardai's Prithviraya Raso (C.1200 A.D.).²⁰ Ever since the construction of the present temple of Jagannath in the 12th century A.D. by Chodaganga Deva, the founder of the Ganga rule in Orissa, Puri became the undisputed centre of Hindu religious faith in India.²¹



The glory and sanctity of Jagannath and the Kshetra find mention in many Puranas like the Matsya Purana, Narada Purana, Padma Purana, Kapila Purana, Niladrimahodaya and Utkal Khanda of Skanda Purana.²² "Jagannath has been described as the famous deity of Odra or Utkal in the famous Tantric works like Kalika Purana, Rudrayamala, Brahmayamola, Tantrayamala which were written in C. 950 A.D."²³

Jagannath has been mentioned as the manifestation of Buddha in the work 'Jnanasiddhi' of Indrabhuti,²⁴ written in circa 717 A.D. According to R.L.Mitra, "during the four centuries preceding the Christian era, Orissa generally and the district of Puri in particular were under the domination of the Buddhists."²⁵ The advocates of the Buddhist origin of Jagannath believe that Puri was an ancient seat of Buddhism and the worship of Jagannath is a relic of some Buddhist cult.²⁶ It is mentioned in this story that the sacred tooth of Buddha remained for centuries at Dantapura in Kalinga. This Dantapura was identified by some with Puri.

The cult of Jagannath is an eclectic system that has assimilated and incorporated in its fold the influences of divergent religious creeds and sects. Jagannath²⁷ is never a sectarian deity. The crude figures of Jagannath triad do not approximate to any anthropomorphic concept of the known gods and goddesses of the Hindu pantheon. In the daily ritual, practices and festivals of the temple Jaina, Buddhist, Saivite, Tantric and Vaisnavite influences are clearly discernible. Jagannath is both Sankara's Advaita Brahma, and Mahayanic Sunya. Acyutananda Das, the famous 16th century saint-poet of Orissa, in his Sunya Samhita has conceived both Krishna and Jagannath as Sunya Purusha, or void personified.²⁸

In the true Catholic tradition of Jagannath, attempts have been made to accommodate and

absorb the Neo-Vaisnavism of Chaitanya within its all-embracing fold.²⁹ Yasovanta Das in his Premavakti Brahma Gita describes Nilachala as the embodiment of all the holy places whose sanctity baffles description; Gokul, Mathura, Vrundaban, Dwarika, Kasi etc are all present here.³⁰ Achyutananda Das in his Sunya Samhita writes that all the ten incarnations emanate from this Daru Brahma³¹ (Jagannath) and are again absorbed in him.³² Krishna has not merely been identified with Jagannath by the Orissan Vaisnavas, but has been depicted by some as the *ansavatara* (part incarnation) of the latter. In Jagannath Charitamruta, a work of post-Panchasakha period, Jagannath has been described as the Supreme Lord or Purna Brahma, whereas Krishan, the son of Nanda represents only a part of his glory.³³

Thus the synthesis of the cult of Jagannath is an epitome of divergent religious creeds and schools of Philosophy that prevailed in India at different periods of her long cultural history. In the historic process of adjustments, Jagannath has assimilated strange contradictions in a manner that is most amazing in the history of religious thought. "There is no discarding any in this religion of man", wrote Pandit Nilakantha Das, "and all the Gods and Goddesses attacking and appealing have found a place in the compound of the temple. Jagannath has welcomed and embraced all, but been overwhelmed by none and has not Himself in none."³⁴

The Madala Panji³⁵ describes that a large number of Mathas or religious monasteries belonging to different sects are located here centring round the Shrine of Jagannath. The Mathas were originally founded with the purpose of imparting education to Chela or disciples and give shelter to pilgrims, feeding travellers, ascetics and beggars.³⁶ Most of the Mathas of Puri are connected with the worship of Jagannath and have



various sevas or duties to perform in the temple.³⁷ Jagannath is held in loving adoration by the entire Hindu world. In Puri or Orissa, Jagannath is not only adored, but forms a part and parcel of the social, religion and cultural ethos of the people.³⁸

Puri is a unique place where all shades of Hindu religions faith had covered.³⁹ The temple of Jagannath is famous throughout the Hindu world. Puri, being the principal sanctuary of Hindu ideas and culture on the east part of India and also being a renowned place of pilgrimage was considered to be a centre of Hinduism by the Muslims, when they first entered into Orissa.⁴⁰

In Puri, not only the temple is holy, but the whole of its surroundings is treated as grand and splendid. The sea is Mahodadhi (the great ocean), the main road of city is Bada Danda (the grand road), the offering to the Lord Jagannath is Mahaprasad (the holy food) and the cremation ground is Swargadwara (gateway to heaven). Lord Jagannath is not only the reigning deity here. He is also the family God of most households in Orissa. Hindu devotees from all over India and abroad come to Puri to have a 'darshan' of Lord Jagannath.

From time immemorial, Puri has been the most important centre of Vishnu worship. Its presiding deity is called Purusottama. He is otherwise known as Jagannath. He is not only the Lord of the Hindus or Indians but also the Lord of the suffering humanity the deliverer and redeemer of the entire human civilisation in all ages and times. Jagannath stands as the symbol of equality, fraternity and the progress of entire human civilization. Due to the existence of Lord Jagannath, Puri otherwise known as Purusottama Kshetra has attained the highest pitch of its Glory and it is for this reason that Puri has been described as "Vaikunth Bhuban" in Skanda Purana.

Suggested Readings :

1. Orissa District Gazetteers, Puri, 1977. P-1 Gazetteers Unit, Deptt. of Revenue, Govt. of Orissa.
2. Chodaganga's Narasimha Temple inscription at Puri.
3. Joshi, A-"Purusottam Kshetra or Purusottam Dhama" Orissa Historical Research Journal, 1961. P - 49.
4. Lal, B. C - Historical Geography of Ancient India P-184.
5. Sircar, D.C-Study in Geography of Ancient and Medieval India. P - 84.
6. Panda, Daitary and Panigrahi, S.C.(Ed.) - The cult and culture of Lord Jagannath. Part - II. P - 176.
7. Puri (Pooree) was the capital of the Province of Orissa and the headquarters of the Collector till 1816. In 1806 there was a proposal to remove the headquarters to Jajpur, but it did not get government sanction. In August, 1814, a part of the Collector's establishment was removed to Cuttack, which was again brought back to Puri in December. A petition from a number of Zamidars for the removal of the Collectorate to Cuttack, which was the seat of administration under the Mughal and the Marathas, although rejected by the Collector was finally approved and the headquarters was permanently shifted from Puri to Cuttack in 1816.

By the Regulation I of 1918 the office of the Commissioner was established and Robert Ker became the first Commissioner. From 1813 to 1819 there was a joint Magistrate at Puri with jurisdiction over the Thanas of Pipili, Gop, Hariharpur and Kiran. But this office was abolished in 1819 and the joint Magistrate of Khurda was given the charge of the above Thanas. On the 14th February, 1822, the office of the joint Magistrate of Khurda was also abolished and the Collector of Cuttack was given the charge of that office. By this arrangement Orissa was again divided into two divisions with the river Baitarani as the dividing line. Wilkinson, the Collector of Cuttack was placed in charge of Cuttack and Khurda, and Ricketts with powers of a Collector was given the charge of Balasore and Bhadrak. Finally on the 23rd October, 1828, the province was divided into three districts, namely, Balasore, Cuttack and Jagannath, later known as Puri.



In 1912 the new province of Bihar and Orissa was formed and subsequently Orissa became a separate province in 1936. During these years no conspicuous change had occurred in the territorial extent of the district. But after integration with Orissa on 1st January, 1948 of the feudatory states of Nayagarh, Daspalla, Khandapada and Ranpur with a total area of 3941.1 sq.km. a separate Sub-division comprising these ex-states was added to Puri district with headquarters at Nayagarh. The fourth Sub-division of Bhubaneswar was carved out on 26th January, 1959.

Orissa District Gazetteer - Op.cit.pp-4-5.

8. Panda, Daitary and Panigrahi, S.C(Ed.)-Op.cit-p-146.
9. Ganguly, Mana Mohan-Orissa and Her Remains. P-398.
10. The Jagannath Trinity gradually came to embody "a Synthesis of castes and sects by adopting principles not merely from the different cults of Hinduism, but from Buddhism, Jainism and from the primitive people of Orissa."

The title Jagannath (Lord of the world) itself is unspecific. It has been applied to Buddha, Siva, and to Vishnu. Its compounds variant Jagata - Natha was similarly used for each of these three deities.

Panigrahi, K.C-History of Orissa, P-255.

The name Jagannath is seen in many scriptures i.e. Swetasweter -3/19, Ramayana - Uttara Kanda, Santiparva of Mahabharat, Skanda Purana - 20/35-36, Agni Purana - Chapt. 63. Brahma Purana - Chapt-46, Padma Purana - Chapt. 1-6, Kapila Samhita - Chapt - 3 and 5, Beni Sambar Nataka (Oriya) of Pandit Narayan Bhatta, Anarghat Natak of Murari Mishra and Mahima Mayukha of Gagana Bihari Das (Ed.) etc.

11. Mitra, Rajendra Lala - The Antiquities of Orissa Vol.-II, P-175.

Also in

Misra, K. C. - The Cult of Jagannath. P - 71.

12. Vana Parva of Mahabharata - Chapt - 114. Slokas - 22-24.
13. Ganguly, M. M. - Op. cit. P - 399.
14. Orissa Historical Research Journal, Vol-IV. No-4. P - 297.

15. Ibid.Vol.-III, No-1, P-9.

16. Ibid.PP.9-10.

17. The construction of Jagannath temple is credited to Anantavarman Chodaganga Deva (1078-1147 A.D.) of the illustrious Ganga dynasty. The temple of Jagannath, built on an elevated ground about 20 feet above the level of the surrounding area, presents an imposing sight and can be seen from miles away. The height of the main temple or Vimana above the road level is 214'80". It is a fine specimen of the Pancharath style of Orissa temple architecture. The main shrine consists of four distinct building, viz, the Vimana or the great temple, Jagamohan or the Hall of Audience, Natamandap or the Dancing Hall and Bhoga Mandap or the Refectory. The affairs of Sri Jagannath temple were looked after with great devotion and care by the successive Hindu ruling dynasties of Orissa with whom Jagannath had come to be regarded as the family of the State deity.

Orissa Historical Research Journal - Vol-III, No-1. P - 12.

Also in

Patanaik, Asit Kumar - Socio-religious reforms in Orissa in the 19th century. (Unpublished Ph.D thesis of Berhampur University).

18. Epigraphia Indica, Vol. XXXV, PP- 171 - 78. In P. 173 the following has been mentioned. "The last stanza of this section (B). Verse 35, puts the following words in Brihaspati's mouth : Verily, this child will again come back to you as a result of being drowned in (the waters of) sea after having seen "Purusottama in the Odra country. The reference here is to the God Purusottama Jagannath of Puri in Orissa".
19. Mahatab, H.K.- The History of Orissa. P - 515.
20. Ibid - P - 516.
21. Eschmann, Anncharlott, Kulke Hermann and Tripathy, Gaya Charan (Ed.) - The cult of Jagannath and Regional Tradition of Orissa. (south Asia Interdisciplinary Regional Research Programme, Orissa Research Project). P - 21.
22. Stietenron, H. V - Early Temple of Jagannath in Orissa; the formative phase P-1.
23. Mahatab, H.K-OP.cit-P-514.
24. Indrabhuti was the King of Uddiyana and founded the Vajrayana System of Buddhism.



- He begins his work with a prayer to Jagannath Buddha.
- "Pranipathya Jagganatham Sarvajinavararchitam
Sarva Buddhamayam Siddhivyaipinam
Gaganopamam".
- Orissa Historical Research Journal, Vol-III,
No-1,P-9.
25. Mitra, Rajendra Lal - Op. cit-P-175.
26. According to Dr. Mahatab the Savaras of Orissa were converted to Buddhism during the reign of Asoka and worshipped the Tri-Ratna Symbol placed in a Buddhist Stupa at Puri. Later in the 7th or 8th century when Buddha was considered as an Avatara of Vishnu, Gradually Buddhism lost itself in Vaishnavism.
- Mahatab, H. K. - Op.Cit. PP-512-523.
27. The word Jagannath is never a Sanskrit word. nor a Pali word; presumably it is the Sanskritised form of the austric word "Jaganta".
- Padhi, Benimadhav - Daru Devata. PP - 52 - 54.
28. Das, Suryanaryan - Odiya Sahityara Itihas (Oriya) Vol.-I, PP-698-99.
29. Hunter, W.W.-"Orissa" - Vol-I, P-109.
30. Das, Yasovanta - Premavakti Brahma Gita. (Prachi Publication), Chapt - V. P - 40.
31. Jagannath is regarded as Daru Brahma i.e. Godhead manifested in a wooden image. The worship of Daru as Brahman is traced to the Vedic sources, and to the Bhagabat Gita. Pandit Nilakantha Das writes.
- "It may be mentioned here that in the Vedic literature of Rigveda (x-81-4) the word wood (Daru) is used to indicate the material of which the Universe (Jagat) is made. Jagannath is specifically known as "Daru Brahma" (World substance symbolised in wood) both in the Puranas and by the people.
- Das, S. N. - Op.cit. PP-454-56.
- Also in Orissa Review - Vol.XXVI NO-12 P-25.
32. Das, Achyutananda - Sunya Samhita.(O) P - 9.
33. Jagannath Charitamruta, Chapt - XVIII, Lines - 29-30. P - 169.
34. Das, Nilakantha-"The cult of Jagannath". Orissa Review, Vol.XXVI.No-12.P-18.
35. The word Madala is probably derived from Madala, sealed with Muddi or ring. Madala Panji word thus mean a chronicle of the royal order, and to preserve a number of traditions regarding the later Eastern Gangas and the Gajapatis. Madala Panji includes all classes of records relating to the temple of Jagannath. But it can not be said with certainty on what date or in which year the writing of the Madala Panji actually started. On the basis of circumstantial evidence it is presumed that the writing of the Madala Panji started in the later part of the 16th century A.D., i.e. during the Bhoi dynasty of Khurda.
- Chakravarti, M.M. - JASB, Vol-XII, P-29.
36. Mishra, K. C. - Op.cit.P-228.
- Also in
- Madala Panji, (Utkal University publication) PP-30-33.
37. Report of the special officer under the Puri Shri Jagannath Temple (Administration) Act. 1952.
38. L.S.S.O Malley - Puri District Gazetteer. P - 136.
39. Misra, Krupasindhu - Utkal Itihas (O). P - 284.
- Also in
- Singh Jagabandhu - Prachina Utkala (O). PP-490-502.
40. Sulaiman Karrani, the Afghan Leader of Bengal was first to establish Muslim rule in Orissa by destroying the power of Mukunda Harichandan, the last Hindu ruler of Orissa. With him came the Muslim Soldiers, Muslim Officials, Muslim traders and camp-followers with a new religion of their own not known to the Hindu Orissa. Dr. K. P. Quanungo said "Here in Orissa Muslim armies no doubt overran the land; but itself was totally helpless against its presiding deity Jagannath; because Jagannath was not like the Somnath and Vishwanath idols housed in temples but a living God enshrined in the hearts of the children of the soil".
- Quanungo, K. R. - Historical Essays. P-11.
-
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Influence of Jagannath Culture on People of Orissa

Rajendra Kumar Mohanty

Introduction

Culture of a community or a State or a Republic in general and a group of people in particular believe in one aspect of universal truth which is evolved on a specific cult and that cult is invariably based on usage, belief and traditions prevalent for many years or say centuries in a community. The word Jagannath culture and the word people of Orissa connote two distinct aspects; the first one relates to culture of Lord Jagannath and second relates to Orissan people. Orissa as such at present is comprising of 30 districts, but its cultural boundary is bounded by many ancient States speaking common language i.e. Oriya which the historians as well as epigraphers say is evolved from Udrmagadhi. However, the ancient State of Kaling, Utkal, Trikalang, Dakshin Kosala and Kalinga comprise the modern Orissa. The people residing in all the areas are mainly aboriginals i.e. either classes of Sabaras or classes of Gonds and Khandas. There are many divisions and sub-divisions in these three tribal communities and in course of time many sub-communities have come out their tribal boundaries and have mingled with the on-coming communities namely Kshatriyas and Brahmins as well as business community (Vaishyas) brought in by the ruling dynasty from both/or South and North.

As is known in particular cultural heritage is usually developed around river bank because

of the fact that cultivation and animal husbandry are easily possible for undertaking in the lands which lay on both the banks ever flowing rivers.

To many historians as well as epigraphers and archaeologists, the land of Orissa is very peculiar for the simple reason that even though many tribal communities from the major part of the population, but they almost have a common spiritual belief as a result of which the worships of Lord Jagannath as we all know now has been a evolving synthesis of many people, but with a common stream of thought flowing from pre-Vedic period as is evident from many Purans and comparative study of old civilisation as well as archaeological excavation.

The worship of Lord Jagannath in Orissa, as is described in the preceding paragraph, has led to evolution of distinct culture which is usually described as Jagannath culture. Jagannath culture believes in universality but not in sectarianism. Lord Jagannath as we know now is the God of masses, but not of individuals with individual choice and thus naturally Jagannath culture has been observed as a mass culture. People of diverse faith with their distinct social backgrounds have worshipped Lord Jagannath as their own. From the foot prints of the ageless cultural heritage in India and abroad, we find that tribal (original inhabitant of Orissa), Dravidians, Aryans, Orthodox Hindus, Jains, Buddhist, Sikhs, various



sects of Hinduism i.e. Vaishnavites, Saivites, Ganapatyas, Saurays, Shaktas have reposed their implicit faith in Lord Jagannath according to their belief.

Culture of Lord Jagannath has been an elastic culture. Apart from influencing other culture it has, in course of time and passage of ups and downs, social, political, financial status of the common people which comprise the modern day Orissa, has incorporated in its fold, the various cultures and their salient aspects of various faiths.

Jagannath Mahaprabhu is wooden deity (Saura) without any sense organ. At the same time, he is Dravidian deity with sense organ. He is the Purusottam of the Veda and Darubrahmas of Brahmins. He is the Dakshinkali for the Saktas and Vairaba for the Saivites. He is Mahaganapati for the Ganapatyas and at the same time he is the Suryanarayan for the Sauryas. His festivals are of Puranic origin and rituals are admixture of tribal rituals as well as Sakta's Nyasa and Mudras and many more. His majority of rituals are based on Uddiyan Tantras which are the refined versions of Mahayan Tantras as well as Shabari Tantras which are evolved from Tantrik Buddhism and tribal belief respectively. Of his *mantras* (incantation Oum is Vedic and Hlim, Slim, Klim are Tantrik. His Kaibalya (dried Mahaprasad of rice) is of Jaina origin and Nirmalya of Saivite origin.

His worship, attire, foods rites and rituals are nothing, but a synthesis of various cultures and beliefs. But, at the same time it is free from all types of regional separatism, scriptural exclusiveness and regional narrowness. By its wonderful power of assimilation it has effected the synthesis of all cultural communities, States and universe.

One of the major salient feature of culture of Lord Jagannath is tolerance which is an outstanding human value propagated by culture

of Lord Jagannath which postulates with every way of life as its contribution in its specific way to the human welfare.

The culture of Lord Jagannath stands for religious tolerance, co-existence of all religions communal harmony and international integrations. This has led to the present day situation in which we see that Lord Jagannath is worshipped by all irrespective of castes, creed, colour and community. As a result, the entire universe and inhabitants of universe are part and parcel of the concept of culture of Lord Jagannath.

Influence of culture of Lord Jagannath on people of Orissa

Before we proceed ahead for discussions on the influence of Lord Jagannath on people of Orissa from various angles, it is necessary to analyze the various aspects of culture of Lord Jagannath which are the seeds for germination in respect of Orissan people.

The gap between men and Divine has been bridged in Jagannath culture because Jagannath is a highly humanised Deity. He brushes his teeth, takes bath, changes his cloth, wears out robes and gold ornaments, studded with diamond, sapphires to suit festive occasions and seasons, enjoys 56 varieties of food (Mahaprasad) and 36 categories of servitors pay their "Seva Khatani" according to their "Khatani routine", for the daily duties relating to worship of Lord Jagannath. Jagannath culture does not admit any distinction in between the caste and communities.

Jagannath culture aims at liberating poor and down-trodden for better life for which he is called Patitapaban and for which he observes Ratha Yatra.

Humbleness is a cardinal human value which is amply prevalent in culture of Lord Jagannath. Culture of Lord Jagannath always takes a positive view of the life. It does not attend to



pessimistic thought of grief suffering and death. It recommends strong faith in Divine. It teaches man to strive for perfection of its soul by the sacrifice of his self. Worldly pursuits find no place in culture of Lord Jagannath. Here in concept of Lord Jagannath, the devotees pray for/asks for divine life, but not material gain.

Culture of Lord Jagannath has effected unity in diversity by faith, and integrated human society with the help of human value which are mentioned in the above paragraphs.

Social Influence of Culture of Lord Jagannath on Orissan people.

Darshan and Mahaprasad sevas of Lord Jagannath are the twin desires of each believer of Lord Jagannath. When we as pilgrims devotees or as visitors go to the Lord Jagannath Temple complex, we usually wait for sometime to partake Mahaprasad preferably in Anand Bazar. Anand Bazar which is situated inside the premises of Lord Jagannath Temple, Puri is a place where Mahaprasad in shape cooked rice, dals, curry, sweets and Sukhila Bhog etc. which are offered to Lord Jagannath and reoffered to the presiding Lady Deity of Lord Jagannath i.e. Vimala become Mahaprasad and are sold in Anand Bazar by the Suaras (the cooks of the sacred Mahaprasad). Here in Anand Bazar people of various categories right from Brahmin to Sudras partake Mahaprasad in a common place from a common container. This indicates that there is no sense of segregation between Brahmin and non-Brahmin or between the touchables and non-touchables or between Hindus, Budhists, Jains and Sikhs.

Similarly, there are two kinds of servitors engaged for performance of rituals of Lord Jagannath i.e. Brahmin and non-Brahmin. Sudhasuaras, Paniapata, Mudalies, Daitas, Duttamohapatra, Mahabhoi, Gananamalies, Chapabehera, Muliasuansia and Deulakaran and Tadhaakaran and many more such other servitors

belong to non-Brahmin category and Pujapanda, Pusplok, Pratihari, Khuntia, Patribadu, Saurabadu, Gochhikar, Pati Mohapatra, Taluchha Mohapatra, Chhatisa Nijog-Nayak-Patajosi Mohapatra, Mudirasta, Mekap and such other group or individual belong to Brahmin category and both the Brahmin and non-Brahmin category jointly participate in performance of rituals of Lord Jagannath in a very systematic way as per scriptural instructions.

The above facts pre-supposes the mutual co-existence and equal patronage as well as weightage given and made respectively to various categories of servitors which is based on social equality before the eyes of the Lord Jagannath.

It has been a practice with Orissan people to partake Mahaprasad from a common container jointly in Anand Bazar irrespective of castes, creeds and without any Kuntha (hesitation). It is told and believed that while we are inside the premises of Lord Jagannath Temple, Puri, we use to get the essence of "Baikuntha", which does not exist in void, but exists where there is no hesitation i.e. no Kuntha which leads to Baikuntha (abode of Gods).

The impact of culture of Lord Jagannath in social life of Orissan people is so farfetching and predominating that nobody as such in general can fathom. The simplest example is that major festivals, namely Chandan Yatra, Niladri Mahodaya, Nrusingh Janma, Sital Sasthi, Rajendravisek, Rukmaniharan, Snana Yatra, Netrotsab, Ratha Yatra, Bahuda Yatra, Sayan Ekadasi, Garudasayan Dwadashi, Kartik Sankranti or Dakhinayan Yatra, Chitalagi Amabasya, Jhulan Yatra, Gamha Purnima or Balabhadra Janma, Rahu Rekha Lagi, Krishna Janma, Krishna Lila, Satapuri Amabasya, Ganesh Chaturthi, Rekha Panchami, Radhastami, Parswa Paribartan, Baman Janma, Anant Chaturdasi, Indra Govind Puja, Sahashra Kumbha Abhisekh, Dwitia Osha,



Dasahara, Kumar Purnima, Hari Utthapan Ekadashi, Garud Utthapan Dwadashi, Nobarna, Prathamastami, Ordhansasthi, Bakul Amabasya, Pusyabhisekh, Uttarayan Yatra, Basanta Panchami, Magha Purnima, Siba Ratri, Benta or Sikar, Sola Yatra, Chaitra Gundicha, Ashokastami, Rama Nabami, Damanaka Chori, Mahavisubha Sankrati which have been centreing round various aspects of Lord Jagannath, are intimately woven in the social body fabric of Orissan people. No Oriya people goes without adhering to the social functions either in individual or in group from the examples of the above festivals of Lord Jagannath. In so much so that if any new fruit or vegetable is plucked from the garden of an Orissan native villagers, then the same is offered to Lord Jagannath first as *bhoga*. When a child is born to an Oriya family either during performance of *Ekoisia* (21 days of birth) or in the annual function of birth, Lord Jagannath is invoked to the rituals first. Similarly, when a marriage is solemnized in an Oriya family the first invitation is given to Lord Jagannath and lastly it is a wish of Orissa people to either die in Puri to be cremated in Swarga Dwara at Puri, or be offered Baisnabagni (sacred fire from sacred Rosaghara or sacred Matha) to the pyre of an Oriyan fellow.

From the above surmise, it is crystal clear that the social body fabric of each Oriya people is woven around the culture of Lord Jagannath in varied hue of the excellent synthesized aspect of spiritual ethos of Orissa.

Impact of Culture of Lord Jagannath on Oriya Literature

As has been described in the introduction, the modern day Orissa is comprising of ancient States of Odra (comprising the modern day part of Khurda district, Nayagarh, Dhenkanal, part of Angul), Utkal (comprising Balasore, part of Mayurbhang, Bhadrak, Jajpur, Kendrapara,

Cuttack, Puri, part of Khurda and Nayagarh), Kalinga (comprising Ganjam, part of Boudh, part of Gajapati, part of Khurda), Kangoda (tracts of areas comprising in between Rusikulya and Mahanadi rivers and in between Salima river (the modern day Salia river which flow in Banapur Tahasil area), Dakshina Kosala (comprising Sambalpur, Jharsuguda, Deogarh, part of Nuapada districts) and Trikalanga (comprising Kalahandi, part of Phulbani part of Boudh, part of Nuapada, undivided Koraput and part of Ganjam).

The modern day Oriya script is an evolution of Odramagadhi which is evident very much in presence in the above tracts of areas more concentrated in Dakshina Kosala, Trikalanga, Odra and part of Utkal, Kalinga and Kangoda.

The impact of culture of Lord Jagannath in Oriya literature has been such that it has moulded into a composite literature revolving round the culture of Lord Jagannath. The Oriya script and Oriya literature are nothing, but manifestation of various aspects of Lord Jagannath from the eyes of the Poets and literary Pundits.

As per record, Madalapanji (drum chronicle of palm leaf manuscript) is supposed to have been started at the command of the first king of Ganga dynasty, i.e., Chodaganga Dev during 11-12th centuries AD. This Madalapanji is nothing, but the recorded happenings inside Jagannath Temple, Puri and outside which are directly or indirectly connected with rituals of Lord Jagannath as well as maintenance of Shree Jagannath Temple, Puri and this Madalapanji is written in Oriya script.

Sarala Das, the ancient saint poet of Orissa is treated as the father of modern day Oriya literature first eulogized and prayed Lord Jagannath as Srikrushna. Also he adored Lord Jagannath as "Boudha Abatara".



Prior to Sarala Das and Madalapanji, many Oriya poets who profess Uddiyan Tantras which was dominant in the then Orissa during the period ranging from 7th century AD to 11th century AD believed Lord Jagannath as their master, wrote various scriptures in the shape of "Doha" which are basically nothing, but Oriya script. Lord Jagannath was the central point in that literary works. After Sarala Das, we find descriptions of worships and attires (Vesas) of Lord Jagannath in poetic works of many Oriya poets namely "Rama Bibaha" and Kalpalata of poet Arjun Das, "Gupta Geeta" and Laxmipurana of poet Balaram Das, Niladri Satkam in Oriya script with Sanskrit intonations, Gundicha Bije, Darubrahma Geeta and Oriya Shreemad Bhagabat of Atibadi Jagannath Das, Kanchi Kaberi and Purustoma Das etc. are some of the major contribution of influence and impact of culture of Lord Jagannath on Oriya literature. Similarly, many Ballads and Suangas were written on the theme of love between Lord Jagannath and milkmaid Manik resembling consort Radha. Oriya *bhajan* literature was also highly enriched by the culture of Lord Jagannath through the lyrical devotional songs written by poets Madhabi Das, Banamali Das and poets like Salabega and Kabisurya Baladev Rath.

During 17th century poet Loknath Bidyadhar wrote a very interesting poetry anthology namely Niladri Mahotsab in which he portrayed various rituals and festivals relating to worship of Lord Jagannath. Similarly, in the year 1820 another Oriya poet Gopinath Singh wrote a *kabya* titled Niladribihari narrating the glory and grandeurs of different *veshas* (attires/custumes) of Lord Jagannath.

During 18th and 19th centuries, many celebrated Oriya poets namely Bhima Bhoi, kandha saint of Rairakhol, Dina Krushna Das,

author of Rasakollala, Purusottam Das, poet of Gundicha Vijoy, Yudhistir Das, author of Gundicha Jatra, Baladev Badajena author of Samartarang and Gundichabije enriched Oriya literature.

In 20th century Oriya poet, novelist and dramatists have also been inspired by the culture of Lord Jagannath who have written on the noble ideals of Jagannath culture.

Bhajan, Suanga, Lilas, Yatra and Folk dances have got tremendous impetus and inspiration from many fold splendid legends of the holy triad i.e. Mahaprabhu Jagannath, Mahaprabhu Balabhadra and Maa Subhadra.

Influence of Lord Jagannath on the Political Aspect of Orissan People

The unification of Orissa basing on Oriya language, Orissan sculpture and architecture. Oriya language and unity in diversity of political entities have become possible only for the simple reason that Lord Jagannath happens to be the presiding deity for each devout Oriya people.

In pre-Christian period of 3rd century Maurya emperor Ashok fought with Kalinga people which has been recorded in the stone relics of Udayagiri and Khandagiri caves. The then Orissan people were so strong politically and militarily that nobody ventured to attack the then Orissa. This was for the simple reason that the then Orissa was united under the banner of the conglomerate concept of Lord Jagannath. Of course the Oriyan warriors fought bravely against the army of emperor of Ashok, but ultimately Ashoka with the army of emperor of Ashok looking at the gruesome slaughter of many brave Paikas, were converted to Dharmashok. Similarly, centering round the culture of Lord Jagannath in first century B.C. Maha Meghabahan Kharavela the unconquerable brave Oriya Chief titan ultimately became the king established first kingdom at Sisupalagada near present day capital



city of Bhubaneswar and he fought the enemies and brought back the essence of Lord Jagannath in the shape of Jinasan to Puri and re-established the unparalleled composite concept of Lord Jagannath.

The then Orissa was flourishing in the name and fame of Lord Jagannath through the patronage of reigning king and that continued till 1568 when the mighty king of Ganga dynasty surrendered before Lord Jagannath with royal edict that the entire kingdom of Kaling/Utkal is endowed to the Lord Jagannath is the king of entire Orissa and the king being a simple "Rout" (asistant) of Lord Jagannath. The divisive powers prevalent in Orissa within and outside could not venture to attack the then Orissa. This is the most pertinent aspect of political impact of culture of Lord Jagannath on Orissan people.

Not only this, but also even during the tutelage of Maratha or British administration, unifying heritage of culture of Lord Jagannath could keep the Oriya people in one political entity which resulted into a separate State on the basis of Oriya language in 1936. Even during British rule, the first revolution of Paikas whether in Khurda during 1918 or 1924 or in Sambalpur under the leadership of Surendra Sai during last part of 18th century, are some of the proudest period of Orissan people in the name and fame of Lord Jagannath.

Influence of Culture of Lord Jagannath on Spiritual Life of Orissan People

From time immemorial, Lord Jagannath has been the sustenance of spiritual life of Orissan people. Many sects and their spiritual masters have come to Orissa and have come to Sripurusottam Khetra, Puri, but they have merged with the huge expanse of flexible cultural ethos of Lord Jagannath. Be it Sankaracharya, Madhabacharya, Guru Nanak, Chaitanya Mahaprabhu, all have accepted Lord Jagannath

as their supreme Lord and have gleefully accepted the concept essence of Lord Jagannath. The people of Orissa are, therefore, tolerant to differing opinion so far as spiritual concept is concerned, but accept each and every spiritual master with positive mind keeping Lord Jagannath as supreme head. This has led to establishment of many Jagannath Temples throughout Orissa with the patronage of the then reigning Kings and Zamindars and by far the best people of Orissa are spiritually of high order.

Conclusion

The Jagannath culture from time immemorial preaches the word of love and peaceful co-existence among the human community. The character of culture is generosity and endurance and coordination. No culture or religion in whatsoever manner in whatsoever places is equal to this composite concept of Lord Jagannath. Lord Jagannath is worshipped throughout the world because he is generous and kind to all. He is looking at great and small, rich and poor, ruled and ruler, Brahman and Chandal with an equal eye. In this look, there is no question of caste, creed or religion, no place for egoism, aristocracy nor any place for communalism. Here worshipped and worshipper are equal and as such their separateness vanishes which is symbolized in embracing of Lord Jagannath by a visitor during Ratha Yatra. Lord Jagannath symbolizes universal love and humanism. Myths, history and legends mingled over centuries and have formed a composite culture of Lord Jagannath. He is not only the Lord of Hindu or Indian, but also the God of entire humanity. Let his blessing be endowed to each inhabitants of entire Universe.

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Attraction for Srikshetra : At a Glance

Dr. Ramakanta Kar

The attractive view of the sacred land is called as Srikshetra at Puri in Orissa. This land, stream of sacred sweetness, has been for millions of devotees, tourists, for many centuries the perennial source of solace during sorrow, vitality when flooded by vacillation, illumination while confounded, inspiration in moments of dejection and guidance while caught in quandaries. It is an intensely human drama, where God or the supreme represents as Lord Jagannath on the vast world stage, the perfect and imperfect, human and sub-human to confer on us, by precept and example, the boon of supreme wisdom. Through Orissan legends, lullables, myths, tales, dance and dramas, through sculptures, music and painting, through ritual, poetry and symbol, Lord Jagannath has become the Breath, the Bliss, the Treasure of countless seekers, Sadhakas, devotees and research scholars. Specially human character is manifested, for which he is famous as lord of Universe. The famous temple of Lord Jagannath is named as Jagannath temple, because

these four letters ja. ga, na, tha indicate respectively Sri Jagannath, Sri Balabhadra, Maa Subhadra and Sri Sudarshan called as Chaturdhamurti. It is clearly mentioned in Sishu Samhita :

*"Ja' karastu Jagannathah
Balabhadra 'Ga' karakah,
'Na' kara Subhadra rupa cha 'Tha'
karopi Sudarshanah."*



Karastu specially this tradition of the temple is famous in the world, that is combined with Hinduization and tribalization. Daitapatis are described as the relatives of Lord Jagannath and serve the dieties at the time of Car Festival and Navakalebar celebrations of Lord. It is known from the history that regional tradition of Orissa is its rather unbroken cultural

development. Perhaps due to its geographical location it was able, at least partly, to withstand the Muslim conquest till 1568, more than three centuries longer than most other parts of North and central India. And even during the heyday of Muslim rules in India under the Mughals, the distance from Delhi allowed Orissa and preserve her tradition till 1803, when the British East India



Company defeated the Marathas who had ruled Orissa since 1751. At present 25% of the population of Orissa consists of tribal people. This characteristic feature of Orissan culture still finds its lasting manifestation in the Jagannath cult of Puri in Orissa. This State is also mainly famous for Lord Jagannath Temple and attractive views of Sea Beach. Srikshetra Puri in Orissa is the centre place of pilgrims and called as Temple city and land of Tourists.

Srikshetra attracts the pilgrims showing its beautiful shore of the ocean and architectures of the beautiful and big temple of Lord Jagannath. In 1868, David B. Smith, the former Sanitary Commissioner of Bengal in his report on pilgrimage to Jagannath, 'Sketch of Orissa Mission' page No. 13 has clearly described how Puri or Srikshetra from all points of view had assumed significance. He has also highlighted the sanctity and hospitality of Puri traditional pandas. Pilgrims get facilities to stay at Puri in various Mathas connected with the temple of Lord and established by many Hindu priests. Hindu pilgrims also enjoy seeing Chaturdha Murti inside the temple and 33 crores of Devatas, eight Shakti Kilas, Atharnala, Batamangala etc. They enjoy

the sands of the Beach of the sea and sand art. They become astonished seeing the Thirteen Jatras (Festivals) of 7 Sahis in 12 months of a year, famous Lilas (sacred amusements) of Srikrishna (Sri Jagannath) started at the time of Gajapati Prataparudra Dev in 15th century being influenced by Sri Chaitanya, his Guru.

Another attraction of Srikshetra is Mahaprasad. The temple of Lord Jagannath is the biggest hotel and restaurant of the world giving sufficient tasteful 60 pautis (kinds) of Bhogas (foods) to the devotees. There is no any discriminating thought in eating and feeding of Lord's Mahaprasad. As irrespective of religions, creed, castes, colours of devotees can eat the Mahaprasad together without any compassion. This Srikshetra gives salvation to the pilgrims if they touch this sacred land. So it is called as Martya Baikuntha or city of Heaven upon earth.

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Swargadwara, Puri



The Monasteries of Srikshetra

Braja Paikaray

The holy city of Puri is a famous pilgrim centre and is well-known around the world as Jagannath Dham or Srikshetra. Lord Jagannath is the presiding deity of Orissa and Srikshetra, the nerve centre of various religious sects and philosophical doctrines. The religious teachers and scholars of different sects have founded a number of monasteries or Mathas to perform various religious duties. The monasteries of Srikshetra are intimately associated with the temple of Lord Jagannath and use to observe different rituals traditionally. For example Jagannath Ballav Matha provides flowers for the decoration of the deities and Uttar Parswa Matha supplies special offerings of food, to the temple of Lord Jagannath. Likewise the Jhanja Pita Matha wakes up the deities in the morning by playing on different musical instruments and the Jhadu Matha has taken care of sweeping and cleaning the temple precincts.

The heads of the Mathas are called Mahantas. On special occasions the Mahantas are being consulted by the temple authorities and as per their advice solve many ritual problems. The Mahantas are considered as the spiritual guides of the general public and scriptural advisors to the Gajapati kings of Orissa. The monasteries own and possess vast landed properties being donated by the followers of different religious sects as well as religious-minded persons for

offering 'Bhog' to Lord Jagannath in one hand and to facilitate the distributing of "Mahaprasad" to the pilgrims, beggars and ascetics on the other hand.

The Monasteries represent various religious sects of Hindu religion namely Vaishnavism i.e. Sri Sampraday or Ramanuja, Ramanandi, Kavir Panthi, Vallabhachari, Madhabachari, Nimarka, Gaudiya Radha Vallabhi etc., Saivism i.e. Dandi, Dasnami, Avadhuta, Naga etc. and Sakta cult alongwith miscellaneous sects of Nanak, Satanami and Sunyavadi etc.

Though some monasteries follow monism and some dualism their common aim and ideology is same and one i.e. their ritual dedication and subordination to Jagannath Cult. Although the Emar Matha is wealthy and most influential among all the monasteries of Puri, the public regard all Mathas as equal in the ritual sphere. However the monasteries of Srikshetra act as the connecting bond between the general public and the temple of Lord Jagannath for spreading the sacred tradition of the Lord.

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The Colourful Gosani Yatra of Puri

Santosh Kumar Rath

Puri, the sacred city of Lord Jagannath is culturally enriched by several rituals, colourful yatra (festivals) and living traditions. Though it is a strong seat of Vaisnavism in India, here several other cults like Saiva, Sakti, Ganapatya and Saura cults were amalgamated with Vaisnavism and formed the cosmopolitan Jagannath cult. Among the fairs and festivals of Sakti pantheon, 'Durga Puja' is one of the important colourful festivals of Puri. Unlike other places, here the festival of 'Durga Puja' is called as 'Gosani Yatra'. In this festival of Puri, several big clay idols of Mahisamardini Durga are worshipped every year in the month of Asvina (October). Peculiarly here this clay idols are worshipped as 'Gosani'. It is to note that, this 'Gosani Yatra' is an indigenous cultural trait of the city of Puri. Because in this festival no such outer influence could be seen in the tradition of the worships clay model of the images, decoration, colour application, postures etc.

The concept of 'Gosani' has several meanings. It means the associated saktis of the supreme goddess Durga who fought during her war with Mahisasura. In Puri it is believed that 'Kakudikhai' is the supreme Goddess and the chief among the gosanis. She is considered as the goddess Durga herself and the representative of Goddess Vimala outside Srimandira. For pacification these terriffing saktis (Gosanis), the

clay idols are being made annually during Durga Puja and worshipped with great pomp and ceremony. The local people sometimes say that Gosani is a wicked female spirit. Bhootanath is another name of Lord Siva who is the lord of spirits, evil powers, ghosts. So it is believed that these Gosanis are the saktis of Lord Siva. In this regard the description found in the Madala Panji is very important. In connection to the first Ganga king Chodaganga Deva, the Panji describes - "*Ye chudaganga deva betala sadhya. Kanya 13 dina krushna trayodasi gurubara dina naja besare asi Kataka madibasi raja hoila. Basudeva Bahinipati Mohapatra hoila. Jajapura Kataka prabesa hoila. Prathame rahile pachama kataka Baranasi hoi Odisa gosanimana Kilile. Se raja bhoga kale ba 66/2/2 dina*". It means king Chodaganga Deva was a tantric expert and he arrested all the wicked goddess of Orissa by applying his tantric expertise and powers. According to some scholars the word 'Gosani' is derived from the Oriya word 'Gosamani', which means 'aristocratic lady', the wife of the owner or the paternal grand mother (*Gosein maa*).

In royal families of Orissa the prince and princess are called 'Jenamani' and 'Jemamani' respectively. In this way the paternal great grand mother is called 'Gosamani'. In this connection it



should be mentioned that the local people believed the Gosanis as the saviour and nourisher of their locality and therefore, during Durga Puja festival they use to worship Gosani images in their respective *Sahis* (Street). Pt. Nilakantha Dash believes that the name '*Gosani*' comes from '*Gosvami*' which means the female counterpart of *Gosvami*, the brahmin lord (*Gosein* in Oriya). In several places the word *Gosvami* has been used differently. Firstly, it means a brahmin landlord having a vast wealth of cattles such as cow, bullock, buffalos etc. In this case his wife is known as *Gosvami*, who is likewise considered as the Lord of these cattles. Secondly, *Gosvami* means Lord Siva who rides on the back of the bull Nandi. So *Gosvami* is considered as his sakti or consort Durga. Again thirdly, *Gosvami* must be Durga. It is noteworthy that in Puri the co-worship of Mahisamardini Durga with Madhava (Lord Jagannath) is prevalent from Ganga period. This fact is evident from the sculptures on the temple walls i.e., from the *pista* of the *Jagamohana* of the Sun temple at Konark and on the northern *bada* of the *Bhogamandapa* of the Jagannath temple, Puri. In these representations, *Sivalinga*, Mahisamardini Durga and Lord Jagannath are seen installed on a pedestal and worshipped by a king. However the Gosanis represent several aspects of Mahisamardini Durga at Puri and worshipped during the Durga Puja festival.

The Gosani Yatra of Puri has its origin in the folk culture. This fact is evident from the local folk names they bear such as Kakudikhai, Barabati, Janhimundia, Janhikhai, Sunya Gosani, Panapriya, Hadabai, Gelabai, Belabai etc. There are several local tradition and legends behind the names of the Gosanis. During Gosani Yatra, different types of other clay figures of Sampati bird along with monkeys, Ravana lifting Kailash mountain, Demons, Ghosts, Nagas, wooden toys

etc. are also worshipped due to the strong folk influence and these aspects of Gosani Yatra adds more colour and charm to the festival. It is noteworthy that these Gosani images along with Naga figures are worshipped in Vanadurga mantra (hymn). It is said that, in early times all the Gosanis gathered in the 'Dasahara Pada' i.e. Jagannath Ballabha math but now-a-days the Gosanis used to gather at Simhadvara, just in front of the Jagannath temple.

From artistic point of view these clay Gosani images are unique and only of their kind in entire India. Unlike the Durga images of Kolkata, Cuttack and Mahisamardini sculptures of temples, they do not reflect slim figure, fineness and plasticity, yet they have freshness due to their indigenous style of art work, colour application and decoration. Moreover, these *Gosani* images which are self evolved in Puri culture, look vibrant with bold expression and vigour with heavy body. At Puri the faces of the Gosani figures are depicted in such a manner which gives an impression that Devi is closely watching Mahisasura and engaged in fierce fighting. Here in this case both Mahisasura and Devi look at each other with great concentration. It is evident from the straight eye contact between them unlike the images of Kolkata and Cuttack where the face of Devi is generally depicted in profile manner. Another feature of the Gosani images of Puri is that, here the demon in most of the cases is depicted in theriomorphic form i.e., the head is of the buffalo and the body is of a human being. According to this author these Gosani images are more or less influenced by Mahisamardini sculptures found on the temple walls. Especially the theriomorphic form of the demon is profusely depicted in the Bhaumakara temples. For example - the Mahisamardini images of Vaitala and Sisiresvara temples at Bhubaneswar. Here this form of the demon is made lively. The demon is



seen completely overpowered by the goddess. It is to note that, the Gosani images are coloured by primary colours and built in typical Orissan style. Here yellow colour is applied to the Devi and blue/green colour is applied to the demon. The decoration of these figures are also interesting like the images which are also indigenous in nature and arranged with *sola* and *jari* work. The crown, ornaments, attributes and the halo are made of *sola* and *jari* which double the beauty of these images. Interestingly, after colour application, the artists draw a 'Devi Yantra' on the chest of the image and cover it by cladding new clothes around the body of the goddess. Like Gosanis, gigantic images of Naga are also made and worshipped during Durga Puja festival. These large male images symbolise heroism and valour. According to some scholars 'Nagas' are one of the Saiva sects set up by Adi Sankaracharya. The *sadhus* of this Naga sect besides being Siva worshippers also practise wrestling and in old days were instrumental in defeating Buddhists. In medieval days they played a great role by resisting Muslim aggression in Puri. Moreover the Naga images represent the Jaga-Akhada culture of Puri.

A brief description of these aforesaid Gosanis are given below -

Kakudikhai Gosani

She is regarded as the chief among the Gosanis of Puri and worshipped at Baniapati in Balisahi. As the name suggest, a cucumber is sacrificed in front of Devi and offered to her. But this custom is now extinct. Devi Kakudikhai is regarded as the representative of goddess Vimala outside Srimandira. In her shrine animal sacrifices were performed during the night of Mahastami. Here devi is ten-handed and holds shield, conch, bow, snake and the hairs of Mahisasura in her left hands while she holds trident, sword, wheel, arrow and goad. Here the goddess places for left

foot on the shoulder of Mahisasura and right foot on her vahana the lion. She is seen flanked by goddess Sarasvati, Laksmi, Ganesha and Karttikeya. The demon is seen coming out from the decapitated body of the buffalo as found in the stone images of the Somavamsi period, i.e. 9th-11th century A.D.

Barabati Gosani

Perhaps she is the biggest clay Mahisamardini figure made during Durga Puja festival in Puri. She is regarded as the second Gosani among the local people. The image of this gosani is built annually by the initiative of the members of the Barabati Jaga and therefore, the Gosani is so named. The height of this colossal Gosani is near about 20 feet in height. She has eight arms and displays snake, conch, dagger, bow, arrow, sword and trident. The demon Mahisasura is depicted in the theriomorphic form and treated lively. Iconographically Barabati Gosani is older than the Kakudikhai Gosani, who is ten-armed and the demon is depicted in the anthropomorphic form. The artists use primary colours like *hingula*, *sankha*, *geru* and lamp black for colouring the deity.

Janhikhai Gosani

There are four places at Puri associated with *risis* such as Angira Ashrama, Bhrugu Ashrama, Kandu Ashrama, Markandeya Ashrama at Dolamandapa Sahi, Bali Sahi, Goudabada Sahi and Markandesvara Sahi respectively. Near these four *ashramas* there are *mandapas* where Gosani images are made annually. It is noteworthy that, they are all known as 'Janhikhai' except the Gosani at Dolamandapa Sahi who is known as 'Janhimundia'. The image of 'Janhimundia' is the second biggest in Puri after Barabati Gosani. The height of her image is 16 feet 16 inches. Here the goddess has ten hands and displays her usual attributes. The demon here



is depicted in complete human form. Interestingly she is worshipped in '*Bhubaensvari mantra*'. Besides this, there are two other 'Janhikhai' images, one at Bali Sahi and the other at Gaudabada Sahi used to be made during Durga Puja.

Sunya Gosani

The peculiar image of Sunya Gosani displays the war between goddess Durga and Mahisasura in the sky. Here Devi is eight-handed. It is said that, in old days the height of this Gosani was equal to the height of 'Aruna Stambha'. On the lower portion of this Gosani image hills, forests and wild animals can be seen, which presents the bird's eyeview of the earth surface from the sky.

Bhogajaga Gosani

During the rule of the Bhoi king Gajapati Ramachandra Dev, a mandapa was built for the offerings to the moving deities of Srimandira. In Oriya offering means 'Bhoga'. The 'Akhada' near this mandapa is known as 'Bhoga Jaga Akhada' due to this. The name of the Gosani of this Jaga is also known as 'Bhogajaga Gosani'. In Puri she is regarded as the third Gosani. The height of this image is ten feet. The goddess has eight hands in which she holds several attributes. Like Barabati Gosani, here the demon is depicted in the theriomorphic form. This image is famous for its traditional style and fine decorations in *sola*.

Kantakadhi Gosani (Vanadurga)

The image of Kantakadhi Gosani is a peculiar one, as she is standing by one of her legs. The other one is bent and Lord Vishnu is depicted removing the pin from this bent foot of the Devi. On the other side Lord Siva is seen standing. She is well known in the texts as 'Vanadurga' (Durga of the Forests). Here the Mahisasura is absent.

The very image symbolises the peaceful co-existence of Saktism, Vaisnavism and Saivism.

Naga

As earlier said the image of Naga represents the age old Jaga Akhada culture of Puri. According to some scholars Nagas are one of the Saiva sects who were besides worshipping, also practised body building and wrestling. To memorise this old tradition huge figures of Nagas are used to be made in different places of Puri (especially in 'Akhadas'). Among the Naga figures the Naga of Bali Sahi and Harachandi Sahi are old and famous in Puri's local culture. These type of huge clay images of Naga are indigenous to Puri and not seen anywhere.

The huge figure of Naga (near about twenty feet) resembles like that of a human being standing in the manner of a hero with a well built body. He is seen dressed in the manner of a medieval warrior which is akin to that of 'Nagarjuna Vesa' (an attire of Lord Jagannath). He is also seen wearing a loin cloth and a tiger skin around his chest. A *masal* (torch) and a gun can be seen in his right and left hands respectively. On his waist portion several weapons like shield, dagger and knife are placed. He wears a rosary around the neck. On the back portion of the figure, a bamboo mat can be seen which is tied on his body. His face consists of big round eyes, sharp nose, curly mustache and beard, a beautiful heavy headgear adorns his head. On the top of this headgear a lotus flower of *sola* can be noticed. It is to note that, some people relates this Naga with *Naga sadhus* of North India who also attired like these figures.

Besides Gosanis and Nagas other clay figures such as the bird Sampati with monkies, Panchamukhi Hanuman, Ravana lifting Kailasa mountain, ghosts, figures of old man and woman are also made during the 'Durga Puja' festival every



year which reflects strong folk culture in its full vigour. Till now these small but important images are part and parcel of the 'Gosani Yatra' tradition of Puri. Many years back all the Gosani figures used to gather at Jagannath Ballabha Math on the 11th day of the bright fortnight of the month of *asvina*, but now-a-days they are used to gather at 'Simhadvara', in front of the Jagannath temple and in late night they are taken for *visarjana* ceremony in the nearby rivers.

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Mausima Temple



Puri : The Divine Destination

Sunil Kumar Pattnaik

Puri, is widely known as a great religious and sacred center (Kshetra) and a place of pilgrimage (Tirtha). It owes its importance entirely to its connection with the famous temple of Lord Jagannath. Puri raised some of the questions about the Hindu tradition through its prodigious display of divine images, its elaborate ritual traditions, and its understanding of humanism (human value). Every sacred place of India contains some seeds of divine elements which has got description in the mahatmyas, some times called Sthala Puranas - the ancient stories of the place. This literature vividly describe the sacred geography as in Mathura, Lord Krishna was born, and danced in the nearby Brudaban. In high Himalayas, cave at Amarnath in Kashmir, Lord Siva appeared as a Linga of ice. In a dozen of places from Himalayas to tip of South India, Siva split the earth as a linga of fire (Jyotirlingas). A number of places claim the glorious victory of the goddess Durga over the demon Mahisha. And thousands of places claim to have been visited by Rama, Sita and

Lakshmana in their journey described in Ramayana or by Pandaba brothers in their forest exile recounted in the Mahabharata.



A great Dham such as Puri creates a vast array of such mythic events.

In the eyes of those who love this city, everything of significance happened here-the mortal remains of Lord Krishna cremated at Dwarka, floated and travelled all along the sea-line of the entire sub-continent and reached the east-coast where now Puri stands on the confluence of a river.

During a flow tide, the unburnt heart of Krishna floated down the estuary from the sea, and Jara picked it up with reverence and settlings down there. Ages passed away in which that fossilized heart become the tribal deity of the Savaras. Then, the search started by the king Indradyumna, who had the desire to establish worship of Vishnu on earth, at last his emissary Vidyapati, anyhow able to find out at the place-now called Puri. Then, several legends and traditions were crept into through Mahatmyas and Puranas. The Hindu Puranas describe the Sea



Beach at Puri - known as Mohodadhi as the parental home of Goddess Laxmi, the sacred place. Puri forbids the enter of Yama-the death God related to the ancient temple Yameswara and lord Siva is the guardian deity of the sacred center also. Puri as Sakti Pitha up holds the glory of goddess Parvati in the form of Goddess Vimala, again the avatars of Lord Vishnu such as Buddhism, Jainism also mingled here in different forms. Buddha was accepted as an avatara of Lord Vishnu. Jagannath is also known as 'Jina' of Jainism. Thus, all the tributaries of Hindu religion mingled here like that of the ocean and represented as Lord Jagannath and Puri become one of the divine abode (Dhama).

During the historical period many reformers, preachers and propagators, saints and seers had visited this land and left their imprints in the forms of Mathas (monasteries), rituals, festivals and many more. As far as history goes the antiquity of Sankaracharya Matha or Gobardhan Matha comes which has ritualistic connection with Jagannath in around 6th century A.D. Hence, a process of early state formation had taken place in Orissa towards 5th-6th century A.D. H.Kulke (2001) writes, that the process of political development of certain nuclear areas began in 5th century A.D. when donations of whole village to Brahmins become more frequent. It was certainly fully developed in the late sixth century and the inscriptions bear evidence of a steadily increasing number of there principalities and small sub-regional kingdoms. Other unmistakable indicators for the blossoming of this process in eastern India were land donations not only to individual Brahmins but also to temples and affiliated monastic institution and the first construction of Hindu stone temples. In between 6th to 12th century A.D. the Kings of Orissa followed a policy of ritual means through three measures; 1. royal patronage of important places of pilgrimage

within their respective Kingdoms, 2. a systematic and large-scale settlement of Brahmins and 3. the construction of new "imperial temple" within the core region of the kingdoms.

This process was more ventilated through the bhakti movement during 6th-7th century A.D. All the religious places (tirtha khetras) and cults became popular only through Bhakti movement led by a preacher which was proved to be tremendous success during Kushana and Gupta in India in earlier period, It was in late 6th century, the ideal of salvation through intense devotion (bhakti) to a personal deity became a powerful religious movement in South India. It was due to this powerful folk religion that the tirthas, which were celebrated in South India in the hymns of the Saiva and Vaisnava saints, (nayanars and alvars) became the main centers of popular religious activities. Initially the cults of these tirthas were despised by high-caste Brahmins, especially by the Vedic Brahmins who formed the core of the priests of the royal courts. But the powerful bhakti movement which meanwhile become the true religion of the peasant society within the highly developed nuclear areas, could no longer be bypassed by the royal ideologists. The bhakti religion with its emphasis on personal faith and self sacrifice became the best religion to hold this type of society and its state together. (Kosambi, Myth and Reality Bombay, 1962, P.32).

One of the characteristic features of the cults at these centers of pilgrimage was an increasing process of ritual "Royalization" of these deities. It is beyond doubt that the daily performance of the rituals and the great annual festivals of the "royal deities" with all their royal paraphernalia and exurbent wealth became the best and most visible legitimation of royal power and wealth of the "divine kings" on earth. It is apparent that the royal patronage of these places



of pilgrimage through generous land donations and constructions of new and impressive temple buildings in these tirthas had a great significance for the legitimization of royal power. Now the tirthas became centers of a multi-centered royal network which united the different nuclear areas religiously and even economically.

Again, the settlement of Brahmins with royal land donations have been known since the early 5th century A.D. It is known that King Vajrahasta (1038-1070 A.D.) who laid the foundation of the alto imperial Gangas donated the village Kornī to 300 Brahmins. In 1078 A.D. Chodoganga renewed this donation, and in 1112/13 A.D., he enlarged this *agrhara* of the 300 Brahmins with portions from several other villages. This process was also seen with Rastrakuta Kings and Gahadvala kings of Kanauj who have donated 1000 villages to the Brahmins. The main function of these generous land donations to large groups of Brahmins was to provide central power of the great regional kingdoms with a group of administrative and ideological specialists.

During this period, there were constructions of new monumental temples of hitherto unknown height. They exceeded the previous temples of the respective regions, some cases two or three times and reached a height, which was never achieved again. The gigantic temples sprang up corresponding exactly with the rise of the great regional kingdoms in India. Here, examples can be given with Kandariya-Mahadev temple in Khajuraho (1002AD) Brahadisvara temple in Tanjore (1012 AD) Udayesvara temple in Udayapur (1059-1080 AD), Jagannath temple at Puri (1135AD). This development culminated in the construction of Konark temple about 1250 AD.

Let us, focus on Jagannath Temple at Puri, which is generally placed in the middle of twelfth

century AD and is ascribed to imperial Ganga king Anantavarman Chodoganga. The earliest epigraphic record crediting Chodoganga with the construction of the temple occurs in Dasgoba plates of Rajaraja III (1199 A.D.) (Stietencron p.62). During this time the Ganga Empire was stabilized and its center of gravity had shifted northwards and temple probably saw completion. Towards 1230 A.D. King Anangabhimā III (1211-1239 A.D.), dedicated his Kingdom to God Purusottama-Jagannath of Puri and acknowledged the divinity of Puri both as the state deity of Orissa and as his divine overlord. Hence forward, Anangabhimā and his successors claimed to rule under divine order (*adesa*) and as son (*putra*) and vassal (*routa*) of Lord of Puri. Epigraphically, it was during the reign of king Bhanudeva II, the name of Jagannath appeared in inscriptions of Srikurmam (1309 A.D.) and Simhachalam (1319 A.D. (E, I-V, p.35.SII, VI, No.714).

Again, during his period the Purusottama - Jagannath trinity must have been a major interface with the established cult at one of India's most sacred Kēstra. The dedication of the empire to Lord Jagannath, the king of the Orissan Empire, combined with vast land donations to the temple at Puri and the formation of Jagannath cult must have earned the fame of a great Tirtha Kshetra. It was also said that during this period the *Chhatisa Nijoga* (36 Categories of Sebakas) was introduced. (N.Patnaik, 2000 p.128).

It can be surmised here that from this period onwards, Puri became a famous center of pilgrimage and saints and seers, preachers and teachers, devotees and thinkers (doctrine holders) and general public from far off as well as nearby places thronged this place for the purpose of offering worship and paying homage to the deity.



Puri became famous to such an extent that it was regarded as heaven on earth and the Lord Jagannath as the incarnation of Lord Vishnu. As said earlier, It was universally believed that the Jagannath cult is the confluence of all religious faiths. Naturally the precepts of different sects paid their visit to the holy land of Puri and influenced the rulers through their respective philosophical doctrines. While in Puri they preached their philosophy and got themselves involved in the ritual services of Jagannath temple and also established their monasteries (mathas). Being, influenced by their religious eminence, many rulers donated landed properties to this monasteries. With these endowed properties and land grants the sadhus were able to establish their institutions at Puri on a firm footing. Thus starting from state formation in 6th century to cult formation towards 12th century, and through various rulers like Somavamsis, Gangas, Gajapatis and Bhois till the present time Puri became famous as a Vaisnavite center attaching pilgrims and devotees from far and wide and the eminence of a all India character developed. Accordingly, many ritual festivals were evolved and organized for which it is said that 13 festivals were organized during 12 months. The most famous among them was the celebrated Car Festival or Rathayatra in which lakhs of people take part. These are the characteristics of a famous pilgrim center in all India level for which many systems developed. Here, the God is *chalacala*, means movable as the god is worshipped with all royal paraphernalia. The daily rituals like *Mangala Arati*, *Sakaladhupa*, *Sahanamela*, *Madhyanna dhupa*, *Pahuda*, *Sandhyadhupa*, *Sandhyaalati*, *Badasingara* etc. are the superb respect to god. The festivals like *Snana*, *Chandana*, *Jhulana*, *Devadipavali*, *Rathayatra* etc, are significantly connotes the system of *chalachala*. During certain occasions like *Gangasagar*, *Aswin Gaya*, *Kartika*, *Pausa Gaya*, *Gundicha* etc

large number of pilgrims use to come to this city. Traditionally nine types of pilgrims were identified till middle of 20th century. They are Panchakosi Tirtha Yatri, Panchatirtha Yatri, Desi Yatri, Lal Yatri, Nimna Yatri, Bhurung Yatri, Khaitari Yatri, Gangajali Yatri and Bairagi, Sanyasi etc.

However, it was all-smooth during the reign of Oriya kings up to 1540 A.D. In the following period of foreign rule by the Mughals (1592-1751 A.D.), Marathas (1751-1803 A.D.) and British East India Company, Orissa was divided into several provinces and there noticed many ups and downs in the management of temple in the hands of Marathas and Britishers. During the rule of Britishers towards 1806 A.D., a Regulation for levying a tax from pilgrims resorting to the temple of Jagannath and for the superintendence and management of the temple passed by the Governor General in Council. There were various provisions prescribed in this Regulation. The provisions were made also for the protection of the pilgrims, for preservation of order, tranquility and regularity in the town of Poree, and its dependencies.

In the year 1871, D. Smith, the Sanitary Commissioner for Bengal, Bihar and Orissa recommended for a codified law dealing with some aspects of pilgrims. Accordingly 'The Places of Pilgrimage Act' was enacted as 'The Puri Lodging House Fund Act'. This Act was subsequently amended in 1879 as 'The Puri Lodging House Fund (extension) Act.' In 1920 all the previous Acts were replaced and the 'Bihar and Orissa Places of Pilgrimage Act' was enacted. Here, in this Act it is clarified that only the licensed houses can provide accommodation to the pilgrims.

In section 3-7 it is also mentioned that "Pilgrim" includes a person who visits a place of pilgrimage with the object among others of



performing such rites as are usually performed by pilgrims.

This act also provides that if the magistrate is satisfied that any licenced house is unfit for the accommodation of pilgrims, or if the owner of any licensed house is convicted of any offence punishable under this Act. the Magistrate may revoke or suspend the license granted in respect of such houses. This Act is still in vogue. The pilgrim flow to Puri particularly during car festival as recorded in 1841, 1892, 1901 was 1,12,000; 2,00,000 and over 3,00,000 respectively. With the advent of modern transportation facilities like the Jagannath Sadak which was built in Orissa in between 1822 and 1826 A.D. and the introduction of railway in Orissa in 1899 A.D. the number of pilgrims multiplied into lakhs (L.SS.'O' Mally, Puri. A Gazetter, Reprint, 1984, p.116).

The same system is still in vague. In modern times particularly after 70'-80' of 20th century the pilgrim progress has somewhat converted to tourism progress. For the development of tourism in Puri, the concept of 'Golden Triangle' was floated by including Bhubaneswar and Konark. It was a successful venture in travel trade, marketing and promotion witch are being taken at various level coinciding with the modern trend. There comes the designation of tourism. In Tourism the definition of domestic tourism stands for travels related to pleasure, business, conferences, pilgrimage, religious and social functions, study and health purposes at least away from usual place of residence and stays for not less than twenty four hours. However, different researchers have tried to define tourism in term of their own discipline or personal perspective. For example, an economist defines tourism as an economic activity which needs an industry to exist. Marketers see tourism as a market where buyers

(consumers) and suppliers meet, environmentalists focus upon environmental aspect and thereby talk about sustainable development of tourism, holistic view holders (system theorists) treat this term as an integrated field of study; social scientists tend to see the human perspective in it. Therefore, there are as many definitions of tourism as one the use of this term.

Now, the focus on tourism is well established although the number of pilgrim flow is unchanged, but the influx is of modern day travelers i.e. tourists are also not legging behind. The tourist flow to Puri in 1965-12,708, 1985-15,86,000, 1985-22,00,000, 2000-30,00,000, 2004-40,00,000 which include day visitors, pilgrims and trourists. To accommodate the large number of travellers, variety of hotels and dharmasalas have come up. Now Puri has around 250 hotels of various kinds and nearly 400 holiday houses. Besides there are traditional guest houses and dharmasalas.

To manage the city and temple administration, a number of steps at Government level are being taken up. To allure the tourists at Puri, number of ancillary destinations like Satapada on Chilika was opened for tourists in 1997 where hotels, boating facility, recreation centre, amusement park are being taken up. The tourist flow to this tiny island in 1997 was 10,000 but in 2004 it was over one lakh. Many new projects are in pipe line.

Similarly, the World Heritage site Konark is also taken up for development, particularly after the year 2000. The hundred years of conservation of Konark was celebrated in the year 2001. The Konark festival was introduced in the year 1989, like that of Khajuraho Festival. Many new budget hotels have come up. Indian Oil Foundation, Archaeological Survey of India and State Government have joined their hands to beautify



Konark town. Accordingly number of works such as expansion of road, construction of market complex, gardens, landscaping, urban haat, Chandrabhaga pond beautification etc. are under implementation. The tourist flow to this world heritage site is also in the increasing trend like that of monuments at Ajanta, Ellora or Mount Abu. But establishment of a theme park in between Puri-Konark marine drive is required, so that we can compete with other international destinations like that of Genting highland of Kuala Lumpur, Malaysia.

Another success story of Puri area is the rural tourism development at Raghurajpur, with the help of Govt. of India-UNDP. Raghurajpur - the Craft Village, famous for Patta painting has been developed as a model craft village in India to attract more tourists from our own country and abroad. The project was sanctioned in the year 2003. Orissa Government has developed this village as a living museum with the help of INTACH Road connectivity, Craft Centres, Reception Centre, Gurukula, Open Air Auditorium etc. are coming up at Raghurajpur. The village is proud of being the residence of Padmabhusan late Guru Kelucharan Mohapatra, Padmashree Guru Maguni Das for their patronage of Odissi Dance and Gotipua dance respectively. Now, it is time to expose inner living culture of this village for which Tourism Department and Dist. Administration have drawn series of activities such as cultural programme, craft fair, craft demonstration etc. for the visitors in regular intervals.

Puri in modern times has attracted the attention of planners, policy makers, tourism authorities and political leaders. Now, particularly from the year 2002 AD. onwards a number projects have been sanctioned such as road connectivity development to Puri-Konark,

Bhubaneswar and Satapada in the standard of National Highway and those have already been completed in the year 2005. For Beach Development, about 4 crore has been sanctioned and the work has already been started by Tourism Department from the month of November, 2005. The beach beautification is going to compete with international beaches with provision of parking space promenade, illumination, lavatory, site-out places, lawns, modern food courts and plazas etc. The work is in progress. To streamline the temple management Sri Jagannath Temple Act-1955 has been modified subsequently in the year 2003 with appointment of a Commissioner rank officer as Chief Administrator. There are many projects such as beautification of Ananda Bazar, illumination of Sri Jagannath temple Capacity building of the Sevayats is also taken up.

District Administration has submitted many new and innovative projects such Beautification of Atharnala Musanai, which is sanctioned by an Indo-Canada Project. With the technical guidance of CIFA and Xavier Institute this project, is to be started in this December. For the Eco-City Project for sustainable development of Puri City, funds have been sanctioned and Puri Municipality with technical support of Indian School of Planning and Architecture New Delhi, has to implement the project. It is also supported financially by German Government.

More and more developmental works such as establishment of Modern Urban Haat at Puri, Special Tourism Area at Sipasarubali, Modern Aquarium, Museum, Auto Nagar etc are in the pipe line.

The promotional activities such as introduction of various fairs and festivals at Puri particularly in recent years is a step forward to woo the tourists and expose the inner strength of hidden cultural values. For this purpose Srikhetra



Utsav was introduced to expose the traditional art of Puri, culture of Sahi Akhadas and Jagagharas. It is completely a festival based on tradition perhaps unique in India.

Another feather in the tourism crown of Puri is the celebration of this Srikhetra Utsav-The Puri Festival-completely a tourism festival organized by State Tourism Department and District Administration. The concept of the festival is to give the whole city a festive look and all the components of tourism potentials of Puri be placed before the tourists. The venue for different activities are chosen at different places. The activities are like Jayadev Odissi Sangeet Samaroha, Odissi Food Festival, Handloom and Handicraft Exhibition, Sand Art Display etc. which are organized from 14th-25th December 2005. The 12 day long festival is unique for promotion of Art, Culture and Cuisine of Puri.

Thus Puri has become the multifaceted destination revolving with deep woven culture, living tradition of craft on one hand and with sun and surf on the other hand and it is best suitable attraction for the tourists round the year. A modern tour operator rightly remarks that "If I am asked to escort a hoard of Tourists to a coastal resort and given a carte blanche, to select one and only one for them, without any second thought, I will put my bet in Puri. With a large contingent of Tourists in a group, I am sure, each will have their own area of interest not necessarily matching with others and it is only at Puri from where each one of them can return having their sensibilities suitably satisfied."

Sunil Kumar Pattnaik is presently working as the Tourist Officer and is posted at Puri.





Patta Chitra - It's Past and Present

Prafulla Kumar Samantaray



The Patta Chitra, one of the fascinating art form of Orissa has a tradition that goes back centuries. Soaked in puranic culture and classical romances, with vibrant colours, superb craftsmanship, simplicity in design the patta chitra has become a distinct art form and has captured the imagination of artists and art lovers alike. The term patta chitra has its origin from the Sanskrit. Patta means vastra or cloth and chitra means paintings. So patta chitra means paintings on cloth. The use of cloth for painting has been in vogue in India from early period. So also was the case with Orissa. It is said that painted thin clothes were sent to China from Orissa during the rule of Bhaumakars and the craftsmanship was highly appreciated. The patta painting has its root in religion. It is evolved, nourished and flourished under the cult of Lord Jagannath. As the Kalighat paintings has its link

with Goddess Kali of West Bengal and Pachwai paintings with the Lord Srinath temple of Nathdwara, Rajasthan, so also the patta painting centred round the cult of Lord Jagannath. Therefore the Patta paintings of Orissa is considered to be as old as the construction of the temple of Lord Jagannath at Puri. i.e. 12th Century A.D. A typical ritual in the temple, clearly speaks of its link with Lord Jagannath. On the Debasnana Purnima day (Fullmoon day of Jyestha) the God have a ritualistic bath to fight the heat of summer. As a result the deities become sick for fifteen days. i.e. the first fortnight of Asadha. This period is known as Anasar and the devotees don't have Darshan of their beloved Lord at the Ratnavedi. During that period three paintings of Lord Jagannath, Lord Balabhadra and Maa Subhadra are worshipped. But these paintings are not like



the incomplete wooden images of the triad. Here in these paintings, the deities have been depicted with full leg and hands in padmasan mudra. For example the painting of Jagannath has four hands in which he holds Sankh (conch), Chakra (wheel), Gada (club) and Padma (lotus flower). These paintings are known as anasar pati. By this way the patta chitra very carefully entered the ritualistic arena and is accepted as the substitute of the triad and receives the same sublime veneration as the triad.

These paintings are prepared by the traditional chitrakaras. These chitrakaras observe some rituals while working on these paintings. They too observed some austerities i.e. the women are not allowed to touch the painting. The chitrakar to be strictly vegetarian during the period of painting and he ought to sleep on the ground without using any bed. He has to put on a new dhoti while working on the paintings. After the painting is completed, a Mahasnan is arranged through chanting, of mantras and then asper the tradition placed for worship and darshan. After the completion of anasar, the paintings are preserved at the store of the temple.

As an elaboration of this painting tradition, paintings on the triad known as Yatri pati were prepared in large number and were sold to the pilgrims coming to Puri. For all practical purposes it serves as a souvenir for their visit to Puri Dham. There is a strong belief that a journey to Puri is incomplete unless the pilgrim took back with him some patis of Lord Jagannath, some beads, some cane sticks and Nirmalya. As there was a demand for Yatri Patis, so the chitrakars adopt it as a source of maintaining their livelihood and prepare Yatri Patis in large numbers for commercial sale.

Since the pattachitra has its origin in the jagannath temple, the triad and the great cult have always been the main theme of the pattas. Lord

Jagannath is depicted as Maha Vishnu and the way of worship is shaped mostly in vaisnavite tradition. It is for this reason that most of the themes of traditional Patta chitra are mystical stories from Ramayan and Mahabharat including that of Lord Jagannath, their perennial source of inspiration.

The preparation of pattas on canvas for painting is very interesting. It is indigenously prepared. A piece of cloth is washed neatly and spread out over the surface of a cot or on the varandah floor. The tamarind seed is powdered and some water is put on it to prepare a special gum. This gum is applied over this piece of cloth. Before this gum dries up, another piece of the cloth of same size is placed on it and a fresh coating of gum is pasted on it. Then the patta is allowed to dry in the sun. After it is dried, a paste of soft white stone powder which look like chalk powder, and tamarind seed gum, mixed in an ideal proportion is applied on both sides. After both side dry completely the huge piece of cloth is cut into required sizes. It is a known fact that unless the chitrakaras are ordered for big pattachitras, they prepared patta chitras of normal sizes. After cutting to sizes, the next work is to polish it to make them smooth and suitable for painting. The polishing is first made with a rough stone and then it is polished with a pebble whose surface is smooth. The polishing require long hours of work. The work of preparation of the pati for painting is done solely by the woman folk of the chitrakar families. Then over the polished cloth which look off white in colour, the chitrakar start painting on it.

The colours used are bright and primarily white, red, yellow, blue, green and black. The red is used predominantly for the back ground. These colours are prepared out of the natural ingredients. White is prepared from powder of conch-shell, yellow from Haritala, a kind of stone,



red from geru (Dheu) and Hingula black from burning lamp and cocoanut shell and green from leaves. The artists execute a sequential procedure for preparation of the paintings. The colours are of single tones were ever used. First the border and the sketch is drawn on the patis either in pencil or in light colour. The artists put correct lines to make the figure more prominent. The lines are broad and steady, then the colour is applied. The visual appeal of a patta painting is in its colour combination. The human figures are generally presented frontally. But the face, leg are shown side-wise but the elongated eyes are drawn from the front side. Sharp nose and round chins are prominently depicted. The typical hair style, clothing, ornamentation, beared and mustaches are used for different persons, so that there will not been any confusion to recognize which figure is a king, minister sage, royal priest, commonman, the God, the Goddesses and the like. A decorative border is drawn on all sides to give it a frame like look. In this painting overlapping is avoided as far as possible. However, the sense of far and near is neglected here. The typical face style makes this painting different from other school of paintings. The paintings are conspicuous for their elegance charm and asthetic appeal. Central focus of the painting is the expression of the figures and the emotion they potray, the strong colour only reinforce them. Traditionally, three types of brushes were used. They are broad, medium and fine. These are prepared out of the hairs of the buffalo, calf and the mouse respectively. Some sholars believed that in course of time, the chitrakara family went on increasing and the Puri town could not provide them enough work. So some chitrakaras left Puri and went to the nearby villages, there they developed yajmani relationship with other caste people. The chitrakaras did various types of paintings on the walls of their pattons on festive occasions.

The Pattachitra style have been elaborated and applications are made on other items besides the Patis. Paintings are made on wooden and bamboo boxes and on the mask and the pots, Ganjapa, a typical playing cards is also painted in this style.

Now-a-days, the patta painting has been recognized as one of the popular art form of Orissa. With the advancement of time, a lot of changes have been noticed in the preparation, colour, theme, approach to the subject and in, the market-ability scenario of patta paintings. It has not been confined to art for art sake alone. It is now accepted as a craft. The Jagannath yatri patis, which were very popular previously is not any more painted in plenty. Their place has been taken over by various other souvenir like laminated pictures of the Triad, Finger-ring, locket etc. No more the artists are willing to prepare the colours from the natural ingredients as it is laboursome and difficult to prepare. Now the synthetic colours (bottled posture colour) available in the bazaar are used. Even the new generation of artists don't know the preparation of colours. In order to keep the tradition alive, at least to aware the new generation regarding the preparation of traditional colour, a seminar-cum-workshop on the subject was organized in the year 2003 at Raghurajpur. Similarly the traditional paties are replaced with tassar silk cloth. As the tassar is a finished cloth, the painters don't have to put in extra labour to make it suitable for painting as in the case of cloth. In place of the traditional brushes, the chitrakaras now depend on the brushes sold in the market. The patta paintings have made a slow journey from the temple precincts to the walls of drawing rooms, lounges of big hotel and guest houses. The subject of the paintings has also got wide variations. In addition to the stories from Ramayan, Mahabharat and Vesas of Jagannath, new themes on the life



and philosophy of Lord Buddha, pictures on Jainism, Jesus Christ and important historical events are also found placed in patta paintings.

Even the chitrakaras are ready to produce the paintings on any fanciful composition on the subjects whatever the customer desire and place orders. Instead of simple renderings the paintings are now decorated with more ornamentation in order to attract the modern art connoisseur.

The major concentration of the artists and the art form is in Raghurajpur Dandasahi of Puri Sadar Block and Balisahi Chitrakarasahi, Dolamandap sahi, Markendeswar sahi in Puri Municipality, Paralakhemundi, Digapahandi, Chikiti, Berhampur, Dharakot, Bargarh, Sonpur and Keonjhar etc. From among these sites, Raghurajpur, a village about 12 km. from Puri on Puri-Bhubaneswar road near Chandanpur has attracted the attention of the world as a Heritage village. It has been declared as a Rural Tourism Centre. All the house-holds in the village are artists. The village holds the unique distinction of having maximum concentration of patta chitra artists. As per a local survey at least 22 house-holds are pursuing this art form but in practice all most all house-holds in the village are linked with the patta chitra business, they may be artists or promoter. We all know that the chitrakara families were traditionally preparing patta chitras as their hereditary work. Now this art form is not being confined to that caste alone. People from other castes are also adopting this as their profession. Therefore the number of painters are multiplied beyond the traditional craft guild. However there is no organized group for marketing for disseminating the knowledge from one generation to another. Therefore this is centered round the guru. Heavy marketing concentration in and around Puri and Bhubaneswar automatically paralysed patta painting activities in other villages.

Therefore barring some, the income of other artists is marginal and seasonal.

There is no regular income source from paintings. So the savings is absent. Another peculiar trend has been evolved that every youth instead of aspiring to be an ardent artist in patta paintings, want to be small trader in patta chitra business, perhaps as the middlemen, one gets more profit than the artist who is either a illiterate or semi literate, as per the present rural scenario. It is because of lack of knowledge on scope and potential of art form dependence on external support for marketing, absence of organized platform to market the product and the poverty of the artist create some hindrance in the field. Now what is needed is a regular training and continuation of Guru shishya parampara and a concerted effort to sell the painting of the artists so that they will not be cheated by the middlemen. By that way the art will thrive and the artist will have smile on his face.

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Dhanuyatra of Bargarh : World's Biggest Open-Air-Theatre

Prabhukalayan Mohapatra

Dhanuyatra of Bargarh, world's biggest open-air theatre, is unique in many respects. It is a theatre having the biggest assembly of actors that a play can ever have, with almost the entire population of Bargarh, a small town of Orissa state and its near by villages making the cast. It is a cultural extravaganza where the same mythological play is enacted year after year but neither the audience nor the actors seem to get tired. In fact, it is a conglomeration of several open-air theatres, with the action taking place simultaneously at different stages and both actors, audiences moving from place according to the requirement of a particular scene. There is nothing new in the play but the uniqueness lies in the way it is enacted and the willing participation of the public en masse including government servants, politicians, businessmen and spectators.

The play comprises three mythological episodes i.e. 'Krishna Leela', Mathura Bijaya' and 'Kansa Badha'. The age-old story of Lord Krishna killing the tyrannical King Kansa of Mathura forms the central theme of the play. King Kansa the maternal uncle of Lord Krishna, invites Krishna and Balaram to witness and participate in the festivity of Dhanuyatra, which is held in his capital

Mathura. But Lord Krishna could surmise the evil design of assassination behind the invitation and kills tyrant Kansa freeing his subjects from perpetual oppression. The play ends with the death of King Kansa. It is believed that, Dhanuyatra in its present form has started in 1948 as the aftermath of independence as a performance charged with nationalistic fervour. Kansa, the demon king, symbolises the imperialist

British government on its way out and Lord Krishna stands for the nationalistic aspiration of the people.

During Dhanuyatra, for eleven days Bargarh town is virtually transformed into Mathuranagar, the

capital of King Kansa while the nearby Ambapalli village across the river Jeera becomes Gopapura, the abode of Lord Krishna. Jeera flowing between the above two places stands for river Yamuna. The vehicular traffic stands suspended inside Bargarh town for the entire period of yatra. Public utility services like water, supply, electricity, education and health services are absolutely in top gear. The total administration of the town and the people are taken over by King Kansa. Everyone in the town irrespective of caste, creed and profession becomes subject of King Kansa and abides by his will. Inside the town one can





move freely but on foot and only Kansa moves on a well decorated elephant. The entire town becomes an open air stage being decorated beautifully to give a feeling of Mathurapura. King Kansa becomes the centre of attraction and he prevails throughout the yatra. Play goes on in the form of Kansa's visit to different parts of the town for a few hours in the morning and the 'durbar' (Ranga-Sabha) sits for six to eight hours every evening. King Kansa during his visit to different places, if detects anything wrong then the person concerned is produced before him immediately and fined. If the offender dares to argue the fine doubles. Fine is collected on a proper receipt and deposited to a public fund. Normally the political big bosses and local dadas are prone to King Kansa's fine. Anybody is free to raise any question relating to public interest issues in Kansa 'durbar'. The most interesting and amazing aspect is that everybody including police, magistracy, engineers and public at large co-operate with the event for the common cause. That's why King Kansa is piloted and escorted by his royal police (government police) during his visit to different areas of the town every morning on the elephant top. Kansa durbar hall is erected at a height of 8 to 10 feet from the ground level at Dhanuyatra field of Bargarh town. This well decorated durbar hall suitably places microphones and colourful lights for the benefit of the people. Some chairs are also arranged on the ground for Kansa's Officers (govt. officers).

At Ambapalli, Lord Krishna is the focus of everybody's attention. The play starts with his birth in prison, meanders through his childhood and adolescent mischiefs. It reaches its climax when he emerges in a beautifully decorated chariot from across river Jeera to embark on his final expedition to Mathura to kill King Kansa. Verses from 'Mathura Mangala' are engraved on every wall of Ambapalli, which becomes the mythical Gopapura during the yatra.

This festival offers an occasion for the display of glorious cultural traditions of the area. The play carries distinctive Orissan folk music and dramatic traditions like, "Champu and Chhanda". In early days actors were using "amitrakshara chhanda" in their impromptu dialogues and verses from 'Mathura Mangala'. Besides, Dhanuyatra provides a platform to cultural troupes from other parts of the state as well as neighbouring states to display their talent to a culturally sensitive audience. It also showcases the 'Sanchara' dance, an immensely popular dance from locally called "Gahak Bahak".

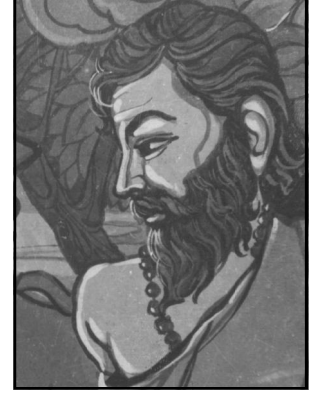
People from far and near come to Bargarh to view this most popular festival. The popularity of this festival is evident from the fact that by the invasion of satellite television Dhanuyatra is still celebrated in Bargarh with much pomp and enthusiasm year after year. Every household in the town overflows with guests. This also provides rare opportunity to the traders and business communities in and around to sale their products. Traders and businessmen from Raipur, Nagpur even from Mumbai, Delhi come to Bargarh during Dhanuyatra. Men, women and children dressed in their best of clothes roam about adding lustre and gaiety to the festival. Temporary amusement parks, music concerts, medical camps, food counters etc. are organised in Bargarh town during this period. People of different religion including Sikh, Muslims, Christians, Jains and Buddhists enjoy this world famous festival which has perhaps the largest possible cast of actors and actress enacting on the Dhanuyatra area (stage) spreading upto 10 kms. The festive atmosphere engulfs the entire town for complete eleven days and people eagerly wait to see the arrival of King Kansa on his elephant and Lord Krishna on his horse driven chariot forgetting the distinction of their caste, creed, class, colour thus fostering the spirit of love and universal brotherhood.

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The Celebrated Son of The Soil Jayee Rajguru

Jatadhari Mishra



Lord Wellesly was the Governor General of India from 1798 to 1805. The East India Company was then facing a great crises for its existance. There was an attack from every corner in India. The Nizam of Hyderabad become its enemy. Tipu Sultan was nursing a grudge and was planning to liquidate the political influence of East India Company in India. The Marahatta was a great power against the said company. The sikhs in Punjab became an organised force. There was eminent danger of advance of Nepoleon Bonaparte who had reached Egypt and was threatening to advance into India. At that time, in Orissa, the Paikas were organised by Jayakrushna Rajguru Mohapatra popularly known as Jayee Rajguru, the Royal Priest, Commander-in-C hief and the real administrative representative of Puri Gajapati Mukundadev-II and an attempt was made to resist the implementation of British rule in Orissa.

Jayee Rajguru was born in the village Biraharekrushnapur under Puri Tahasil in the District of Puri on the auspicious day of Analanabami i.e. 24th day of Kartika in the year 1739(in English Calender year it was 29th October 1739). Late Chandra Rajguru was his father and Smt. Haramani Debi was his mother. He was an erudite Sanskrit scholar like his grand father Gadadhar Rajguru. He was also a great Tantrik Sadhak. He was bachlor and was the

Rajguru(Royal Priest) of Gajapati Dibyasingh Deb and Mukunda Deb-II. He was appointed as Chief Minister-cum-Rajguru of Gajapati Dibyasingha Deb in the year 1780 at the age of 41.(1)

Khurda Administration - The Raj Guru System

In the last part of seventeenth century Brahmins of Puri played a vital role in Khurda Administration., The selected Brahmins placed high executives in the different state offices. “ Most Brahmins would rank the inhabitants of four “Seed” villages- Sri Mukundapur, Biswanathpur, Biraharekrushnapur and Bira Narasinghpur as the “ elite of the elite” presumably because four traditional Rajagurus(spiritual preceptors), assigned to royal house, hailed from these settlements.

“In the Sasan village proper, members of Rajguru’s lineage, socalled samanta, would generally carry highest prestige because of this link and because of their assignment in the traditional administration of the Kingdom.”(2) . The Baechasa(Vatsa) clan supervised the revenue administration, the Go-Atreya clan the rituals for warfare, the Nanda clan the runing of the great temples and Bajpeya clan the foundation sacifices.(3)



It is noticed that there were four Rajgurus in Khurdha Administration and they were assigned four important portfolios like Revenue, State Administration, Management of Temples and religious advisor. Rajguru sometimes discharged the duties of the King. In the absence of the King Rajguru presented the Rajbhoga to the Lord.(4) Innumerable compositions by Brahmins bore the name of the monarch as author.(5)The king was the head and Rajguru placed in the 2nd position of the state administration. Jayee Rajguru, who belong to Go Atreya lineage continued be Rajguru till his death. He was the most influential personality during that period.

Latches in Administration and its Revival under Jayee Rajguru

Khurdha had a very strong military force which was loyal to their king,. A great debacle took place in the year 1779 when Khurda King involved in a war with Januji Bhonsala at Badamba garh. Narasingha Rajguru who handled the war was killed in the battle.(7) Many a Paiks sacrificed their lives for the same of their mother land. A huge number were seriously injured and became invlid. No compensation could be paid by the king to the affected persons or persons killed in the battle. Many Paiks left the troops, it was difficult on the part of Khurda King to handle the affairs of his state without a proper military organisation,. In this critical moment Jayee Rajguru was considered as the only substitute who was selected to be head of the administration and the chief of Army of Khurdha.

Though Khurdha King paid Rs.10,000/- annual tributes to Marahattas , but remained independent for a long time, still that it was not free from Burgis attack. They took the advantage of the poor administration and plundered place to place., They suddenly attacked the villagers and temples and took away the valuable things.

They tortured ladies and children to extract money from their family. Some time they create fear among the people and threaten them to kill.

Jayee Rajguru did not tolerate these activities of the Burgi's and personally moved from village to village to encourage the moral strength of the Paiks. He organised village youths. He insisted them to confront Burgis, he adopted a **Panchasutri Programme**.(8) . He encouraged the people that each and every person should be a strong one by which they can be able to confront any situation alone. Paik Akhedas and Troops were reorganised and made active. Arms and ammunitions prepared in the state, were well examined and were tested in the rural festivals like Sitalasathy, champak dwadasi. Similar research development work also conducted by experts during the testing in the festivals.

In 1757 Britishers won in 'Palasi War' (Plassey) and became the owner of Bengal, Bihar and Midinapur in Orissa. In 1760 they destroyed the Farasi power in "Wandiwash War" and captured a vast area of Andhra Pradesh,. They occupied from Godavari to Chilika from Hyderabad Nizam in 1765. Britishers established a Fort near Rusikulya river in Ganjam in southern side of Khurdha. It was felt necessary for them to connect Medinapur to Ganjam by road to transport their troops and goods. In 1798 Britishers utilised Shyamsundar Dev, brother of Khurdha King Gajapati Dibyasinghdev to capture Khurdha, while Khurdha King was seriously ill. Meantime GajapatiDibyasinghdev died and Shyamsundar Dev attacked Khurdha to occupy Khurdha Kingdom by British troops. But all his attempts became fruitless, Jayee Rajguru Supported Mukund Dev-II and made him the king of Khurdha. This was not only the only achievement of Jayee Rajguru but he served continuously for more than 25 years and sacrificed



his life. for the sake of his mother land without having any interest of his own. He lost his life, property and family for the interest of the Nation. But till today he is in dark and has not been properly placed.

Bhoi dynasty in Khurdha & Jayee Rajguru

One Ramai Routray changed his name to Ramachandra Dev and declared himself as the Gajapati of Orissa in the year 1571-72 and established his capital at Khurdha to avoid regular attacks on Cuttack, the then capital of Orissa. This dynasty is known as Bhoi dynasty and it ruled 234 years by 12 kings in Orissa. King Makunda Dev-II was the last ruler of this dynasty, known as the last independent king of Khurdha, Cuttack., Within this 234 years, Khurdha was attacked 18 times by different rulers and two kings were killed in this period. The entire territory comprised of 129 killas which were reduced to 71 towards the last part of this dynasty. In the year 1730 Hyderabad Nizam attacked Khurdha and captured. Durbalpur, Ghumsar, Athagarh, Khalikote, Sergarh, Mahuri, Palur, Tikili, Chikit, Raghunathpur etc. The revenue generated out of this area was almost 1/3rd of the total state income which was completely lost. In 1760 Narayan Deo, the King of Parala attacked Khurdha demanding the Khurdha throne claiming himself the successor of Ganga Dynasty. In this time Khurdha King Gajapati Birakishore Dev was not in a position to oppose the attack. Therefore with the help of Marhata troops the King defeated Narayan Dev and left 4(four) paying Pragannas i.e. Purusottam, Rahanga, Chabiskud, Sirei and Lembai to Marhata towards the compensation of their troops(1 lakh cash demands made by Sivaram Sathe). The economic condition of Khurdha gradually reduced. Gajapati Birakishore Dev became mad and killed his four sons(9), Subsequently he was confined in Cuttack and died

in jail. His grand son Dibyasingh Dev became the Gajapati of Orissa and appointed Jaya Krushna Mohapatra out of Go-Atreya clan as Rajguru who was popularly known as Jayee Rajguru as Rajguru Administration, in charge of Miletia of Khurdha known as DIWAN or Commander-in-Chief of Khurdha Military. Due to the financial crisis it was difficult on the part of the King to strengthen the Military immediately. However Jayee Rajguru took the personal care and tried to revive the strength of the troops gradually. Within a very short period Khurdha became strong in administration and able to face any situation.

Britishers were in search of a path to connect Balasore and Ganjam. Taking an opportunity the District Magistrate of Ganjam Col. Harcourt signed an agreement with the king of Khurdha, to pay One lakh of Rupees to the king and to return back the four Praganas which were under the occupation of the Marahattas since 1760 A.D., without consulting to Jayee Rajguru, the regent. But their district authority of Ganjam, in their letter to Government appraised that only Rupees one lakh are to be paid to this King and there was no mention of returning back the four Praganas towards compensation for availing free and safe passage in the territory of Khurdha to connect Ganjam and Balasore(10).

Col. Har Court proceeded from Ganjam through Manik Patna, Puri, Danda Mukundapur, Pipli and then reached at Cuttack. Then Orissa Day was celebrated at Cuttack on 14th October 1803 as a symbol of victory. The Deogaon Treaty was signed between the Britishers and Maratha's in the year 1803 December as a result, all the Maratha occupations in Orissa automatically transferred to the British Control and they became more powerful. Thereafter they imposed their authority among the princely States of Orissa and



compelled them to sign the agreement as per the terms and conditions laid down by the Britishers.

On the Other hand the Britishers did not take any step to clear up the balance money of the committed amount nor the four Parganas,. However Britishers insisted on the king of Khurdha to sign the agreement with certain terms and conditions newly imposed and send special messengers to get the signature of the king on the agreement. The king returned the agreement for the second time . The messenger reported that due to the evil influence of Dewan Jayee Rajguru the king did not sign the agreement. Then Britishers sent a message to the king to remove Jayee Rajguru from the post of the adviser, so that Rs.50,000/-(Rupees fifty thousand only) extra to be paid to the king. The messenger stayed at Khurdha for fourteen days, but in vain. But he could able to collect some secret informations about the state and administration. However the king signed the agreement due to compulsion.

Jayee Rajguru with 2000 armed forces proceeded to Cuttack to collect balance amount of Rupees Ninty thousand and to release four praganas(11). But the British Authority paid only Rs.40,000/- and refused bluntly not to return back the praganas as they have got the same from Marahatas.

Arrangements for Confrontation :

Jayee Rajguru then returned back reorganised the army , negotiated with the feudatory States of Orissa and with the Maratha power at Nagpur secretly to outset them from the State and from the Country. Unfortunately the secret negotiations came out when Antaji Naik and Sambhu Bharati the secret agents were caught in the British hand. Then the Britishers decided to capture Khurdha by force. Jayee Rajguru was determined to have a fight with the British force

and to remove them out. Then he captured four Praganas. The land revenue were collected Khurdha Administration by deputing their Amins and Tehsildars to different places. Mokadam Achut Barik deputed to Batagaon, Dambaru Harichandan for Barapada, Gadakharada, Matiapada where 200 Kahan Kaudis were collected. Murari Pandit was deputed to Gada Rahanga, Sirai, Chabiskud and many employees were deputed to collect land revenue from the different British Occupied areas,(12)

In September 1804, the Raja of Khurdha was forbidden to exercise his traditional rights of issuing orders to persons residing within the limit of Moghalbandi territory without the sanction of the British Traditional rights of issuing orders to persons residing within the limit of Moghalbandi territory without the sanction of the British Commissioner. Alongwith he was deprived of the traditional rights of Jagannath Temple which was a serious shock to the King.(13).

Consequently there was slight upheaval in October 1804, a group of Paikas taken to be the soldiers of Khurdha attacked to Pipili, presumably with a view to overthrow the British Authority and captured the village in a vicinity of Pipili. This attack alarmed the Britishers who apprehended that those local troubles might assume serious proportions and they immediately took quick preventive measures. There was a very strong rumour about the attack of Maratha on Orissa. Therefore the Commissioner was determined to root out all dangers before they assumed any formidable proportions.

Simultaneously the King of Khurdha arranged all sorts of helps from the tributary chiefs of Orissa,. Jayee Rajguru requested all the Kings of the State to join hands for a common cause against the British. The King of "Kunjang", "Kanika", "Harishpur", Marichipur



and others, they made an alliance with Khurdha and prepared to attack Britishers at a stretch. Con. Harcut found that the existing Military was quite insufficient to suppress the movement. Therefore he wrote a letter to the authority Mr. M. Shawe.

“I do not think the Raja of Khurdha must be exterminated. It is my intention to demand the immediate dismissal of his troops and destruction of his barriers; that he should give up correspondence with any person dissatisfied with the British Govt.”(15).

As the actions of East India Company in India were opposed by the Court of Directors, Lord Wellesley did not allow for a massive military campaign in Orissa. Therefore he instructed to Con. Harcut to adopt a Conciliatory attitude towards Raja. But all attempts failed and fight was felt necessary. Then serious fight was made with the military of Khurdha with Britishers. Fight continued for a long period and Jayee Rajguru was arrested from the Khurdha fort and was taken to Barabati fort.

As soon as British attacked Khurdha Fort from the Gopinath Dev Temple side, Jayee Rajguru sent Gajapati Mukund Dev-II to Gangamata Math, Puri with a faithful Paik named Durga Charan Singh with an instruction to the Mahant of the Math to keep the King secretly in the Math with care and the fact must not be published.(16). Though King and the letter of the Jayee Rajguru reached safely in Puri but the King was disturbed and approached Fate Mohamad, who treacherously informed Con. Harcut and King was arrested on 3rd January 1805. Then Jayee Rajguru and the King were sent to Midnapore Jail from Cuttack, anticipating further agitation in the State.

Trial and Award

From the prison, the King submitted a petition to the British Govt. stating all the facts relating to the rising of 1805. In that petition, he prayed that he was innocent whatever the disturbance was done that was done by Jayee Rajguru. The petition of the King was considered and he was released. He was not allowed to stay at Khurdha. His residence was shifted to Puri Permanently and thereafter his successors are residing at Puri and known as Raja of Puri.

The trial of Jayee Rajguru took place at Bagitota in Midnapore. On the question of Col. Har Court, Jayee Rajguru boldly replied that as Raja was a child, what had been done is done by myself.(17). The Britishers charged him guilty of waging a war “against the lawfully established Govt. of the land”. He was ordered to be hanged till death.

Jayee Rajguru was brutally killed by the British soldiers on the broad day light on 6th December 1806. He exhibited extraordinary calmness of mind and spirit even at the time of his savage death.

The Martyrdom of Jayee Rajguru is a bright chapter of courage and valour in the freedom movement. He has carved out a niche for himself in the heart of innumerable inhabitants of the State for all times to come. Jayee means victorious, though his revolution failed and Britishers conquered Orissa, but he still remained Jayee (the victorious) even after his death. His Deeds, and Supreme sacrifice made him victorious in the eyes of crores of Indians and he proved him as the real son of the soil.

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Biswa Bhusan Harichandan, Minister, Rural Development Industry and Law offering floral tribute on the occasion of Birth Anniversary of Saheed Jayee Rajguru at Jayadev Bhavan on 10-11-2005. Shri Digambar Mohanty, Commissioner-cum-Secretary, I & P.R. Department is also present.



Maharaja Sriram Chandra Bhanj Deo - The Ever-Shining Jewel of Mayurbhanj

Balabhadra Ghadei

Men and women come and go and most of them become only distant memories. A few however leave behind impression, powerful enough to continue to remain almost as living presence long after they have gone. Maharaja Sriram Chandra Bhanja Deo, no doubt has left a rich legacy behind him and indelible footprints on the sands of time.

Born on the 17th December 1871, Sriram Chandra was the son of Maharaja Krushna Chandra Bhanja Deo, the illustrious king of the Mayurbhanj State. Sriram Chandra was unfortunate enough to have lost his father, when he was barely 11 years of age and hence the state came under the administration of Court of Ward with Mr. P. Wylly as its manager. He assumed direct control of the State in 1890.

As a ruler of practical wisdom Sriram Chandra Bhanja Deo brought with him Sri Mohini Mohan Dhar, M.A.B.L. who was his private tutor in the Ravenshaw College at Cuttack and appointed him successively as Adviser, State Judge, Dewan and Vice-President of the State Council. Sri Mohini Mohan Dhar became the de-facto counsellor of the Maharaja in all matters.

Maharaja Sriram Chandra Bhanja Deo could trace out the main causes of speedy development of other states and he had taken up the same process to develop his state to compete with or even surpass others. As an enlightened ruler he established State Council in 1893 to meet the requirements of a democratic Government. The Council introduced the criminal and civil

codes as followed in the rest of India. Other Rules and Regulations on various aspects of administration like Tenancy, Revenue System, Stamps, Endowments etc. followed in succession. The office of the Auditor was organised. An attempt was made for separation of judiciary from executive and establishment of First Court of Appeal which was very advanced measure during those days. A general transformation from personal rule to departmental administration was organised.

Maharaja Sriram Chandra Bhanja Deo was an administrator Per-excellence. No better summary of the original position can be given than by a reproduction of the relevant portion on General Administration from Orissa Feudatory States Gazetteer (1907).

"For Administration purposes the Mayurbhanj State is divided into 3 subdivisions, viz. (i) The Sadar Sub-Division. (ii) Bamanghati Sub-division (iii) The Panchpir Sub-Division. A Council has been established since the year 1892 with Chief of State as President and the Dewan, the State Judge, the Superintendent of Police, the State Engineer and two Non-Official gentlemen as members. All legislative measures are to be passed by the Council and the Budget is discussed by the Council. The chief was the Dewan or any other member of council whom the Chief may nominate from judicial committee which bears appeals against the orders of all State Courts, according to the provision of the law of the state. The Dewan is the head of the Revenue



Department including the Settlement, Agriculture and Zamindar and the Registration Departments. Under him is the Collector and a staff Deputy Collector and the sub-divisional officers in their capacity as Deputy Collectors. The State Judge is head of judicial side of the administration and has under him all Magistrates, Munsifs and Sub-Judges and the Sub-Divisional Officers in their capacity as Deputy Magistrate. In the Sub-Division of Bamanghati and Panchpir, the Sub-Divisional Officers exercise both judicial and executive functions.

The Superintendent of Police and the State Engineer are in-charge of their respective Departments and deal direct with the Chief. The Chief Medical Officer, the Superintendents of Education and all other departments deal direct with the Chief and are immediately subordinate to him.

During the rule of Maharaja Sriram Chandra Bhanja Deo a network of roads was constructed for facilities of trade as well as of administration. In 1905 he planned for a road connecting the four Sub-Divisional head quarters towns of Baripada, Rairangpur, Karanjia and Udala. There was then a total length of 474.50 miles of road out of which more than 100 miles were metalled. In addition to it, the Bengal-Nagpur Railways was induced to connect Baripada with the main B.N.R. Line at Rupsa Station. This helped further to develop the trade and commerce of the state and added to the welfare of the subjects. A Public Works Department was set up for planning and development of irrigation, roads and administration buildings.

Baripada, the headquarters of the State was greatly improved and beautified. It was provided with all modern amenities such as a High English School with an attached hostel and extensive play grounds, a fully equipped hospital for the treatment of both outdoor and indoor patients, an excellent

public library, a beautiful public park and a leper Asylum outside the town to segregate the leper population of the state and for their proper treatment and rehabilitation. Telegraphic communication was also established with Calcutta, Cuttack and all important places in British India.

For smooth administration, Baripada Municipality was constituted on the 1st July 1905 under Mayurbhanj State Regulation of 1905. The Municipal area was divided into 6 wards and the number of Commissioners was 14 excluding the Chairman, 5 of them being official and 9 non-officials.

Maharaja Sriram Chandra Bhanja Deo started a full-fledged state press at Baripada from which a monthly literary magazine called "Utkal Prava" was published in April 1891. Maharaja was aware of the iron deposits of Gorumohisani. He appointed the eminent geologist Sri Pramoth Nath Bose to survey it. This led to the Tata Lease in which the Dewan Sri Mohini Mohan Dhar played a leading role. It is well known how the Gorumahisani lease was the foundation of the Tata Iron and Steel Company.

The Maharaja was a patron of Chhau Dance and he presented a magnificent show of it before the British Emperor, George-V & Queen Mary at a pageant in Calcutta in 1912, which drew universal appreciation.

The rare combination of idealism and realism entitled Maharaja to the first place among the Bhanja Rulers of Mayurbhanj. It is no denying the fact that he could be regarded as one of the greatest kings of history and the ever-shining-jewel of Mayurbhanj.

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Sambar : The State Animal of Orissa

Dr. Prafulla Kumar Mohanty

Wildlife : A Precious Bio-diversity

The life which is not tamed or cultivated or domesticated or inhabited is a wildlife. Precisely the life in natural surrounding of forest is wildlife. The nature is majestic because of the presence of varieties of natural faunal assemblage. The increasing human population, urbanization, industrialization, deforestation and various other anthropogenic developmental activities have led to fast depletion of the habitat of wildlife. This compounded with the problems of poaching of wildlife for various needs, have brought several species at the verge of extinction. Conservation of wildlife has always been a matter of serious concern of the Government. The first National Parks Act came into force in 1955. No several protected areas like Biosphere Reserves, National Parks, Sanctuaries, Zoos, Zoological Gardens and Biological Parks with Science Centres are set up to accelerate the process of conservation and stimulate the process of breeding programmes. In spite of all these efforts, the danger to wildlife continues. For better protection, the Government of India declares National Bird (Peacock), National Animal (Tiger), National Flower (Lotus) and National Tree (Banyan). Orissa also has declared State Bird (Blue Jay) and State Animal (Sambar) to generate awareness among people and children.

Sambar and Past History

Sambar is a type of deer. It is well-known since the reign of kings in our country. The kings were enjoying their period by going to the forest and hunting several species of deer. Hunting of deer was an enjoyable part of the royal life. The deer is known and familiar to human beings owing to hunter and prey relationship. This spirit still continues in the mind of present day people. This is the prime reason for the decline of deer population of our country so also in our state. If we look at the paintings of kings, we will certainly visualise the picture of king, queen and forest having deer. In past people were of the belief that using the skin of deer during reading of mythology is auspicious. Many people even were attracted in decorating their rooms with the antlers (horns) of the deer and skin of deer. So poaching of deer in past was for enjoying meat, seating material for reading or prayer and decoration. But now-a-days illegal hunting of deer is exclusively for the flesh of the animal. Can this animal survive by this inhuman hunting ?

Sambar as a Creature of the Forest

Deer are perhaps the most ancient of all the typical ruminants making their appearance in the lower miocene period. Man's influence on deer has been mainly that of an exterminator from the forest. A deer's means of escape are alertness, a



premonition of danger, quickened by a keen sense of scent, hearing and sight. Protection is also derived from their gregarious habits. These animals when in a large group are more immune from attacks of prey.

Sambar (Sambhar) is a kind of deer like Kashmir stag or Hangul (*Cervus elaphus hanglu*), Thamin or Brow-antlered deer (*Cervus eldi*), Swamp deer or Barasingha (*Cervus duvauceli*), Hog-deer (*Axis porcinus*), Muntjac or Barking deer (*Muntiacus muntjac*), Musk deer (*Moschus moschiferus*) and Mouse-deer or Indian chevrotain (*Tragulus meminna*) (Table 1). Very often we call some other animals as deer in a wrong way. The animals which are wrongly considered as deer are Chiru or Tibetan Antelope, Chinkara or Indian Gazelle, Blackbuck or Indian Antelope, Chowsingha or Fourhorned Antelope and Nilgai or Blue Bull. These animals are grouped as antelope instead of deer. Antelopes are characterised by the presence of antlers

(horns) both in males and females whereas in deer, the antlers are present only in male except Rein deer and Caribou.

Structure and Behaviour

Sambar in Hindi is called as Sambar or Samar; in Marathi Sambar; in Tamil Kudoo marn; in Malayalam Kullay marn; in Kannada Kudawe or Kuddama; in Burma Sut and in Oriya Sambar. The scientific name is *Cervus*. It is the largest Indian deer and bears the grandest horns. Its height at the shoulder is nearly five feet. A full-grown stag scales nearly 300 kg. The average length of the horn is three feet.

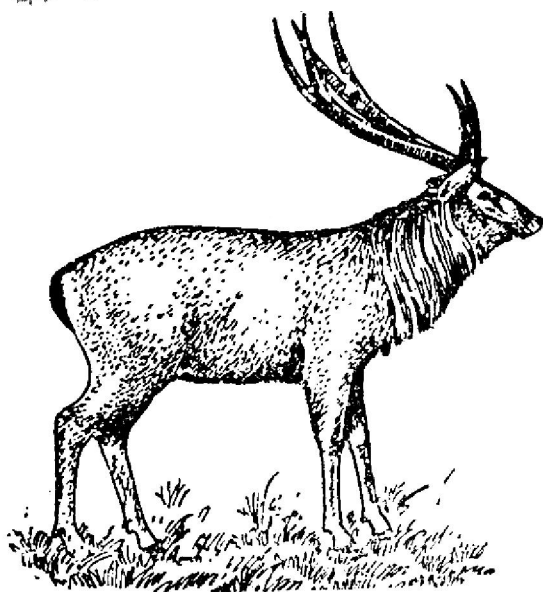
Sambar are distributed in the wooded districts of India, Burma and Ceylon, extending through the Malay countries and eastward to the Philippines and beyond. The race *c. u. unicolor* is from Ceylon; the Malay race *c. u. equinus* extends from Assam eastwards and the Indian race is *cervus unicolor niger* is exclusively confined to India.

Table 1 : Types of Deer, Their Common Name and Scientific Name

Sl.No.	Common Name of Deer	Scientific Name of Deer
1.	Barasingha or Swamp deer	<i>Cervus duvauceli</i> Cuvier
2.	Hangul or Kashmir stag	<i>Cervus elaphus hanglu</i> Wagner
3.	Sangai or Thamin or Brow-antlered deer	<i>Cervus eldi</i> Mc Clelland
4.	Sambar or Sambhar	<i>Cervus unicolor</i> Kerr
5.	Hog-deer	<i>Axis porcinus</i> (Zimmermann)
6.	Chittal or Spotted deer	<i>Axis axis</i> (Erxleben)
7.	Muntjac or Barking deer	<i>Muntiacus muntjac</i> (Zimmermann)
8.	Musk deer	<i>Moschus moschiferus</i> Linnaeus
9.	Mouse-deer or Indian Chevrotain	<i>Tragulus meminna</i> (Erxleben)

* The animals which are not deer but we believe to be deer are as follows :

1. Chiru or Tibetan Antelope (2) Chowsingha or Fourhorned Antelope (3) Chinkara or Indian Gazelle (4) Blackbuck or Indian Antelope (5) Nilgai or Blue bull. These are all Antelopes.

*Male Sambar*

The favourite place of sambar is forested hill-sides preferably near cultivation. They prefer to take grass, leaves and various kinds of wild fruits as their food. They are nocturnal animals. So they feed mainly at night and retire into dense forest at daybreak and do not usually come out till dusk. It is, therefore, very difficult to locate these animals during day time in dense forest. Their power of sight are moderate but smell and hearing power is strong. The capacity of so heavy an animal to move quite silently through dense forest is amazing. They take a good amount of water available nearby and can swim if necessary. They swim with the body submerged, only the face and antlers remain exposed to the water surface. The horns commence to grow in May and are in velvet (a coating on the horns) during the rains and clear of velvet by November. The stags clean and remove their horns by rubbing them against trees.

The body coat is coarse and shaggy. In stags it forms a mane about the neck and throat. The colour of the body is brown with a yellowish or greyish tinge. The underparts are paler. The

females are lighter in tone in comparison to males. Old stags tend to become very dark in course of time. During hot weather, much of the hair is shed. The antlers are stout and rugged. The antlers gradually get branched like the branches of trees. The branching of antlers get developed in full number in the fourth year. The antlers are rough to see and feel. Another structural character associated with the surrounding is seen in the size of ears. Both sambar and swamp deer have large ears which spread. The larger ears of sambar are designed to pick up as much sound as is possible from the surrounding.

Of all deer, sambar have the largest and best developed facial glands. The reason is the forest habitat surrounding in which it is well-nigh impossible for a stag to collect a following of hinds during mating period. A sambar stag attracts hinds by his call and by the powerful odour of his scent glands which attain their maximum development during the rut. Sambar are territorial animals. The males fight for territory. Each stag fights to obtain sole rights over some favoured valley. The victor becomes the master of the hinds which enter it. Pairing (mating) takes place in November and December. The stag's harem is limited to a few

*Female Sambar*



hinds. After the rut, he deserts them and leads a solitary life till the return of the mating season.

The young are born at the commencement of the monsoon in late May or early June. Young stags remain with the hinds. Sambar are rarely found in large numbers. Four or five to a dozen are usually noticed. Both stag and hinds are observed singly or a party of hinds and fawns without a stag. Sambar hinds may associate with swamp deer but not the stags. Variation in size in relation to different geographical areas in which they live is seen in some deer. Sambar, of course, is the largest deer with finest horns come from Central India.

Sambar : The Pride and Symbol of Orissa

Sambar, as a deer, is very unique in Orissa. The spectacular characteristics of Sambar are as follows.

- (i) Sambar is the largest deer.
- (ii) Sambar possesses the grandest horns.
- (iii) Sambar bears large spreading ears.
- (iv) Sambar have the largest and best developed facial glands .
- (v) Sambar are found in most parts of Orissa.

Because of these unique features, sambar has been considered to be the state animal of Orissa. But the danger to this precious wildlife seriously continues. So conservation strategy must be taken up. An awareness of the destruction and damage caused to the Earth's bio-diversity by human activity and the need for a balance between the two is the basis for conservation. For conservation to be successful this knowledge needs to be available to all strata of society. Therefore, for conservation to work, there is need for extensive and effective conservation and environmental education. We need to do much

more to protect wildlife; we need to create awareness among the masses that once a species is eliminated, it cannot be regenerated.

It may also be suggested that the state may keep certain number of sambar at Regional Science Centres located at Bhubaneswar and Dhenkanal where environment may be created for successful breeding as well as for creating awareness as our "State Animal". Secondly a few deer parks may also be developed at certain pockets of Orissa to conserve the species and breed the same for achieving a good population of sambar in Orissa. Hope, these attempts alongwith certain innovative steps would increase the demography of sambar and improve the awareness of our people as to the symbolic state animal of Orissa.

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Changing Patterns in the Applique Craft of Pipili

Ramesh Chandra Mohapatra

The applique craft of Pipili is an attractive product in the world handicraft market. Pipili, the small town situated on the golden triangle, Bhubaneswar-Puri-Konark, attracts the tourists, who stop for a while at Pipili. Very often guides are heard persuading tourists : "Here is something for you to carry as a token of remembrance for your visit to Orissa." Applique works of Pipili, filigree works of Cuttack, horn works of Cuttack and Parlakhemundi and *patta* paintings of Raghurajpur are offered as objects of gift by the people of Orissa.

Jagannath Pattanaik, a leading historian of Orissa, dates the origin of the applique works to 850 years back. The process of making the products remained unchanged for the past few centuries but during the last two to three decades, the applique products and their style have undergone a tremendous change. Darjis who make this craft for generations, now attribute two reasons for such change in the applique works. The first reason is the changing taste of the customers and the second is the commercialization of the products. Most of the Darjis are of the opinion that it is the customers who are primarily

responsible for bringing about change to the traditional applique works. They are of the opinion that when the very survival of the applique work owes it to the tourists, it is rather the choice of the tourists that has imposed a change on the products and its making style. Customers want the products to be cheaper and attractive. Artisans go for more profit, at times ignoring the quality.



Among the traditional applique work, Chandua, Chhati, Trasa, Alata, Adhoni, Mandant and Bana, used at the time of Dola Jatra for deities are quite well known. The use of all these products are associated with the religious ceremonies. But there are some other products which are prepared for the domestic and individual use. Two such

products are Batua and Pasa-Pali. Since betel is commonly chewed in Orissa, a special type of bag called Batua is prepared to carry betel leaf and the accessories. It is very much popular among the tourists from Eastern parts of the country. Pasa Pali or the dice-mat is another popular ancient products sold among the natives.

All these products are fast disappearing from the applique market. Instead, wall hangs,



garden umbrellas, lamp sheds, cushion covers and letter bags are now prepared as they are very much in demand by the tourists. Several tourists have special choice for monochrome art, for which monochrome garden umbrellas are prepared. Attractive motifs like Surya Mukhi Parrot, Dancing Peacock, Elephant are gradually getting withdrawn and more of monochrome and patch work is now in use.

It may appear reasonable that it is either the changing choice of the customers or the commercial attitude of the artisans or may be, the combination of both, that has brought about a radical change in the traditional work. But perhaps there is another factor, which is more responsible for bringing about a change in the traditional and classical applique works. Applique works, which was a secondary source of income for Darjis for centuries, has become their principal source of income today. Earlier, applique work gave them subsidiary income by prouiding them part-time engagement. All the principal applique products were used for religious purposes and during festivals. Rest of the year Darjis were earning their livelihood by way of mending umbrellas and mattresses moving in and around the township. Now as there is a growing demand by the tourists for more of the utilitarian products. Darjis are engaged full-time with their entire family and it became their principal source of income. The cost of labour and the return for investment have diverted their attention from the classical work to commercial work.

Earlier, locally prepared colour used to be added to the white cloth and applique products were prepared. But these days applique products are prepared out of coloured cloth. As a result, cheaper cloth is used and at times due to the non-availability of suitable matching colored cloth in the local market, traditional works are suspended and alternative new products are prepared.

Competition amongst the artisans, use of low quality inputs and use of readymade and machine made items have often brought down the standard of the work. It is now slowly drifting from cottage industry to small scale industry. Something exceptional in the market that may be liked by the tourists initiated change in the applique works. It is now seen that every day some new product is exhibited on the forewall of the show-room to attract tourists. Since most products are common in the market, some artisans take pain to create new products with a sole aim of monopolising the item for getting more profit by fixing the price at his own accord. But after some days the same product is copied by others and it becomes available in all the shops. With this process, new products appear in the market, which disappear after a brief spell.



Although, the applique craft of Pipili is undergoing a change, octogenarian artisans still prefer to produce antique and classical work. With the demand for more of utilitarian products, changes may come but principal applique products like Chandua, Chati and Trasa will continue to live as it is associated with religion and culture. Pipili has earned a name because of the famous applique works.

Ramesh Chandra Mohapatra works at CIFA, Kausalagang, Bhubaneswar.



Raghurajpur

Crafts Village Extraordinary

Raghurajpur, a small village in Puri district, occupies a unique place in the cultural map of India. The village is inhabited by artisans producing sheer poetry on pieces of treated cloth, dried palm leaf or paper.

Situated on the southern bank of river Bhargavi and surrounded by coconut, palm, mango, jackfruit groves and other tropical trees, Raghurajpur has an idyllic setting. A number of betel vines dot the nearby paddy fields. The village runs from east to west with houses arranged in two neat rows facing each other. At the centre, runs a line of small temples and the one Bhagabat Tung, the community meeting place of the villagers. The temples are dedicated to the lords, Radha Mohan, Gopinath, Raghunath, Laxminarayan, Gouranga, and to the village goddess, Bhuvaneswari.

To reach Raghurajpur one has to get down at Chandanpur bus stop, which is about 10 km from Puri and 50 km from Bhubaneswar on

NH No 203 connecting Puri and Bhubaneswar, two important tourist destinations of the country. From Chandanpur one has to take a cycle-rickshaw or walk on a 1.3 km scenic road to reach this village. One may also hire a taxi either from Puri or from Bhubaneswar to reach the village.



This coconut-palm shaded village is quite different from other villages of the State. It has its own identity. What is unusual is the number

of outsiders including foreigners visiting the village round the year. These people don't come here to see a typical Orissan village from close quarters but to see and enjoy the rich traditions of Orissan arts and crafts at one place. The village has a community of artisans, who produce different varieties of handicrafts items such as patta paintings, palm leaf engravings, stone carvings, papier mache toys and masks, wood carvings, wooden toys, cow dung toys and tussar paintings. Perhaps nowhere else in India one finds such a congregation of so many arts at one place. This is



also the only village in India, where each family is engaged in one craft or another. There are has 108 households having 311 artisans in the village. Some of them are winners of National Awards. One comes across the best tradition of Orissan paintings and some of the finest pieces of work in this village.

Types of Pata painting

- (a) Sri Jagannath Pati
- (b) Patachitra based on different episodes of the Ramayana, Mahabharata, Bhagavat and other puranas and kavyas
- (c) Patachitra on Orissan folklore
- (d) Patachitra on the bratas and modes of worship
- (e) Patachitra on different animals and birds
- (f) Erotic patachitras

Sri Jagannath Pati

- (a) Gajanan Vesa (Elephant-faced Jagannath)
- (b) Suna Vesa (Dressed in gold ornaments)
- (c) Bana Bhoji Vesa (Picnic dress)
- (d) Kaliya Dahan Vesa (Jagannath mourning on the head of the snake, Kaliya)
- (e) Krishna Balaram Vesa (Dress of Krishna and Balaram)
- (f) Raja Vesa (Royal attire)
- (g) Sri Radha Damodar Vesa (The dress of Radha and Krishna)
- (h) Thia Kira Vesa (Decoration with Kera flowers)
- (i) Banka Chuda Vesa (The decoration with a twisted hair-do)
- (j) Raj Rajeswara Vesa (Dressed as the Supreme Lord)



- (k) Padma Vesa (The lotus dress)
- (l) Gaja Uddharana Vesa (Dressed as the rescuer of Elephant)

The tradition of pata painting in Orissa is very old. There are several centres of this art: Puri, Parlakhemundi, Champamal (Sonepur), Athgarh and Dinabandhupur (Dhenkanal). Usually, the lane in which these painters or chittrakars live is called Chitrakar Sahi. Although there are several centres of pata paintings in Orissa, it is Raghurajpur, which is famous for this unique art.

Chittrakaras are involved with the ritual performed in the temple of Lord Jagannatha on the occasion of Snana Purnima in the lunar month of Jyestha (May-June). During the period of anasara, the fortnight following the full moon day, three patas painted by chittrakaras are placed



on the *sighasana* inside the main temple. The *chitrakaras* are also called to execute colourful paintings on the three chariots for the Car Festival. Apart from taking part in the rituals, they also produce paintings which they sell at *Bedha Mahal* inside the temple premises and *Chakada Mahal* outside the main gate. However, with the entry of middle man to this business the *chitrakaras* suffered. At the beginning of the 20th century their fortunes dwindled. The art received a new lease of life in the mid-century. *Eleena Citaristi*, an Italian lady who has done extensive research on Orissan art and culture, observes, "By the late fifties only a few old men among the 90-odd *chitrakara* families of *Raghurajpur* were still painting whereas all the youths had deserted the profession; it was only around the year 1953 that, with the intervention of an American lady, *Mrs Halina Zealey*, a new future opened up and the artists once again took out their brushes and colours."

Besides producing these unique works of art, this village has a living tradition of performing art known as *Gotipua*, the earlier form of *Odissi*. A worthy son of Orissa, *Guru Kelu Charan Mohapatra*, an exponent of *Odissi* dance, was born in this village and had his early trainings in *Gotipua* tradition here. Now a *Gotipua Gurukul*, namely *Maa Desabhuja Gotipua Odissi Dance School* has been established here under the guidance of *Guru Maguni Charan Das*. The trainees of this school present their performances in different cultural events, in India and abroad.

INTACH selected this village to revive the ancient wall paintings of Orissa. The work has already been completed and now the village looks like a living museum of paintings.

To give this village its rightful place both in the cultural and tourist maps of the country, Orissa Tourism and Ministry of Tourism, Government of India have identified this village for development

of Rural Tourism. This village has been developed as a model for rural tourism in India. *INTACH* has prepared the Project Report for this village which has been implemented meticulously. Basic tourist amenities such as road, drinking water, sanitation, interpretation centre, rest house, etc. would come up soon.

Government of Orissa have taken initiatives to develop the roads from *Chandanpur* and *Kathapada* to *Raghurajpur*. To make *Raghurajpur* a heritage village, various Departments of Government of Orissa are converging their resources.

Once the Rural Tourism Project is completed, *Raghurajpur* will come in the National Travel Circuit of the Government of India.

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Archaeological Explorations and Excavations in Western Orissa

Sasanka S. Panda

The explorations of archaeological sites of the western part of Orissa was taken up by the Britishers soon after the Archaeological Survey of India was established with Major General Alexander Cunningham as its first Director General. His assistant Mr. Joseph D. Beglar surveyed the Upper Mahanadi Valley (both Orissa and Chhattisgarh regions) and could locate places like Rajapadar (Belkhandi) in Kalahandi district, Ranipur Jharial and Titilagarh in Balangir district, Narsinghnath in Bargarh district and Baud town having archaeological remains and early temples as well as temple ruins. He undertook an extensive tour of this area in 1874-76 and has left a graphic account of what he discovered in these places, which is published in Volume-XIII of the Archaeological Survey of India Report in 1882. Beglar's Report on Narsinghnath has been quoted in the Sambalpur District Gazetteer (1932) by Mr. F.C. King in pages 248-250. Mr. King has reproduced another Report of the Archeological Survey of India for 1904-05 on Narsinghnath by noted Orientalist and historian Mr. G.R. Bhandarkar.

From a writing of Sir Walter Elliot, K.C.S.I. titled "Notice of a Remarkable Hypaethral Temple in the Hill Tracts of Orissa, with remarks on the Identification of Ancient Sites" published in pp.19-21 of the Journal of Oriental Research, i.e.

the Indian Antiquary (edited by Jas Burgess, M.R.A.S., F.R.G.C.) in 1878, it is known that in a personal correspondence with his friend Colonel John Campbell, Agent for the Suppression of Human Sacrifices and Female Infanticide in Orissa, he came to know about the discovery of an open circular temple or enclosure with statues of goddesses in niches by Col. Campbell during his annual tour on 28th January 1853. Col. Campbell (later on became Major General) saw about 120 temples and a large temple of bricks also.

The report of Major General John Campbell was published by the reputed publisher Horst and Blackett of London in 1864 with the title, "A Personal Narrative of Thirteen Years of Service Amongst the Wild Tribes of Khondistan for the Suppression of Human Sacrifices." In this Report he has mentioned about the existence of 120 Pagodas (temples), some writing in the Devanagari character on the largest temple, about the circular temple with sixty figures of goddesses in niches and the raised platform in the center of the circle.

The 120 temples, the circular temple or enclosure and the brick temple reported by Col. Campbell certainly mean the stone temples, the Chausath Yogini temple and the Indralath brick temple at Ranipur Jharial in the present Balangir



district. This discovery of Major General Campbell is the earliest of its kind, as it occurred in 1853.

Mr. Joseph D. Beglar has reported about the stone temples at Ghudar, Sihini, Udeypur and Kumda also and rightly "ascribed them to the same period as the Saivic remains at Ranipur Jharial."

Mr.P.C.Rath, the-then Superintendent of Archaeology, Patna State discovered another stone temple of the similar nature at Sirekela, situated at a distance of around 7 kms to the east of Udeypur village in July, 1940. Mr.Rath has published his report through an article, titled "Udayapur" in the Vol.V,No.1 of the Journal of the Kalinga Historical Research Society in June 1946.

The Kalinga Historical Research Society started functioning from 13th October, 1945 with Shri Rajendra Narayan Singh Deo, the Maharaja and Ruler of Patna State as the provisional controlling authority and later on Pratap Keshari Deo, Maharaja and Ruler of Kalahandi State took over as controlling authority of this research society on 7.11.1945, but Mr.P.C.Rath remained as the Organising Secretary. However, the journal of this society was published uptill December, 1947 by the joint editorship of Mr.P.C.Rath and Mr.K.N.Mahapatra, Superintendent of Archaeology, Kalahandi State.

Following the foot-steps of Mayurbhanj State, Archaeology Department was created in Kalahandi State in 1943, with Mr. K.N. Mahapatra as the State Archaeologist. Through survey of ancient monuments of the State conducted by the State Archaeologist many temple ruins were discovered at Amath Ghat,Belkhandi, Narla, Asurgarh, Madanpur

Rampur, Mohangiri, Sankush, Deypur (Kalampur) and Topigaon (Biswanathpur).

Excavation was conducted by Mr.Mahapatra at Belkhandi from May, 1946 onwards. In the first fortnight of this excavation itself, the remains of a temple belonging to Sapta Matrkas and a Mandapa as well as statues of the Sapta Matrkas, Uma Mahesvara, Laksmi Narayana, Ganesa, Mahisamardini Durga, Tapasvini Parvati, Nayikas, Maithuna, Yogis, Dvarapalas, Naga pillars, Gajasimha etc. were discovered from underneath the earth. Two inscriptions carved on blocks of white sandstones, old earthen lamps of different shapes and earthen vessels were also discovered during excavations. It is the first excavation conducted in western part Orissa during the pre-independence period.

It is known from the writings of noted epigraphist and historian Pandit Satyanarayan Rajaguru that he visited Mohangiri in the district of Kalahandi in 1948 and deciphered the two-lined inscription found on a stone pillar inside the Siva temple at Mohangiri. (Inscription of Orissa, Bhubaneswar, 1958, p. 105-106, p. 154). He has also mentioned about Belkhandi and Amathgad in an article published in the J.K.H.R.S., Vol. 1, No.3, pp.266-268.

In the neighbouring State of Patna (Balangir) also archaeological sites like Saintala, Sauntpur, Salebhata and Patnagarh were thoroughly surveyed by the State Superintendent of Archaeology Mr.P.C. Rath in 1946-47. Learned scholar Mr. P.C.Rath wrote in detail about the temple ruins and loose sculptures at Saintala in an article titled "Saintala (Ruins of a town on fiver Sungad, A Tributary of Tel)" and published it in the J.K.H.R.S., Vol II, No.2&3, September issue of 1947, along-with photoes of four sculptures, doorjmb, the central figure of



Visnu and two other Visnu images having depiction of Dasavatara in both sides in Plates 9, 10, 11 and 12. In the same issue of J.K.H.R.S. photoes of scuptures of the Kosalesvara temple at Patnagarh like the images of Ardhanarisvara, Varuna, Female with Parrot and panel on Jagamohana doorway depicting Uma Mahesvara were published in Plates 13, 14, 15 and 17. The rock-cut Varaha figure at Ranipur Jharial and the Tribikrama image of Sauntpur (in situ) were also brought to limelight through Plates Nos. 21 and 22.

An Archaeological Museum was also set up by the Maharaja of Patna State (Bolangir-Patna) at Bolangir, where sculptures like the Female looking out of a window from Ranipur Jharial, images of Viranchi Narayana from Salebhata, Nararaja and Bhairava images from Sauntpur were housed, being collected from those sites. An excellent standing image of Surya was also collected from the temple ruins of Sauntpur, which was focussed through the photo published in the facing page of page - 247 of J.K.H.R.S. Vol.I, No.3, December 1946. This image was preserved in the Archaeological Museum of Patna State at Bolangir and subsequently was shifted to the Sambalpur University Museum at Burla in Sambalpur district by Dr. N.K. Sahu, the-then Professor and Head of the Department of History.

Even during his visit in April, 1947 to some villages of Sonepur State on private work, Mr. P.C. Rath could discover an archaeological site called Asurgad in between Kumarsingha and Nuagad villages, situated at a distance of around 15 kms to the north-west of Sonepur town on the northern bank of river Mahanadi. He collected potteries of various shapes and published an article on the site in the J.K.H.R.S, March 1947 issue. While dealing on the antiquities of Balangir Patna State, Cobden Ramsay the-then Political Agent of the Feadetory States writes "an ancient

temple dedicated to Biranchi Narayan Devata, the sun god is at Salebhata. Images dug up on the spot establish the nature of the worship originally practiced there, and the form of the images, as well as the design of the temple, tally precisely with those found in the temple at Baidyanath in the Sonepur State." As about historical sites of Sonepur State he further writes "Relics of an older civilisation like temples, images, ornaments, gold coins, old fashioned wells and inscriptions found at Sonepur town speaks of its ancient heritage." Mr. Ramsay has also written about the Suvarnameru Siva temple of Sonepur town in his book, titled "Feudatory States of Orissa", the 1st edition of which was published in 1910.

As mentioned earlier, Mr. Joseph D. Beglar passed through Baud in 1875-76. He has given a short account of the antiquities of Baud town like the Ramesvara group of single-celled temples, numbering three. Mr. Beglar has assigned ninth century as time of construction of these temples and called them "gems of arts, and are very close in date to the oldest group of temples around the Lingaraj shrine at Bhuvanesvara. (Cunningham-Archaeological Survey Report, Vol.XIII, pp.118-19, PL.XVIII).

The noted historian Mr. Rakhal Das Banerji visited Baud alongwith two Post Graduate students of Benares Hindu University in the first week of March, 1929. He has recorded in details about the antiquities of Baud State like three temples of the Ramesvara group, the Buddhist images of Mahattari Tara, Lokesvara and the colossal image of Buddha in the Bhumisparsa Mudra. He also discovered the twin temples at Gandharadi, two temples at Bausuni and the early historic site at Asuragad. Mr. Banerji has given graphic account of these discoveries in the Journal of Bihar Orissa Research Society, Vol.XV, pp.65-82, published in 1929.



In 1875-76, Sonapur was also visited by Joseph D. Beglar who reports "Sonapur contains numerous temples, but I saw nothing which I could pitch upon as a relic of ancient architecture." (Archaeological Survey Report, Vol. XIII, p. 120).

The earliest reference to the Kosalesvara temple at Baidyanath has occurred in the 'List of Antiquarian Remains in the Central Provinces and Berar, Calcutta, 1897, New Imperial Series, No. 19' by Henry Cousens.

Mr. B. C. Mazumdar was a lawyer at Sambalpur. In the later period he served as a Lecturer in the Post Graduate Department of Arts in the Calcutta University and also became a Vakil of the Calcutta High Court. His first work titled "Sonapur in the Sambalpur Tract" was published in 1911. His second book on history of western Orissa is titled "Orissa in the Making" which was published in 1925.

In both books Mr. B.C. Mazumdar has mentioned about the Kosalesvara temple at Baidyanath in the-then Feudatory State of Sonapur. While discussing about the "Varman Rajas" (the Telugu Choda kings of Suvarnapura) he has mentioned in his historical note on "Champamalla Plates of Jogesvara Deva Varman, son of Somesvara Deva Varman of the Solar Race" - "Jogesvara Varman mentions specifically the god Baidyanath to whom he was devoted. It is also highly probable that the temple of Birinchi Narayan in the Patna State, which is of the pattern of the temple at Baidyanath, was built by the Varmans. It is to be noted that though the village, in which the temple is, retains the old name Baidyanath, the presiding deity of the temple is now called Kosalesvara or the lord of Kosala country. (Sonapur in the Sambalpur Tract, Pub.-A.C. Sarkar, Calcutta, 1911), Mr. B.C. Mazumdar has further recorded his observation as follows: " The temple of

Kosalesvara on the Tel River in Sonapur State bears on the arch of the gateway a very beautiful representation of Matangi Maha-Laksmi, and this representation is strikingly similar to what we meet with on the seals of the early Kosala Guptas." (Orissa in the Making by B.C. Mazumdar, 1925, p. 182).

Casual reference to this temple has been made in "Orissa : Past and Present," Cuttack, 1962, p. 49 by Debala Mitra and "Studies in Orissan History' Archaeology and Archives, Cuttack, 1969", by P. Archarya. Detailed description of the Kosalesvara temple has been done by Prof. D.R. Das in a research article, titled 'Kosalesvara Temple at Baidyanath (Balangir District, Orissa)', *Artibus Asiae*, Vol. XXXVIII, No. 4, New York, 1976. pp. 297-306. A book titled "Temples of Orissa : The study of A Sub-style" was authored by Dr. D.R. Das, a former Professor in the Department of Ancient Indian History and Culture of the University of Calcutta and published by Agam Kala Prakashan, Delhi in 1982, in which he has vividly written about the architectural features of four major temples of the upper Mahanadi valley, namely the Kosalesvara Temple at Baidyanath, the Kapilesvara Temple at Charda, The Somesvara Temple at Ranipur Jharial and the Narasimhanatha Temple near Paikmal. (pp. 15-33 ff.). In another Monograph titled 'Stellate Temples of Orissa' authored by Dr. Das and published in "Art and Culture, No. 1, July 1983," he has vividly dealt with the stellate temples of the Remesvara Group, namely Bhubanesvara, Svapnesvara and Pascima Somanatha at Baudh, the Patalesvara temple at Budhikomna made of bricks, and the ruined brick temple at Kansil near Ranipur Jharial. Dr. D.R. Das is an avid scholar who visited the upper Mahanadi valley in western Orissa several times and studied the architectural features of fifty-two temples at Ranipur Jharial, out of which one is hypaethral,



three are Khakhara, five are bhadra and forty-three are rekha deulas. His study on the fifty-two temple at Ranipur Jharial has been published by the Centre of Advanced Study in Ancient History and Culture, Calcutta University in 1990 in a book titled "Temples of Ranipur Jharial" in which he has discussed vividly about the architectural features of all those temples, their ground plans and elevation plans.

It is very strange that Kapilesvara temple at Charda, which has the architectural feature of the 10th century A.D. was not reported till 1968, when it was focussed for the first time in the Balangir District Gazetteer to have been built by the Ganga king Ananga Bhima Deva II (1211-1238 A.D.) who wrested western Orissa from the Kalachuris of Ratnapur (Ratanpur is now in Bilaspur District of Chhattishgarh State). Orissa District Gazetteers, Balangir, State Editor; Dr. Nabin Kumar Sahu, Orissa Government Press, Cuttack, 1968, P. 481). Most probably, getting this information from the District Gazetteer, in January 1974 Dr. D.R. Das of the University of Calcutta visited this temple and has written a few lines in his article titled 'Kosalesvara Temple at Baidyanath', published in *Artibus Asia*, New York, Vol. XXXVIII, 4, 1976, p.307. He has mentioned - "The temple consists of a deul and a mandapa. In plan and disposition the mandap is identical with that found at Baidyanath. The balconied windows at the sides have gone but the plinth with the base mouldings is preserved. As a result of mindless restoration the interior was given a mosaic floor, the pillars several layers of multicoloured paint, the sculptures a cement wash and the entire construction a thick coating of plaster. But originally the roof of the mandapa seems to have been flat, and though the mandapa has a Central Indian character, the deul is typically Orissan." Art historian Madam Dr. Vidya Dehejia

for the first time pointed out the similarity between the Mukhasalas of Vaidyanath and Charda temple having a raised platform with highly decorated pillars, and has taken those to be a local and regional variation on the plan of the square Mukhasala. (p.38). She has talked of this highly decorated pillar of the Mukhasala of Vaidyanath and Charda pillars. "The interior pillars of the Orissan temples are treated in a utilitarian manner. The shafts are a plain that occasionally became octagonal in the centre, and capitals consist of a square abacus with a roll below it..... the only examples of highly decorated pillars are in the Mukhasalas of the Kosalesvara and Charda temples. The pillar, a square shaft arising from an overflowing purnaghata, becomes octagonal, with alternate facets decorated with kirtimukhas holding pearl strings caught up by roaring lions. The abacus block is also decorated with kirtimukhas." Mm. Dehejia has described the important sculptures of both these temples and also about the Pancharatha plan of the exterior elevation of the temple at Charda in pages 136-137 of her book titled 'Early Stone Temples of Orissa', which was published in 1979 by Vikas Publishing House Pvt. Ltd., New Delhi. This book is the outcome of a research project to study the temples and sculptures of Orissa, which she undertook in 1973 after receiving a Homi Bhabha fellowship.

The famous art historian Mr. Charles Louis Fabri during exploration in 1961 found two images of Buddha at Ganiapalli situated at a distance of 8 kms from Melchhamunda village in the Bargarh subdivision of Sambalpur district (present Bargarh district). He also discovered the plinth portion of a brick-built temple at Mahadevpali (now in Jharsuguda district), a village situated at a distance of 36 miles (around 60 kms) from Sambalpur town, which is dated by him to the early 8th century AD. (P.36-37) Mr. Fabri has



vividly described about the Jagamohana pillars of Narsinghnath temple near Paikmal and has assigned them the date, 600-650 A.D. or the 7th century A.D. But he has taken the Pasvadevatas of this temple to be of the 11th century A.D. He has pointed out that the entire temple and its sculptural art belong to the 11th century A.D. (pp.37-39) Fabri also visited the Kosalesvara temple at Baidyanath in the Bolangir district (now it is in Sonapur district), situated at a distance of about 9 kms from Sonapur town. He has described about the brick-built mukhasala of this temple and from the study of the sculptures like Lady Looking at the Mirror, the Mother and Child, the Loving Couple, has dated them to the 7th century A.D. and the Karttikeya image fitted on the right doorjamb of the entrance to the Mukhasala to the 6th century A.D. due to the strange treatment of the bird (Mayura, the Vehicle of Karttikeya) and the wig-type head-dress on his head. (pp. 41-43) Mr. Fabri has vividly discussed about the Sixty-four Yogini images at Ranipur Jharial in his book (pp.95-100) He has dated them "somewhere around 1000 A.D." Fabri has studied the twin temple at Gandharadi in Phulbani district (now Boudh district) and dated both these temples to 750 A.D. or earlier. (p.113-115, pp. 137-139) and Plate-C VIII. Although Mr. Fabri during his exploratory tour visited Boudh town and saw the Buddha image in front of the royal palace and the triple temples of the Ramesvara Group, he has not written much about them. (p.73) He has dated the temples to the 8th century A.D. (Plate-CVI). For the first time, Mr. Fabri has pointed out about the Dravidian style, barrel-vault roofed miniature temple near the left side of the doorway to the 64-Yogini temple. Mr. Fabri visited Patnagarh also during his exploration. He has taken the pillars now fitted to the Nandi Mandapa to be of the 8th century A.D. or a little earlier and the Jagamohana pillars of the

Kosalesvara temple to the 12th century A.D. The same dating is ascribed to the images, now fitted to the walls of the Jagamohana (p.70 and Plates LV & LVI). But he thinks all these to be ancient Buddhist pillars. The Indralath brick temple at Ranipur Jharial with stone revetted entrance has been dated to the 10th century A.D. by Fabri (Plates CL IX & CLX). He also visited the Chandi temple ruins at Saintala and has dated the beautifully carved doorjambs to be of the 11th century A.D. (Plate CL VII).

From the Prefatory Note of Mr. Ashok Mathur, the brother-in-law of Mr. Fabri, written in July 1974 at New Delhi and printed in the book of Mr. Fabri, titled ' History of the Art of Orissa' (Published by Orient Longman Ltd., New Delhi in 1974), it is known that Mr. Fabri started the project almost two decades prior to the publication of the book some time in 1954 and the work was completed in 1965. This book is the second posthumous work of the author. Mr. Mathur has mentioned in this Note about one of the letters of Mr. Fabri, in which he wrote to Mr. Mathur that it was going to be one of the major works of his life. But unfortunately, before the publication of this book Mr. Fabri died in 1968, when the formal arrangements for its publication was under way.

The collapsed Siva temple at Mohangiri in the extreme north-east corner of the present Kalahandi district bordering the Kandhamal district was brought to lime light by the noted historian late K.N. Mohapatra in December, 1946 through an article titled "History of the Kalahandi State Before the Ganga Power", published in the Journal of the Kalinga Historical Research Society (JKHRS), Vol. I, No.3, December, 1946, P.268. In the language of Mr. Mahapatra, " standing not very far from the famous Kaling ghat is a noteworthy monument of this area.



It belongs to the Parasurameswar type of temple at Bhubaneswar and is similar to the twin temple at Gandharadi of Boudh State on the bank of the Mahanadi. The place Mohangiri seems to have strategic importance in those days of yore, as it was situated on the highway passing from Kalinga (Ganjam side) to Kosala (Kalahandi - Patna side) and this temple was erected to serve the purpose of a guide as well as a place of worship to the travelers passing on this way. Hiuen-Tsang, the Chinese pilgrim, followed this route while making his journey from Kalinga to Kosala (Patna-Sambalpur tract) in the middle of the 7th century. This temple may safely be regarded as a work of the Somavamsi kings ruling over this area as this can be assigned to the eighth or ninth century of the Christian Era."

As mentioned earlier Dr. Satya Narayan Rajaguru, the eminent epigraphist visited the temple ruins at Mohangiri on 2nd April, 1947. He discovered two short inscriptions belonging to the 5th-7th century A.D. and some tantric diagrams or yantras incised on the floor of the mukhasala of this temple.

The next scholar who visited this Siva temple at Mohangiri is Vidya Dehejia, who has mentioned in her book, - "On the edge of a large tank near the Khadga river in interior Tosala is the completely renovated Siva temple at Mohangiri. Fortunately the original pillars of the flat roofed mukhasala have been preserved and placed inside the newly built hall, and we find eight pillars and four pilasters as well as the beams that once rested above them. The lower half of the column is a plain square, while the upper portion is embellished with a large ghata with leaves overflowing at its four corners and with several round and many-sided mouldings below this. Blocks of stone from the original temple are lying around and fragments of decorative carving may be seen on them. Bands

of scroll-work as well as purnaghata reliefs are discernible. On the basis of the meagre evidence available, we would tentatively assign the temple to Formative Phase B." (Early Stone Temples of Orissa, p.122-123).

A journal titled 'New Aspects of History of Orissa' (N.A.H.O.) commenced its publication under the editorship of the famous historian Dr. N.K. Sahu from 1971 as a souvenir published on the occasion of the Fourth Annual Convention of the Sambalpur University. Through articles published in this Journal, the lion-lioness, five hero stones and one four-handed Ganesa figures were focussed by Dr. Sadhu Charan Panda (N.A.H.O., pp.49-52). The title of his article is "Antiquities of Maraguda Valley Preserved in the University Museum." In another article titled "The Ganapati Icons," Dr. Prafulla Kumar Nayak (N.A.H.O., pp. 31-35) has described the iconographic features of nine Ganesa images, one each collected from Bolangir, Gaisilet, Maraguda Valley, Gunpur, Sambalpur, Bamragarh, Belkhandi and two from Barpali, their dates ranging from 11th to 18th century A.D. Yet in another article, titled 'The Durga Icons' (N.A.H.O., II, 1978, pp.1-4) Dr. P.K. Mishra has described the iconographic features of one six-handed Durga image from Belkhandi belonging to the 8th-9th century A.D. and one twenty-handed Durga image from Salebhata, both in the Sambalpur University Museum.

After the merger of the feudetary states of Orissa to the State of Orissa in December, 1947 exploration and excavation in the western region of Orissa didnot occur till again it gained momentum in around 1968, when the noted historian Dr. Nabin Kumar Sahu reported about many temple sites like Charda and Champamal, as well as places of archeological importance like Dharapgarh, Binka and Kotsamlei etc. as the



State Editor in the Balangir District Gazetteer which was published in 1968. The Sambalpur University started functioning from 1st January, 1967 and its Department of History from 1969. Prof. Dr. N.K.Sahu joined as the first Head of the Department and under his able supervision excavations were conducted at Asurgad (Narla) in Kalahandi district in 1973, Ganiapali in Bargarh district in 1978, and Manamunda in Boud district in 1981. Further excavations were conducted in Manamunda-Asurgad in Boud district in 1990-91 and Nrusinghnath in Bargarh district in 1991.

The State Archaeology also conducted excavations in some of the mounds at Ranipur Jharial site in Balangir district in 1975-76. During this excavation a Buddha image was discovered in a brick mound. Mr. P.K.Ray, the Superintendent of Archaeology conducted this excavation.

Late Mr.P.K.Deo, the former Ruler (Maharaja) of the erst-while Feudatory State of Kalahandi was a great explorer and historian. He took keen interest in exploring the archaeological sites of the Maraguda Valley in present Nuapada district and published his exploration report in the Orissa Historical Research Journal in Volume-XVI in 1973. For two days, on 12th & 13th January, 1969, P.K.Deo visited the ruins of forts called Chheliagarh, Jumlagarh and Maraguda and other ruins in Sunabeda plateau like Garbhata. During this exploratory tour, he could discover an image of Kankalen (Chamunda) at Chheliagarh, two stone lions at Manikgarh, images of Ganesa, Jaina Tirthankara, elephant panel, dancing scene, lady in penance, Naga (Yogi Sundara) in the Maraguda valley and many other objects of historical importance. (P.K. Deo, 'Forgotten Forts in Kalahandi District. Jumlagarh-Maraguda Complex, Part-II; The Orissa Historical Research Journal, Vol. XVI, No.3, P.1-

7). For the first time excavations were conducted by the State Archaeology under the guidance of Mr.P.K.Ray, the Superintendent in three mounds of Maraguda valley. The huge brick citadel of Rani Mahal (Queen's Palace) was unearthed during excavation, which is assigned to the 9th-10th century A.D. by Mr. Ray. The structural remains of a collapsed Siva temple along with a beautiful Karttikeya image (20"X10") made of red sand stone was discovered in the second mound. In the third mound, situated at a distance of 100 metres from the second mound, the ruins of another temple was discovered. The remains of the temples and antiquities discovered in the second and third mounds are assigned to the period of 11th-13th century A.D. by the excavator.

Further excavations were conducted by late Prof.N.K.Sahu in 1982-83, when after his retirement as the Vice-Chancellor of the Sambalpur University he was functioning as the Adviser in Archaeology to the Government of Orissa. Prof. Sahu brought to light a brick-built temple of the 5th century A.D., having a four-handed Durga image with an inscription in the box-headed Brahmi scripts. He also discovered a Saiva monastery having four residential rooms with dormitory in the second tier and five residential rooms in the third tier of the Trisul mound. Hundreds of mounds and ruined monuments mostly made of burnt bricks could be discovered, excavated and documented in June, 1991 by Dr. C.B. Patel, the Project Director of the Maraguda Excavation Project in a 20 km radius area.

Mr. J.P. Singh Deo of Khariar in the old Kalahandi district (now in the newly formed Nuapada district) is an explorer, who is taking keen interest during the last thirty five years in discovering new historical sites in his native



district. He has brought to light the ruined brick temple of Siva on the left bank of Indra river near Rajna village, temple ruins at Bhulia Sikuan; brick temple at Komna, Siva temple on the embankment of Tirbandh tank of Khariar through his research article titled 'Temples of Nawapara Sub-division,' published in the Orissa Historical Research Journal, Vol.XXXIV, Nos. 172, 1968, page - 21. He has also focussed about the ruins of a fallen temple structure at Dharnimal village on the left bank of Udanti river in Nuapada district through another article, titled Historical sites of Khariar published in the "New Dimensions of Tourism in Orissa" Madam Rajashree Devi, wife of Mr. Singdeo is also taking keen interest and she has discovered temple ruins at Dumerbahal site on the right bank of Udanti River (*Khadiyal-ra-Itihasa*, Pub: Kalinga Students Store, Cuttack, 1983, p.94).

Patalesvara brick temple at Budhikomna (now in Nuapada district) has been conserved by the State Archaeological Department of Government of Orissa, which find mention in the list of twentyfour protected monuments conserved by 1976, and is dated to circa 9th century A.D. as its construction period. (P.K. Ray, Achievements in the Field of Archaeology, Orissa Review, Vol.XXXIII, No.1, Independence Day Special Issue, August, 1976, Bhubaneswar, pp.37.).

This temple was focussed by Mr. J.P. Singh Deo in his article titled 'Historical Sites of Khariar' published in the 'New Dimensions of Tourism in Orissa' Page-41. The architectural feature of the brick temple of Budhikomna has been described for the first time in detail in his article, titled, 'The Unique Brick Temple at Budhikomna' by Mr. B.K. Rath in the souvenir 'New Dimensions of Tourism in Orissa', edited by Mr. A.N. Tiwari, published by the Department of Tourism and

Cultural Affairs, Government of Orissa and released on 20.8.1976 by the-then Chief Minister of Orissa Mrs. Nandini Satpathy at Pantha Nivas, Sambalpur.

Mr. J.P. Singh Deo has just mentioned about this temple in one line only 'Triratha Brick Temple at Budhikomna' in his article titled 'Historical Sites of Khariar'. But through another article titled, 'The Unique Brick Temple at Budhikomna', Mr.B.K. Rath has elaborately dealt with the elevation plan, architectural and sculptural details of the temple (pp.55-58). It is strange that Mr. Rath could not mark the five-lined inscription on the doorjamb of the garbhagruha of this temple. This inscription was discovered by Mr.P.K.Roy, who has mentioned about it in an article published by him in the Orissa Historical Research Journal, Vol.XXIII, Nos. 1-4, 1978, pp. 89-92 in which he has dealt with the architectural features of the Indralath Brick Temple of Ranipur Jharial. While discussing about the architectural features of the seventy-five feet high Indralath temple, Mr. Ray has mentioned about five lines of mutilated inscription engraved on the lower portion of the Jagamohana of Patalesvara temple at Budhikomna. (page-91)

Dr. Thomas E. Donaldson, who is presently Professor of Art at Cleveland State University, U.S.A. is engaged in research since last forty years on the temple art of Orissa. He did his Ph.D. on the "Sculptural Decorations on Orissan Temples" under the supervision of Prof. Sherman Lee at Case Western University in 1973. In the 'Preface' of the Volume-I of his monumental work 'Hindu Temple Art of Orissa', which was published by E.J. Brill, Leiden, Netherlands in 1985, Prof. Donaldson has mentioned that it is the outcome of his fifteen years of research and seven trips to Orissa from the United States of America. Although he has dealt with forty temples



and many minor temple sites having loose sculptures of archaeological importance, he has dealt with eight temples of western Orissa, situated at Ranipur Jharial, Patnagarh, Baidyanath, Charda, Budhikomna, Gandharadi and Baudh. He has also studied the sculptural art pieces of minor temple sites at Narsinghnath, Saintala, Sonepur and Belkhandi. This happened due to the fact that he has visited only those sites about which he got information from earlier published research articles in various journals. His work has been published in three volumes, volume-II & III being published in 1987 by the same publisher, E.J. Brill. All the three volumes contain 1137 pages of text and 1481 photographic plates. This is perhaps the strongest documentation of most of the sculptures of Orissa and extensive coverage of the early temple sites of Orissa.

But as the early temples and temple ruins of the western part of Orissa are utterly neglected in this work, this researcher who started exploration in April, 1984, decided in 1985 after going through the Vol.I of Prof. Donaldson's work, to thoroughly survey the early temples and temple ruins of Western Orissa, belonging to the period from 5th-6th century A.D. to the 14th century A.D. (almost 1000 years). The outcome of this research is quite encouraging. Many hitherto unknown and unreported temple sites like the Panchayatana Temple Complex of Daspur Surda, the Kusangei Temple of Kusang, the small triratha temples (two at Gandharla and one at Badpada) all in the Balangir district, and one triratha temple at Belsaragad (Sundargarh District) were brought to lime light by this scholar. Temples of Daspur Surda and Kusang were discovered by this writer in July, 1984, and three small stone temples of Gandharla and Badpada were located in 1989. These discoveries have added to our knowledge to the temple art and architecture of the upper Mahanadi Valley. The details of the architecture

of the Kosalesvara temple of Daspur Surda and the Kusangei temple of Kusang has been published in the esteemed journal '*Orissa Review*' in the Volume - XLIII, No.3, October 1986 and Volume - XLVI, No.11, June 1990 issues in the form of research articles. The triratha style single-called stone temples of Gandharla and Badpada have been reported through an article titled, "Some Archaeological Remains of Balangir District" published in the Orissa Historical Research Journal, Volume-L, Nos.1-4, 1995. Yet another dilapidated temple of the triratha order, situated at Bijepur having an eight-armed Mahisasuramardini Durga image in the broken state, being worshipped as Chandi inside the broken sanctum was located in July, 1989 by the Curator of State Archaeology, Dr. B.K.Rath which he has mentioned in his exploration report through an article, titled, "Recent Archaeological Exploration in Orissa", published in the "Orissa History Congress Proceeding of the XV Annual Session, 4th-5th November, 1989, page-45. Exploration in the Upper Mahanadi Valley by this researcher in between April, 1984 and 1993 in the first phase for ten years and in between July, 1998 and December 2000 in the second phase for two years and a half, as many as forty-two sites having temple ruins dating to the period from the 5th-6th to the 14th-15th century A.D. could be located and iconographic features of more than one thousand images of the Hindu Pantheon have been published by this researcher through fifty-six research articles, which add to the knowledge of the temple architecture and sculptural art of the Upper Mahanadi Valley.

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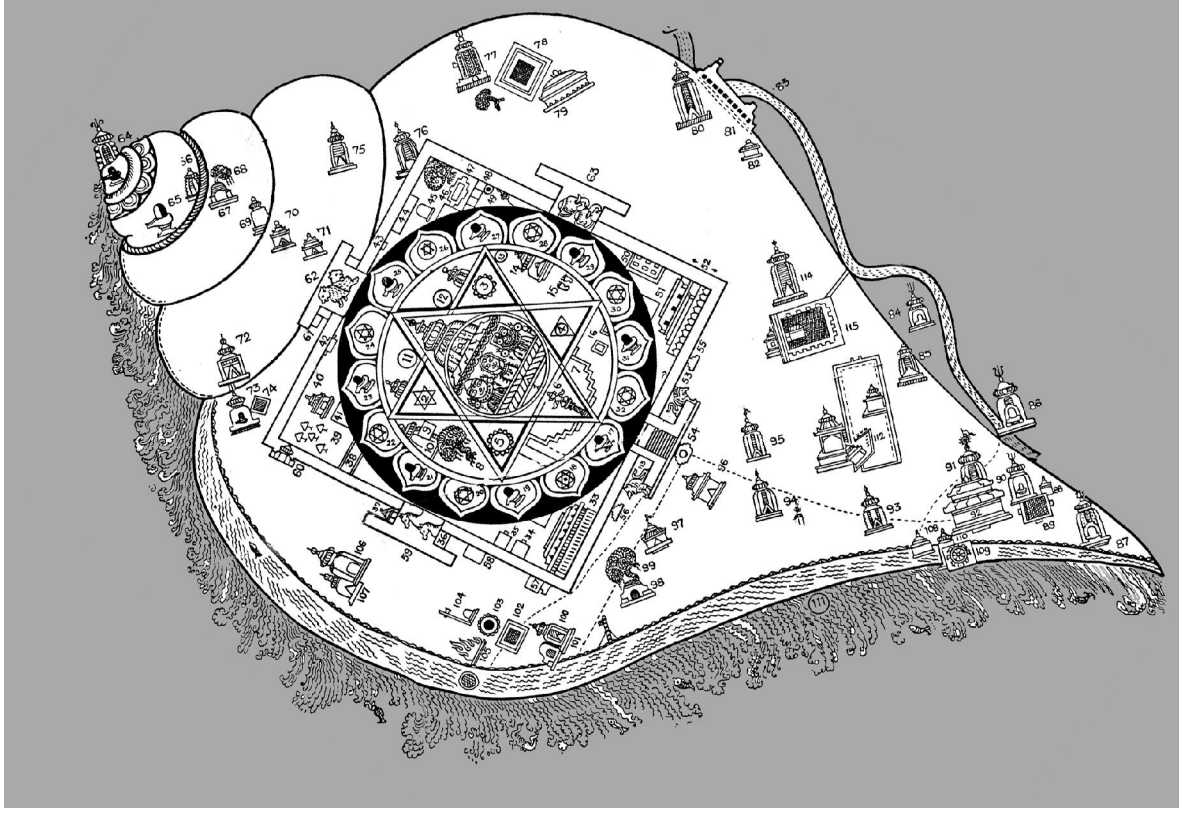
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EDITORIAL



Events that are recorded in human history must have carried an indelible imprint of Rathayatra at Puri. Srikhetra, an abode of Lord Jagannath, Lord Balabhadra and Devi Subhadra has been witnessing many mega events since time immemorial. It is rather a metaphysical exercise to trace the origin of the place despite exhaustive researches on this front. Any new revelations turn obsolete the moment it seems to be the central point. The concepts of Sabarkhetra, Shakta cult, Yogini cult, the Vajrayana or Tantric form of Mahayana Buddhism essentially defy any bearing with either the place or the deities. Human endeavour still tries to explore the flicker in the hoary past certainly with the divine grace. And Srikhetra Utsav in 2005 perhaps has been ordained to add fuel to the spirit of search, that again beyond human comprehensibility. Availing a scope to capture few angles of focuses on this sacred land, we feel ourselves greatly blessed. Drawing together many views on Puri Dham in this special issue of Orissa Review we have made an humble attempt to woo the readers with a hope to make them happy.

Ravankar Sekhar Panda