

STUDY ON NUCLEUS OF SPIRITUAL AND MATERIAL CULTURES OF MAHANADI RIVER VALLEY

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Mahanadi river starts from Sihawa mountain of Chhattisgarh province and falls into Bay of Bengal near Paradeep Sea Port in Orissa province. The whole area had Pre-historic Stone Age Culture and Civilization, which has been worked out by Scholars like G. C. Mohapatra¹, R. P. Pandey², R. N. Dash³, K. C. Tripathy⁴ and other Scholars⁵. The interesting factor of Rock Art of Mahanadi Valley is that they depict female genitals *alias* YONIS. S. Pradhan⁶ has dealt about the Rock Art of female genitals and in a latest study states, "Bisected triangle or triangle with a dot at the centre resembling Vulvas (female genitalia) remains the hall mark of all representations both in painting and engraving. Its repeated occurrence in different contexts of the rock panels gives an impression as if there was a deliberate attempt for symbolic representation of the Venus, the primordial mother responsible for all Creations. Fertility has been of Supreme concern throughout the history of mankind for ensuring prosperity. Concept of fertility can be expressed in many forms—(1) the Women herself, (2) depiction of Vulva—symbol of generative power of procreation and nourishment, (3) depiction of Copulation, (4) female puberty ritual, etc. Fertility practices varied in different areas, but there has been a wide spread consistency in the use of symbolic representation of the human Vulva. Vulva motif may take many forms while still referring to the same basic concept for continuation of life and maintenance of human fertility."

When the geological earth crust was under formation, in many places, the Mother Earth had formed the shape of female Vulva, the external organ of generation, oval, like a cleft or female organ. One such naturally formed Female Vulva or Yoni of Mother Earth is found under a Bamboo thicket near Patalganga site of Nuapada district. It is the earliest Sakti site of entire Mahanadi Valley.

In total Ten Yonis are discovered in Nuapada district so far. One of these YONI was discovered from the sand of Udanti river with the help of Padma Dandasena. There is a Triangle with Spot (BINDU), at the centre, which signifies Bhairavi Yantra. It measures 6½ cms. in circumference and is worshipped in the house of Brusabhanu Naik of Mundapada village, situated on the left bank of Udanti river in Nuapada district.

YONI with a Bindu at the centre and triangle pointed down Yantra symbolises the Yantra of Goddess Bhairavi, the fifth Goddess of Dasamahavidya.

R. P. Mishra⁷ states, "A hillock located at the outskirts of the village Sihni and called Ghusni Dungri by the natives of this village, contains a Cave in its lap. The author during his travel to this place in 1983 had seen a carved figure of a YONI or female genitive organ, on a piece of stone measuring 1.3 ft. in breadth and 3 inches in thickness and 1.6 ft. in length. It is quite unfortunate for the Culture of this region that the carved figure of YONI have been missing from this place, what the author has observed during his visit to this place in 1987."

One YONI is found on the rock surface of Veda Vyasa site near Rourkela. All these prove, according to Tantric literature, "SAKTA PRAMOD"⁸, Bhairavi is the giver of Knowledge, Triangle with a central Bindu is her Yantra and as such finding has been done, it can be claimed that early original Yogic conception and its Yogic Knowledge had developed in Central Mahanadi Valley and its central point was Nuapada district.

The archaeological findings of giver of Knowledge, in Central Mahanadi Valley, symbolises with another finding of the Rock Art of Gudahandi, whose central human figure, standing on an animal head as petaled lotus, symbolising Shahasrara Cakra of Kundalini. This can be claimed as the earliest finding of Sahasra Chakra and Pasupati archaeological finding in the entire World. Gudahandi Rock Art and the Yogic conception of Creation in the Rock Art of Jogimath Donger⁹, in the vicinity of Khariar, proves that there were early Yogic activities of early men in Central Mahanadi River Valley.

The Union of Male and Female principals are known from finding of stone Sockets in pair, or in two components, which fit into the Socket very well, found at Mohangiri site by the author. One such stone Sockets set is found at Kharligarh site of Balangir district. Both these Socket Sets are now preserved at Manikyapur Museum, Bhawanipatna. There is information of pairs of two such Sockets, to be found in the ruin of a stone Sakti temple on left bank of Udanti river, within Bargaon village area in Nuapada district. One half of such a Socket is found in Patalganga site. The shape of these stone Sockets owe the origin of their shape to Jogimath Donger Rock Art. These Sockets can be interpreted as union of Siva and Sakta, representing the Yoga of Sexual transformation in Hatha Yoga.

On the latest study of "THE RIG VEDA AND THE HISTORY OF INDIA," the condensed view of David Frawley¹⁰ is that, "There were two main Vedic Cultures in ancient India. The first was a Northern kingdom centered on the Sarasvati–Drishadvati river region dominated by the Purus and the Ikshvakus that produced the existent Veda texts that we have. The second was a Southern culture along the coast of the Arabian Sea and into the Vindhya mountains, dominated by the Turvashas and Yadus and extending into grouped yet further South. These Northern and Southern groups vied for supremacy and influenced each other in various ways as the Vedas and Purans indicate. The Northern of Bharata culture ultimately prevailed making India the land of Bharata or Bharatavarsha and its main ancient literary records the Vedas, though militarily the Yadus

remained strong throughout history. The Southern Culture was the older of the two with the Vedic people coming originally from the South, not the Northerst. This was the basis of the maritime symbolism at the core of Vedic thought, which reflects an ancient heritage.

“In addition, there was a third or North-West Vedic Culture in Panjab and Afghanistan, that of the Anus and Druhyus, which was at first part of the Northern kingdom but gradually developed its own identity. It was partly assimilated by the Bharatas that became the dominant Northern people. Another portion of it extended North and West outside of the Indian subcontinent. Its influence was secondary to that of the Northern and Southern kingdoms and much of it passed out of the Indic sphere of Culture. However, it was the basis of most of the Indo-European and Iranian peoples and cultures that we find in Europe, Central Asia and the Middle East.”

“Therefore, we must look at the South and East connections to understand not only Indic civilization and Hinduism, but also to understand the Vedas themselves. the Western connections to the Europeans and Iranians were more an out flow, **while the Southern connections were more original and enduring.** Western Scholars, dominated by a European mind set, only traced Indo-European Culture from Europe and the Middle East to India as its Eastern border. They failed to see that the boundary was only in their minds.”

One Model Stone Plough is found on the left bank of Jonk river, within Gatibeda village area of Sunabeda plateau. The discovery of a Model Stone Plough in between Ghatmal and Citarama villages in Nuapada district by the author, proves that Neolithic people with co-operation of Meghalithic people must have imagined for making a plough and thereby made a MODEL STONE PLOUGH. Most probably, many such Model Stone Ploughs were scattered throughout that area and therefore the name of a village “NANGALBOD,” developed. Such wooden ploughs are still in use in India. Therefore it can be claimed that the first model of Stone Plough was made in Nuapada district area of Orissa and it is the greatest gift of this district to Mankind¹¹. These show the development of Yogic conception and early farming in central right Mahanadi Valley.

Same was the condition of central left Mahanadi Valley. Pradeep Kumar Behera¹² states, “Besides potteries and other antiquities, the trial excavations at Hikudi also yeilded many lumps of burnt clay with impressions of reed and cereal grains, detailed reports on which are awaited. However, from the impressions of cereal grains at appears that the early Settlers of Hikudi were basically settled food producers.”

“It is significant to note here that Charcoal sample recovered from the middle level of the Neolithic deposit at Hikudi has been dated to 3800 10Q-B. P. (PRL-2139), which happens to be the only radio carbon date available from the middle Mahanadi Valley of Orissa so far. This has given us a fair scope to assign a date of about late third millennium B. C. tentatively for the beginning of early settlement at Hikudi.”

“Probably, during this phase most of the naturally formed rock shelters, located close to the middle Mahanadi Valley, were occupied by People who were using microliths, heavy duty pebble tools, ground neolithic celts, simple bone tools and hand made cord and mat impressed potteries. Several examples of such rock shelters have been reported from the districts of Sundargarh, Jharsuguda, Sambalpur and Subarnapur. The Walls of these Shelters contain some unique evidence for pictographs and petroglyphs, which depict a variety of design patterns, motifs animal forms like cattle, goat, kid, wild ungulates, frogs, lizards, turtles, birds, fishes, carnivores, etc. rarely human forms and scenes of cattle herding. Presumably the early inhabitants of these Shelters were subsisted on hunting, gathering and cattle herding besides incipient farming. However, a clearer picture of this major adaptive transition awaits the results of further detailed archaeological investigation from multi-dimensional perspectives.”

With this background let us peep into what “THE BHAGAVAT GITA”³, states about PURUSHA and PRAKRITI (Spirit and Nature) :-

VERSE 19

~~अस्य नैऋतं (अस्य नैऋतं) च
 (अस्य नैऋतं) च (अस्य नैऋतं) च~~

[Know that both Purusha and Prakriti are beginningless and know also that all modifications and qualities (GUNAS) are born of Prakriti.]

Prakriti, i.e. Nature is feminine in gender. So, the triangle Bhairavi Yantra YONI is the fittest expression of Sakti, which is Nature itself. According to BRHADYONITANTRA¹⁴, “The YONI in this context in the three corners of the YONI are Brahma, Vishnu and Mahesvara (=SRSTI, STHITI and SAMHARA); on the right side of the triangle the river Yamuna flows, on the left side the Sarasvati, and on the top the Jahnvi (= the Ganges); in the centre of the triangle the abode of Kamakhya is situated, who is identified with Kundalini and PRAKRITI in the form of the menstrual flux (pusparupini); the YONI itself is Kamarupa, the Yonipitha.”

With this background, it can safely be stated that the Yoga of Sexual transformation had originated in Central Mahanadi Valley. These prove that before the crossing of Vindhya mountains by Vedic Rishi Agastya and coming to peninsular India, Yogic conceptions had already developed in peninsular India and Mahanadi Valley in particular, the Yoga of Sexual transformation was popular. After Vedic Rishies contact with this area, the Yoga of Sexual transformation was elaborately later incorporated by the Vedic Rishies in Brhadaranyaka Upanishad of Sukla Yajurveda, as Upanishads listed or classified under different Vedas in Muktikopanishad¹⁵. It seems the YONI worship shifted to Kamakhya site in North-East India from Central Mahanadi Valley.

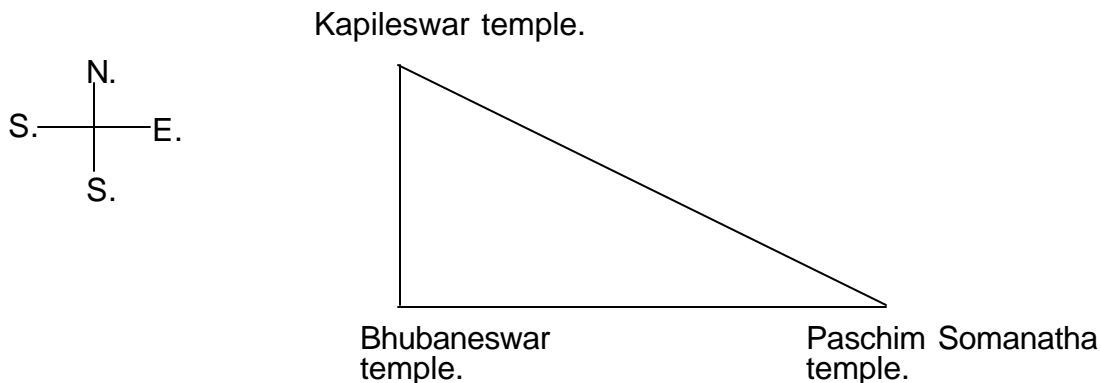
The shape of stone Sockets, as discovered and dealt have been utilised for the shape of Lord Buddha in Amaravati Cross Bar railing, which shows the presentation of

Rahula¹⁶. Finally Adi Sankaracharya converted this shape of Lord Buddha to JAGANNATH DEITY¹⁷.

With this background, it is obvious that whole Mahanadi Valley is Tantric Uddiyana Pitha (Site), because it is only through the Hatha Yogic practice of Uddiyana bandha, i.e. 'abdominal retraction lock' drawing in of the abdomen and stomach towards the backbone after exhaling, one can practice Yoga of Sexual transformation.

Because of Tantric influence, lot of experimentation in construction of temple architectures took place in Upper Mahanadi Valley, the South Kosala portion. As four temples with the plans of two squares placed diagonally and intersecting each other at angles of 45 degrees are traced in South Kosala region, it seems, it will be proper for the temples which are more in number with the same plans, to be identified with "KOSALI STYLE OF REKHA TEMPLES"¹⁸. This plan is based on "KAMA KALA YANTRA".

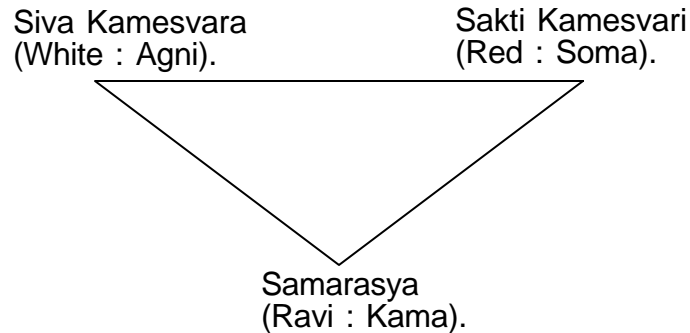
This style of "KOSALI STYLE OF REKHA TEMPLE", had influenced the later development of three Tantric Siva temples at Boud. The triangular placing of the three Siva temples at Boud, is of interest. The single temple in the East is facing West, is named Pascima Somanath and has a Chakra as dhvaja. The Vaishnav dhvaja of Chakra on a Siva tantric temple shows the synchronisation of Saivism and Vaishnavism. Digambara Jaina images are found on the gandi (body) of this temple. The temple to the North is Kapileswar temple, towards the South is Bhubaneswar and both face East. All of them are dedicated to Siva and in each shrine, a Linga is installed. Buddha images are found on the gandies of Kapileswar and Bhubaneswar temples. The Saktis (arghya) of these three Siva tantric temples are in the plan of the temples, which is KAMA KALA YANTRA. All these prove that great religious synchronisation, synthesis and synoecise of Jainism, Buddhism, Saivism and Vaisnavism was going on there, through Tantric ritual practice and Tantric Yoga, during the construction of these temples. These three temples have Tantric Yantra also, which developed with the influence of Kosali style of Rekha temple architecture.



As these temples stand in a triangular formation, it can be supposed that the Trikona consists of Ichha, Jnana and Kriya Saktis. In *Saradatilaka*– I, 78, it is recorded

that from Saguna Siva rise Sakti, Nada and Bindu. This Bindu is three fold : (1) BINDU (SIVA), (2) BIJA (SAKTI) and (3) NADA (SIVA-SAKTI).

About Phonic Emanation, Dirk Jan Hoens¹⁹ expresses that the initial Cosmic dynamism would look like this :-



With this Tantric background, it can be claimed that the three Siva Tantric temples of Boud, standing in a triangular shape was planned and built by advanced Tantric formulae. The placement of these three Siva temples was an unsolved problem.

On 18th February 2004 night, the Siva-ratri day Rani Rajshree Devi and Jubraj Deb Deb Prasad Singh Deo of Khariar had climbed to Patdaraha village region, situated on the hilly Southern slope of Sunabeda plateau, which is situated on very high mountainous top, more than 2,000 feet. One small Siva Linga and foot print were found there, which are now installed and worshipped. Therefore Siva-ratri Mela (festival) was held there, for the first time, on 18th February 2004 night. There is further information that at a distance of about 10 or 12 kilometres from Patdaraha village, on hilly and mountainous area one Siva Linga is erupting out from a tree and the Nandi bull is gradually transforming itself to Gold. Some Geologist had visited to witness this formation and have confirmed that after many years the Nandi bull will become completely Gold. These informations were got from the local People of Patdaraha village.

While descending on 19th February 2004, Rani Rajshree Devi picked up a chiseled stone, with triangle design. This discovery is of great Tantric significance, because it signifies Siva Kamesvara, Sakti Kamesvari and Samarasya, as stated above. This ideology had influenced the development of three Tantric temples at Boud, which are situated in Triangle set up. The mystery of the Triangle set up, of these three Siva temples at Boud was not yet solved by any Scholar. This finding proves that the nucleus of Spiritual and Material Cultures of Mahanadi Valley had originated, sprung up and developed from Sunabeda plateau, situated in Nuapada district and Central Mahanadi Valley.

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RAJ KHARIAR, NUAPADA.

