In the earliest phase of traditional history, the Puranas contain references to various kings and dynasties, some of whom are also corroborated by the Vedic texts and epics. H C Rayachaudhury has tried to reconstruct our traditional history from the legendry king Parikshit to the well known Magadhan king Bimbisara. The first phase of this traditional history, takes one back to the legendary progenitor of all subsequent Indian dynasties. He highlights the major kingdoms like Kuru which lay between the Sarasvati in modern Kurukshetra, Kosala, Magadha, Taxila, Panchala, Surasena, Vatsa, Avanti, Videha, Kasi, Anga, Kalinga, Gandhara and Kamboja. Odisha in ancient times (around 6th century B.C) covered the geographical area of Kalinga, Utkala, Odra, and South Kosala. Broadly, the area at times stretches from the River Ganges to the River Godavari and sometimes it was from Vamsadhara to Mahanadi and Ganges. The material culture of Odisha now dates back to 7th-6th century B.C, so far the city and urban life is concerned as known from the excavated sites of Golbai, Banka (Harirajpur), Suabarei, Sisupalgarh, Radhanagar, Asurgarh, and other places. The dated historical beginning of Odisha is known from the Kalinga empire with the Kalinga war in 3rd century B.C. It is referred to in various literature that the cities of this period like Dantapura, Kalinganagara, Toshali, Samapa are

# Puri : The Sacred City, Cosmic Order and Hindu Traditions

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very famous and had cultural interaction among the North and South Indian cities. Some examples could be cited like Magadha and Kalinga and cities like Rajgraha, Pataliputra, Champa, Gaya, and the south Indian cities like Pratisthana, Dhanyakataka were in close contact with Datnapura, Toshali and Samapa, as evidence shows in Odishan context at its earliest phase which of course, are Buddhist in nature. The routes and communication pattern in this geographical area are strengthened during Kushan period and well connected to northern highland and far beyond the South Sea. This is the phase where we find a number of port towns and capital cities along the eastern coast. Subsequently, religion played a vital role and the cultural layers are seen with the cities like Tamralipti,

Kalinganagara, Devapura, Simhapura, Celi-talo, Pusupo-ki-li, Po-lo-molo-kili, etc. (somewere seen by Hiuen Tsang in 7th century). When we consider about the early history of a place, we must take into account the material culture that is visible on earth and date to historical periods which could be accepted as source of history. History of a place could be written or accepted on the basis of antiquarian remains apart from literature and place names. The methodology to study the history and heritage of a place largely depends on the material culture that are dated carefully by the archaeologists and historians, and ascertain its historicity (*itihasa*) and heritage (*aitihiya*) value of which, aspects of literature (*sahitya*), culture (*sanskruti*) and traditions (*parampara*) are taken apart.

Let us focus on the references about Puri and its earlier history. In the great epic, the *Mahabharata*, which in its *Tirthayatra* section of the *Vanaparva* contains three different accounts of celebrated land although, it mentions *Svyambhu* Lokesvara and the *Vedi*, a famous spot in Puri itself testifying the antiquity of Puri as a place on the pilgrimage route. But, there obviously existed no famous Vaishnava deity in this period, or any time up to the beginning of 10th century of course, the cultural and geographical orbit was created long before.

Pt. Krupasindhu Misra (*Utkala Itihas*) mentions that Jagannath Temple has been constructed during first-second century B.C. The name of this *kshetra* was Purusapura or Purusa Mandapa and in this Purusapura, Purusottama was worshipped much before 4th century A.D. The Chinese traveller Hiuen Tsang who travelled through Odishan region in c. 638 A.D., refers to a city called *Che-li-ta-lo*. Some scholars tend to identify Puri as *Che-li-ta-lo* or Charitrapura. But, whatever may be the opinions, Puri as a sacred place, a *kshetra*, must have gained ground from the early historical period for which five major cults of India i.e. *Shiva, Sakta, Saura, Vishnu, Ganapatya* together with tribal affiliation has been overlapped here. It is the reason why we get reference of Puri as Srikshetra, Sankha Kshetra, Purusottama Kshetra, Dasavatara Kshetra, Nilachala in various *Puranas.* The *Puranas like Matsya Purana, Brahma Purana, Narada Purana, Padma Purana, Skanda Purana, Kapila Samhita, Niladri Mahodaya* and the Tantrik works like *Kalika Purana, Rudrayamala, Brahmayamala, Tantrayam* etc. which are mostly written between 4th to 14th century A.D. has referred Puri as a significant *kshetra* in various names.

Further, Adi Sankaracharya (c.788-820 A.D.) towards early part of 9th century A.D. had established his seat of learning (*Dhaam*) here at Puri. Scholars in the past have concluded that the entire early period of 600 years from 4th century A.D to the beginning of 10th century A.D. has no inscriptional references about the existence of Purusottama-*Kshetra* or Purusottama temple. But recent archaeological research in and around Puri such as Manikapatna, Kanasa (area) and Prachi valley area have supplemented the historical evidences and the layers of historical settlement have started in this area long before 10th century CE.

Towards the middle of the 10th century A.D., Yayati I established the Somavamsi rule in Utkala. The kings of Somavamsi have been credited with the establishment of the Lingaraja, Rajarani and other temples at Bhubaneswar. It is also certain that the older parts of Kapalamochana and Yamesvar temples of Puri belong to Somavamsi period. The present temples were much more in height than the existing. The Markandeswara temple of Puri also belongs to the Somavamsi period but was partly reconstructed at a later date.

The Markandesvara is the most important temple in Puri, when the Somavamsis were thrown and the Ganga dynasty came to power in Odisha. It contains an inscription of Anantavarman Chodaganga Deva dated in his 57th (*srahi*) year i.e 1131/32 A.D. which proves both its existence and importance at that time. The *Saptamatrika* images found on the bank of Markanda tank belong to Somavamsi period. It serves the benchmark for the study of the cultural stratigraphy of Puri's history and culture.

Similarly, the antiquity of Lokanath temple which is oriented towards west, can be determined as such the orientation of the Pasupata temples of Odisha were erected mainly in Sailodbhava period (c. 7th-8th AD). Lokanath is an important deity of Puri and regarded as the part of Lord Jagannath. The location of the Lokanath temple is such that with its low level on which it stands must have greater antiquity, of course, the superstructure was built in the later period.

Prior to 10th century A.D., some Vaishnava immigrants had penetrated in to the central Odisha, from north, but the archaeological remains of the Vaishnavas are restricted to the valley of the Prachi River. By the time 1130 A.D., Vaishnavites had reached central Odisha from north, south and from the west. Even the southern Pallava rulers and northern Pala rulers were devout Vasnavities as they have huge life size Visnu images (10th -11th A.D.).

*Madalapanji*, the palm-leaf chronicle of Sri Jagannath Temple states that, Yayati Keshari, the founder of the ruling Keshari dynasty of Odisha built a small temple of 38 cubits high for Purusottama and installed the wooden images of the deity in that temple. It is also claimed that Jagatguru Sankaracharya visited Puri during the reign of Yayati Keshari and gave him instruction about the form of the deities and mode of their worship. He established a monastery in Puri to monitor the management of religious affairs in the temple. Some scholars are of opinion that the present Narasimha shrine within the premises of Jagannath temple happens to be the "Potala" (temple) built by Yayati Kesari. Epigraphic records also supports that some Somavamsi rulers were worshippers of Narsimha incarnation of Vishnu. The temple contains a large number of early inscriptions donating perpetual lamps to the Purusottama deity, of course during the Ganga period.

It is appropriate to mention here that the Kalidindi grant of eastern Chalukya king Rajaraj-I, (1022-23) A.D. mentions that the king worshipped Sri Purusottama of Sri Dhaam. It means that *Sridhaam* or *Srikshetra* (Puri) where Lord Purusottama was installed, attracted a King like Raja Raja I of Eastern Chalukya dynasty who visited during Somavamsi rule, but it is certain that it was Yayati who really began the construction of the temple of Jagannath, and left it incomplete. It was Chodaganga who undertook the construction of the lofty temple and brought it to completion in the later period.

Here, again *Madalapanji* mentions an event that Raktavahu who is described as a Yavana King coming with a large cargo along the sea-route, caused a great devastation at Puri which is 146 years before accession of Yayati. This story and the legend is still active in Chilika area also. Scholars like Romila Thapar says that Yavanas are described as descendants of the Turvasa, who, as segment of Chandravamsa arrived as peaceful traders. There was hostility between the Brahmans and Yavanas. The historicity of this legend is still in paucity of evidence and further research could make it clear. But trade contact in this part of coastal Odisha is known from the excavated archaeological port sites of Manikapatna and Khalkatapatna on either

side of Puri. The traders from Africa as well as China were in touch with this land during 12th-13th century A.D.

It was during the 11th century A.D. that the temple town Puri might have assumed the greatest prominence under the dynastic rule of imperial Gangas of Odisha. The present magnificent temple of Purusottama – Jagannath was constructed during this period. Several copper plate inscriptions of the period credit one 'Gangesvara' as the builder of the temple and this Gangesvara has rightly been identified with Anantavarman Chodaganga Deva (1078-1147 A.D.). But the exact date of construction is not known. It is known from an inscription of the Srikurmam Temple that at least towards 1135 A.D. the entire kingdom from Bhagirathi Ganga in the east up to the Goutami (Godavari) in the south came under the sway of Anantavarman Chodaganga Deva. This could be accomplished when he satisfied the gods (*Devas*), the hermits (*Risis*) and the forefathers (*Pitras*) by performing *tarpana* and making charities. After restoration of peace and tranquility in his kingdom Chodaganga must have shifted his capital from Kalinganagar (the present Mukhalingam) to Varanasi-Kataka (modern Cuttack). It is known from 14 copper plate inscriptions of Chodaganga and particularly the Dasgoba copper plate of Raja Raja III, (1198 A.D.) about the achievements of Chodaganga which reads as :

"What king can be named that could erect a temple to such a god as Purusottama, whose feet are the three worlds, whose navel is the entire sky, whose ears the cardinal points, whose eyes the sun and the moon, and whose head the heaven (above). This task which had been hitherto neglected by previous kings was fulfilled by Gangesvara."

The first half of the verse is a simple *prasasti* or adoration of god Pursottama whose feet are the earth, navel the sky, ears the cardinal points, eyes the sun and the moon and head the heaven. The second half is historically important. Scholars including M.M Chakravarti have interpreted the verse like, previous kings had neglected to construct a suitable place (temple) for God Purusottama, thinking that who the king can be able to do such task ? which was fulfilled by Chodaganga alias Gangesvara.

S.N. Rajguru was of opinion that Chodaganga Deva started the construction of the great temple, but was completed by Anangabhima Deva-II (1190-98), and Anangabhima Deva III consecrated the temple. The relevant verses are also reproduced in charters of Anangabhima III, Narasimha II, Bhanudev II, and Narasimha IV. Here is also a reference to the construction of a temple of Laxmi by the same monarch (Cf / V. 28 of the prashasti).

As has been described earlier, Anantavarmana Chodagangadeva acquired a large amount of wealth after conquering the country of Mahendra in Gouda and defeating the kings of Utkala and Vengi. According to a popular tradition, it is said that the wealth was carried on the back of his war elephants and was poured in to a well, which was dug in the premises of the present temple of Jagannatha, is still called by the name Suna Kuan (the gold well). When the well was filled to the brim, the temple work was started. K C Dash has conclusively tried to prove that the work of construction of Jagannath Temple was so rapid that within ten years A.D. 1112-13 to 1124-25, Chodaganga was able to erect the gargantuan structure for Vishnu-Purusottama. It is felt that on examination of the architectural features and from *pistha* portion to *beki* level the whole structure of the Vimana must have been completed under supervision of a single

patroness or King that may be Anantavarman Chodaganga Deva.

It is also mentioned in an inscription in the temple of Garttesvara (Siva) at Alagum, that Chodaganga seems to have invited some selected *Brahmana-Pandits* or Vaishnavas, Kanchi and settled them near Sri Purusottama–*Kshetra* for propagation of dvaita-philosophy. The inscription was incised during Chodaganga's 62nd Sarahi corresponding to 1136 A.D.

During the last part of his reign i.e. 1135 A.D several Pundits, *Brahmanas* and *Sadhus* (Sages) did settle in different parts of the empire and peace was established which is known from a Telugu inscription of the Srikurma Temple.

It is believed that King Chodaganga Dev patronized Vaishnavism under the influence of the great Vaishnava saint Ramanuja (1056-1136 A.D). Ramanuja advocated the *visistadvaita* philosophy of Vedanta. He was a pioneer of *Sri-Sampradaya*. Scholars believe that Ramanuja might have visited Puri during the time of Chodagangadeva and was closely associated with the rituals of the temple. Vaishnavism in India, particularly in southern India had witnessed development of different philosophical trends and devotional practices with Vishnu or Krishna as the god of worship. Saints like Nimbarka, Visnuswami and Madhava, had also visited Puri at different times. They had established their *mathas* (monasteries) at Puri.

After securing peace in all parts of the his dominion, Chodaganga Deva in 1148 A.D organized the consecration ceremony of his son Kamarnava Deva's *Murdha-bhiseka* at Sarvalokaikanatha. Further, the coronation ceremony (*Abhiseka*) of Kamarnav Deva had taken before Lord Purusottama or Narasimha is a question to be answered. But, from an inscription of Narasimha temple, it is clearly known that a '*Dipa-dana*' was made in the name of Sri Purusottama during the 5th regnal year of Kamarnava Deva i.e. 1150 A.D.

In the Draksarma inscription dated 1216 A.D, Anangabhima Deva called himself Sri *Purusottamaputra, Rudraputra, Durgaputra and Rauta.* (SII, IV, 1329). But in Arul Permul inscription (EI,XXXI,1955, p.86) he declares himself as the son and deputy (*rauta*) of only Purusottama. The donation was made by Somaladevi by order of Purusottama as recorded in this inscription. The Puri inscription (EI,XXX,1954) dated 1237 A.D opens with the praise of the 'increasingly victorious reign of Lord Purusottama.(*Sri Purusottma Pravardharmana Vijayarjye*). King Anangabhima-III depicts himself as *rauta* or a deputy of the Lord. In the Lingraja temple inscription (EI,XXX, No.74. JASB, LXXII,1903) the *anka* year also is recorded as the *anka* year of Lord Purusottama (*Parvardhamane Purusottama Samrajya Chatus trimsattame anka).* The Madalapanji records that Anangabhima abandoned his coronation ceremony saying that Sri Jagannath is the Lord of Odisha. He dedicated his kingdom to the Lord Purusottama and ruled the kingdom as his deputy. The Arul Permal inscription (E.I. XXXI, p.94-98) informs that Anagabhima Deva III became free from the evil effect of Kali age by observing *Ekadasivrataraja*, (the king of *vratas*) and obtained supreme bliss by constant meditation on the meaning of mahavakya (i.e *Tattvamasi* or *Aham Brahmasami*). He has been called as *Haripadapriya* (attached to the feet of Hari) and *Srimat Purusottama Charana Kamaja matta madhukara* (an intoxicated bee under the lotus feet of the Lord Purusottama (SII,IV,1252,).

The next powerful king Narasimha Deva of this dynasty, the builder of Sun Temple

at Konarak, also calls himself a *Paramamahesvara, Durgaputra, and Purusottamaputra* and followed the 'deputy' ideal of kingship i.e *rauta*. This conception may be inferred from the sculptural depiction of *Jagannath, Durga and Sivalinga* on the wall of Sun Temple at Koarak. He regarded Purusottama was the lord of the kingdom, Siva was the family deity and Sun was the personal God. Narasimha I describes that he could build a *Kutira* (cottage) for *Umarasmi* (Sun God) at Konakona.

Similarly, in the years to come the land of Lord Jagannath continued with sacred complex even in *Madalapanji (Rajbhoga* section ) and *Kaifiyat of Jagannath* mentioned that Kapilendra Deva (Kapila Rauta) become the king of Odisha as per desire of Lord Jagannath and established the Solar Dynasty. The Gopinathpur temple inscription mentioned that 'by order of the Nilagiri who is the lord of the three worlds, there was born in the Odradesa a king named Kapilendra, the ornament of Solar dynasty. The king also declared himself a *Sevaka* (servant) of Lord Jagannath. It is also said that Kapilendra nominated Purusottamadeva the next king as the choice of Lord Jagannath.

During this period in India, there were constructions of new monumental temples 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 Mahadeva temple in Khajuraho (1002 A.D.), Brahadisvara temple at Tanjore (1012 A.D.), Udayesvara temple in Udayapur (1059-1080 A.D.), Lingaraj temple at Bhubaneswar (1000 A.D.) and Jagannath temple at Puri (1138 A. D.). This development was culminated in the construction of Sun temple at Konark about in 1250 A.D. Thus, there emerged huge temple structures and temple towns like Puri in places of scared, political and economic importance due to continuous building under royal patronage and community participation in temple building. While royal sponsorship and patronage in temple building activity arose out of the legitimate role of the integrative institution organizing the social, economic and cultural life of the people the expansion of temple complex represents the gradual integration of various socio-economic, tribal-ethnic groups into temple society, making the temple the reference point for the enhancement of social status through ritual, economic progress and political influence.

The temples in general and Sri Jagannath temple in particular symbolizes, by means of its architecture, the universe, its manifestation and integration. It incorporates in its structure all the images. The pillar of the universe is believed to be inherent in it as the main shrine is believed to be the universe in its likeness. As the symbol of world mountain, the *prasada* carries all the world's strata along its axis, which is the central pillar of the temple visible above its curvilinear superstructure, in the form of its neck (*griva*).The *amlaka* (ribbed myrobalan) and the *stupi* (finial) are the shapes and symbols of the vertical axis of the temple where it emerges into visibility. Thus the finial extends into mid-space. The finial rises above the *harmya* (high temple). The *amalaka* above the *stupika*, the highest point, marks the limit between the unmanifest and the manifest. The hierarchy of divine manifestation is thus accommodated in the monument, located within its vertical axis, the cosmic pillar. The *kalasa* surmounting the top is the most important part as it in this jar that the symbolic golden man (*prasada purusa*) is installed and then a large flag is fixed at the top.Cosmic structures are reflected in the location of various shrines within the temple, as

the temple is conceived as cosmos in miniature. The position of the various temples within the settlement and also outside of it and in relation to it are also determined by cosmic orientation with reference to the sun, metaphysical orientation with reference to the center of the *vastupurusamandala* and the centre of the settlement. Thus, the place where the temple stands, the Temple itself and the outer rituals that attached to the place (*kshetra*) all are in cosmic order and Puri is the brightest living example in India.

Here, we may discuss about *tirtha* which could be attested very well, particularly, after establishment of the stable kingdom and its godhead as is at Puri. A place of pilgrimage is a *tirtha* or *tirthasthana*. A pilgrimage is a *tirthayatra* and a pilgrim is a *tirthayatri*. The meaning of a *tirtha* is a sacred place charged with the power of Gods and Goddesses and resonant with purity. A *tirtha* possesses three elements that make it so sacred -it is *suchi*, pure; it brings *punya*; merit and goodness and it is *shubha*; auspicious. This makes a *tirtha* a place where you can gain Nirvana; enlightenment and achieve *Moksha* or liberation. Pilgrims aspire to attain salvation by visiting holy shrines to prepare for release from the temporal world. *Moksha* cannot be attained before fulfilling one's duty towards one's family and society. Pilgrimage, thus, came to be consciously promoted by traditions that have grown up around a shrine and its locale. They are used to explain and sustain the shrine's claim to sanctity. Thus, arose a large corpus of literature called *Sthalapuranas* (ancient stories of a sacred site) or *Mahatmya* (greatness of a shrine /site). A sacred geography is created by the process of bringing together cult centres of a particular tradition through myths and symbols. In India this has happened at various levels i.e. local, regional and pan-Indian. Cults created their own religious topography through links with other regional centres by means of myths and legends evolving around a specific cult. Much such cultic geography emerged in India particularly in south India between the 7th and 17th centuries. The cult of Balajee, as the famous Venkateswara at Tirupati (a Vishnu temple) is known, acquired a pan-Indian status being elevated to it after the Vijayanagar rulers made Venkateswar their tutelary deity. So also the cult of Jagannath acquired a pan-Indian status after the Gangas and later Gajapatis made Lord Jagannath as their state deity. In fact, pilgrim networks expanded in the Ganga and post-Ganga periods when significant reorganization, elaboration and changes in the temple ritual and festivals, incorporating manifold Vedic and Agamic practices, took place. In course of time, when the Vedic religion of sacrifice (*yajna*) gave place / mingled to the Puranic cults dominated by *bhakti* (devotion) and worship of personal deities like Vishnu and Siva, the temple became the focus of every sphere of human activity. It became necessity to be seen (*darshan*). Art enhances it and it becomes a holy site (*tirtha*). The purpose of visiting a temple was and still is to have a *darshan* of the temple ,the seat, abode and body of divinity and to worship the divinity. Offerings and gifts (*dana*) have made it sacred and ritual.

It is interesting to know that in this *kshetra*, layers of cultural or historical traits are seen in the way of living traditions such as rituals and festivals. It could be observed that such powerful ethos pertaining to the cultural layers in Indian context also seen /observed in some of the sacred *Kshetras* like Kasi, Kanchipuram, Gaya, Ujjain, Nasik, Tirupati, Madurai, etc, and kept alive the Indian tradition which is some way or other bounded by divine order written in the scriptures, believed in practice and followed the unseen instruction whatever difficult which all are part of cosmic order. Puri is such a place

where the living Godhead play like human being, suffer like a common man, partake among the ocean of humanity in the way of festivals like Rath Yatra that exhibits all the Godly and human traits. The cosmic order thus created with *Kshetra* (Sankha), *Mandalas* (Temples and Astahans), *Jani-Yatra* (Festivals) and *Puja* (Rituals) according to the scheduled time and space, of course, there is not only a revelation of the whole world, but also a breakdown of the barriers between gods and men. On this occasion, 'humans (*manusya*) could see gods (*deva*) and gods could see humans, face to face, without the one having to look down or the other having to look up.

The major outcome is the Navakalevra ritual which is a godly affair observed by the human beings in the time and space. G.C. Tripathy has stated some unpublished literary sources. Around 16th century, Telenga Mukunda Deva patronized Bajapayee to compile '*Pratishta Pradeep*' and '*Vanajaga Veedhi*', two treatises. Another teatise is *Chalasri Murti Pratistha Vidhi*. This was a part of *Haribhakta Vilasa* written by Sri Gopala Bhatta in 1590 A.D. G.C. Tripathy opines that several local Sevayats were compiled the treatise following the rituals of NaBakalevara in the temple. These treatises *Pratistha Pradeepa* and *Vanajaga Veedhi* are now kept in Odisha State Museum and at Hiedelburg University, Germany. There are two treatises describing the location of Daru and *Vanajaga Paddhatti*. Bidyakara Vajapayee (1330 to 1360 A.D.) in his *Nityachara Padhattee* describes the consecration *Padhatti* of Daru. Besides, two manuscripts *Navanirmita Darubrahmas Pratishta Veedhi* are also found from Kendrapara and Keonjhar. These two describe elaborately on consecration of Daru. Similarly, Sadasiba of Kantilo (1800 A.D.) has written *Yatra Padhati* which also refers the Nabakalevara ritual.

It has preserved the long tradition of Hindus and the activities of long procedure of search of Daru, (Banajaga vidhi), observing the penance during the period, recital *Sapnavati Mantra* and seeking blessings of Goddess Mangala (Kakatpur) by the group of the Servitors (Daitapatis) and locating of Daru with severe penance of 12 days stay at Deuli Matha and (after wards) its location done with severe and strict observance as per tradition, still is a wonder to the modern world. The periodical consecration/ making as per the procedure and tradition comes in the year 8, 12 and 19 only in the year having two Ashadhas. Some literary sources like: *Baikhanasa Agama* describes about the sacred and great norms of Daru (wooden log). The tree *neem* is considered as the best log for *daru*. *Vamadeva Samhita*, a literary text mentions that *neem* is the ideal wood for preparation for Daru. The process of locating, carving and making of the divine bodily aspects is called Nabakalevara- the Death and Re –birth of the Lord, which takes place from 10th day of the bright fortnight of the month of *Chaitra* (29th March 2015) which is 65 days before the great bathing festival (*snanayatra*) on *purnima* of the month of *Jyestha*. This year the Darus of the four divine bodies were located at Gadakantunia village near Bhubaneswar (Sudarshan) in Khurda District, Jhankada (Balabhadra) near Sarala temple, Adhangagada (Subhadra) and Kharipadia at Raghunathpur (Jagannath) in Jagatsinghpur District. Earlier in the year 1996 the Neem trees were located for Daru of Balabhadra at Salepur in Cuttack District, Subhadra at Malda in Puri District, Jagannatha at Dadhimachhagadia in Khurda District and Sudarshan at Niali in Cuttack District.

Perhaps this is why we people call everything is great at Puri like Bada Thakura, Bada Deula, Bada Panda, Bada Danda, and everything is sacred from ocean (Mahodadhi) to Nilachakra (sky).In the anthropological, historical and sociological sense the events from a *mandala* (sacred space) to cosmic order (time) that represent universe is having the effects and maintain the human order and finds its linkage in Egypt, Sumeria, Africa, Java or in India. It should be realized by way of understanding of greater aura of Jagannath culture. This is why we observe the *Samkranti, Purnima, Ekadasi, Amabasya, Dussehra, Ramanavami, Krishnajanma, Nabanna, Uttarayana, Dakshinayana, Devadipavali,* which all are division of time and accordingly the cosmic order revolves of which the society of servitors are attached to carry forward the system. We are fortunate enough to be part of it by seeing the Daru, making of idols from a living tree, and celebrate it with great grand festival like Ratha Yatra. It is our civilization that has preserved the intangible heritage since time immemorial where history fails to trace the time or link because of Godly affairs. It is observed by the community participation, it sustains by the community and its continuity also depends on the community itself for which separate class of servitors in the name of different titles who discharge assigned duties, and it is their tradition or our lineage for which we should give all respect and follow whatever rituals so that its continuity will be kept alive.

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