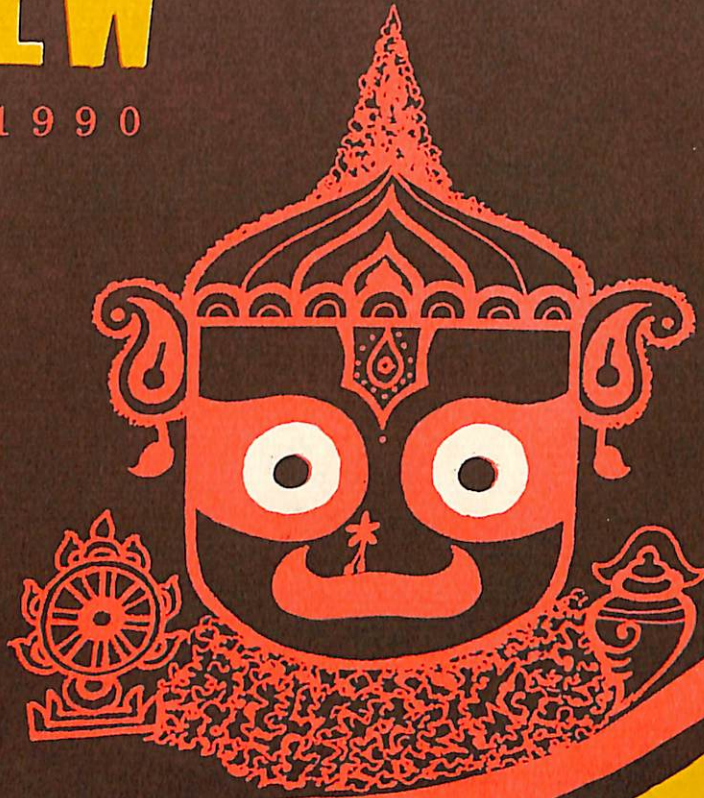
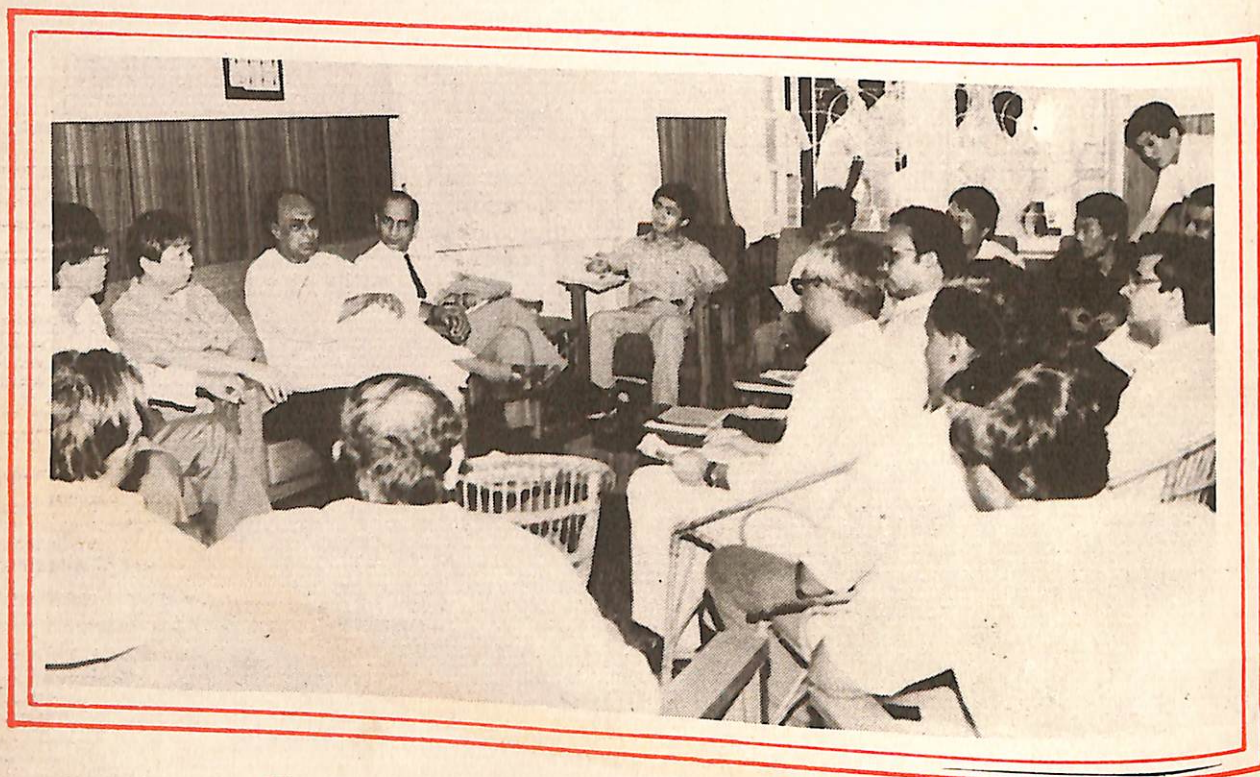


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Chief Minister Shri Biju Patnaik along with Shri R. K. Mishra, Chief Secretary and other State Government and Paradeep Port Trust Officials in conference with the delegation from POSCO, South Korea at Nehru Bungalow, Paradeep on 12th April 1990 regarding the setting up of the Second Steel Plant in Orissa.

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PURI

Puri, the abode of Lord Jagannath, is one of India's four *Dhams*, the holiest of the holy places. Situated on the shores of the Bay of Bengal, about 59 kilometers from Bhubaneswar, the capital city of Orissa, for centuries Puri has been an important centre of Hindu worship and of late, is counted among the best holiday resorts of the country.

The *Puranas* and other ancient Sanskrit texts refer to this holy city variously as *Nilachala*, *Nilagiri*, *Niladri Purusottom Khetra*, *Srikhetra* and *Sankha Khetra*.

In Puri, not only is the temple holy, but the whole of its surroundings is treated as grand and splendid. The sea is *Mahodadhi* (the great ocean), the main road of the 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).

At the centre of the Puri town is the temple of Lord Jagannath, and all around it are a number of streets. The main road of the town, called *Bada Danda* is very wide, and the streets, *Sahis*, spread out somewhat in the shape of a fan with *Bada Danda* as its handle : *Harachandi Sahi* on the West, *Bali Sahi* on the South, *Dolamandap Sahi* and *Mochi Sahi* on the East, *Markandeswar Sahi* and *Chudanga Sahi* on the North and so on. Besides the main temple Puri has a large number of smaller temples-dedicated mostly to Siva, Kali and Hanuman and numerous religious institutions, maths.

Puri has a salubrious climate and attracts tourists from all over the world round the year and particularly during the summer months. It has one of the finest beaches of the world and is the home of numerous artisans and craftsmen who produce rare and exquisite handicrafts of a large variety.

SOME IMPORTANT JAGANNATHA TEMPLES IN ORISSA

DR. BRAJA KISHORE SAHU

THE JAGANNATHA TEMPLES IN THE DISTRICT OF PURI

The great temple of Jagannatha at Puri was built by the renowned emperor Chologanga Deva after the foundation of Ganga Supremacy over the empire of Utkal extending from the Ganga in the North to the Godabari in the South. So the construction of this temple can definitely be fixed between 1112 to 1117 A.D.¹

In the village Turintara under Balipatna Police Station, just near the Balkati-Nimapada road a brick temple of Balaram is found. This temple of Balaram was built by Baghalta Devi, the Chief Queen of Anangabhima-II (1190-1198 A.D.).² In this ruined temple are found the images of Balabhadra, Subhadra and Krushna (Jagannatha) carved separately in three Chlorite blocks.

The small temple of Anantesvara stands to the south of the great Lingaraja temple at Bhubaneswar. This temple contains three finely carved images of Balabhadra, Subhadra and Jagannatha in chlorite stone. The building of this temple may be assigned to the reign of Anangabhima Deva-III (1212-1239 A.D.).³

Inside the town of Ranapur, next to the Rajabati, there is the temple of Jagannatha, said to be built after the fashion of the famous Jagannatha Temple at Puri. It

was built by Uddhava Narendra, the king of Ranapur in the year 1485 A.D.⁴

On the right bank of the Mahanadi lies the most important village of Kantilo, nine miles to the north of Khandapara town. The famous temple of this place called 'Nilamadhava' is situated on a high rock touching the water of the Mahanadi. It is reputed to be the replica of the well known temple of Jagannatha at Puri, with the difference that the deity in the main shrine here is called Nilamadhava and not Jagannatha. But the second important shrine, which is to the north of the Nilamadhava temple is that of Jagannath. Though it is believed that the Nilamadhava temple was built during the pre-Ganga period, no reliable information is available regarding the age of this temple.

From the history of Khandapada state it is known that the fifth ruler of the Khandapada Raj family named Vairagi Simha Mardaraja laid the foundation of the Jagannatha temple in Khandapada. But the temple was completed by Kunjabihari Mardaraja Bhramaravara Raya (1842-1867 A.D.), the 10th ruler of the state.⁵

There is a Jagannatha temple in the town of Nayagarh. Though the date of construction of this temple is not known it was existing in all its glory before the reign of Vinayaka Simha Mand-

hata (1788-1808 A.D.).⁶

There is a Jagannatha temple in the village of Kunjavana near Daspalla. The date of construction of this temple may be placed before 1776 A.D.⁷

In the village Vira Pratappura near Sakhigopal railway station, founded by the Gajapati Prataparudra Deva (1497-1534 A.D.) a Jagannatha temple is found which was most likely built during the reign of this great Vaisnava King.

THE JAGANNATHA TEMPLES IN THE DISTRICT OF CUTTACK

A temple for Jagannatha, Balabhadra and Subhadra was built at Viraja-Kshetra, Jajapura, by the king Anangabhima Deva (1211-1239 A.D.). But this temple was destroyed by Kalapahada. The image of Jagannatha which had been kept hidden in the fort of Salanapura near Jajapura was again installed in a new temple on the bank of the sacred Vaitarani, built during the rule of Raghuji Bhonsala-I (1751-1755 A.D.), after the Marhatta occupation of Orissa.⁸

The famous temple of Valadevji at Kendrapada was built in the 13th century A.D. Though it is called Valadevji temple, the wooden deities of Jagannatha, Balabhadra and Subhadra used to be worshipped here. This

venerable shrine was totally destroyed by Khan-i-Duran, a powerful Mughal Subahdar in 1660 A.D. The present temple of Valadevji was built during Marhatta rule in Orissa in the village Ichapur as the original site is occupied by a mosque.⁹

There is a Jagannatha temple in the village of Indupur in the Kendrapada sub-division. This temple was built at the time of Gajapati Prataprudra Deva (1497-1533).¹⁰

There was a Jagannatha temple on the Mahavinayaka hill near Dhanmandal Railway station which has been rebuilt now by a vaisnava Mahanta.

There is a Jagannatha temple at Kujanga, built by the Raja of Kujanga, Ananta Narendra Samanta near about 1570 A.D.

The temple of Jagannatha, also known as Mahimamani, in the village of Ragadi near the Banki town is a worthy monument of this area. According to the History of Banki, the foundation of the present Jagannatha temple was laid by Phakira Srichandan, the Raja of Banki (1757-1786 A.D.) and completed during the reign of his successor Brajabihari Srichandana (1786-1813).¹¹

There is a Jagannatha temple at Suvarnapura in the Banki sub-division where Dola and car festival are held with great pomp.

There is a Jagannatha temple at Tigiriagada which may tentatively be assigned to 16th century.

Raja Yameswara Deva, the fourth ruler of the Badamba Raj family brought the image of Jagannatha as a trophy from Tigiriagada after defeating its ruler and

installed it in a temple in a village called Talamundali. The diety of Jagannatha is known by the name Trutiya Deva. This temple may be tentatively assigned to the 15th Century A.D.

Narayana Mangaraja, the eleventh ruler of the Baramba Raj family installed the image of Jagannatha at Baramba garh. The temple was built perhaps in the middle of the 18th century A.D.

Gopinath Mangaraja, the 13th ruler of the Baramba Raj family founded the village of Gopinathpur and installed the image of Jagannatha where he is known as Mahima Sagara.¹²

Dayanidhi Singh, the ruler of Narasimhapur built a temple in his gada where he installed the images of Jagannatha, Balabhadra and Subhadra in about 1735 A.D.¹³

In Balikuda near the Alaka river we find a temple of Jagannatha built by some local chieftain for the religious upliftment of the people.

In Jagatsinghapur, near the same Alaka river we also find an old temple of Jagannatha built before the Mughal period.

The village of Katarapa near the Virupa river under Salepur Police Station contains an old Jagannatha temple, which may be assigned to the Ganga period. The three wooden deities of Jagannatha, Balabhadra and Subhadra are still worshipped there.

Koili, also called Asureswara Koili, under the Salepur Police Station, contains a Jagannatha temple of the Ganga period. The diety worshipped in this temple is called Dadhivamana.

THE JAGANNATHA TEMPLES IN THE DISTRICT OF BALASORE

The present Jagannatha temple in the Balasore town was perhaps built by Mayura Pandita, the last Marhatta Faujadar of Balasore, sometime in 1800-1803 A.D.

The big temple of Balabhadra in the village of Gud, five miles from Anantapura in the Soro area is fairly old. Though no information is available about the age of the temple, it may safely be placed before the Muslim rule in Orissa.¹⁴

There is a Balabhadra temple in the village of Badagaon and a Jagannatha temple in the village of Mangalpur which are situated very close to Soro.

The Jagannatha temple of Nilagiri is in a good state of preservation though the temple was perhaps built before the Muslim occupation of Orissa.

The Jagannatha temple at Agarapada near Bhadrak is reported to have been built during the Marhatta period.

There is a Jagannatha temple at Jaleswara which may safely be attributed to the pre-Muslim period.

THE JAGANNATHA TEMPLES IN THE DISTRICT OF GANJAM

There is a Jagannatha temple at Nirmala Jhara built by Valunki Sarana (Valunkeswara) Mardaraja, the Raja of Khallikote Estate in the year 1700 A.D.

The present temple of Jagannatha at Khalikote was built by Jagannatha Maradaraja Deva-II in about 1800 A.D.

In Athagada a temple for Jagannatha was built by Raghunatha Harichandana, the Raja of Athagada (1712-1732 A.D.) in the year 1728 A.D.

The name of the capital of the Ganga Chieftains of the powerful Khemundi Kingdom on the borders of Ganjam district was known as Vijayanagar. There is a Jagannatha temple perhaps built in about 1700 A.D.¹⁵

In the village of Diggahandi we find a temple of Jagannatha. The date of construction of this temple may be fixed around 1790 A.D.

There is also a Jagannatha temple at Parlakhemundi. As the exact year of construction of this temple is not known it may tentatively be placed at about 1700 A.D.¹⁶

At Kulada gada, situated at a distance of about 4 miles from the town of Bhanjanagar, the deities of Jagannatha, Balabhadra and Subhadra were first installed by Pratapa Bhanja in about 1600 A.D. But the present Jagannatha temple at Kulada was built by Sri Krushna Bhanja, a powerful Bhanja Chieftain in about 1750 A.D.¹⁷

Buguda is famous for the Viranchi Narayana temple. At a distance of about two furlongs from this temple, just in a straight line, a temple for Jagannatha was built by Sri Harisarana Bhanja near about 1680 in such a manner that a devotee could see the Arati performed simultaneously in both the shrines in the morning and in the evening. He also built another Jagannatha temple in the village of Balipadar in the Gumusar Kingdom.¹⁸

THE JAGANNATHA TEMPLES IN THE DISTRICT OF KORAPUT

The temple of Jagannatha in the now flourishing town of Rayagada on the bank of Nagavali river was built by Viswanath Deo to increase the importance of his temporary capital.

The area between Thiruvali Railway station and Paikapada village covering a distance of three miles is full of important ancient monuments most of which are dedicated for the worship of Siva and Sakti. The only Vaishnava shrine in this holy land in the Nagavali valley is the temple of Jagannatha, Balabhadra and Subhadra. The building of this temple may tentatively be fixed around 1750 A.D.

There is a Jagannatha temple in the Jeypore town the date of construction of which may be fixed at about 1760 A.D.

A new Jagannatha temple is built at Koraput town on the top of a hill which was inaugurated by the present Gajapati king of Puri, Sri Dibyasingha Deb.

THE JAGANNATHA TEMPLES IN THE DISTRICT OF MAYURBHANJ

Raja Vaidyanath Bhanja, the king of Mayurbhanj built a beautiful Jagannatha temple at Baripada in the year 1575 A.D. This temple which is made of laterite stones with ornamental carvings is still standing in a good state of preservation in the heart of the Baripada town.¹⁹

The Dadhivamana image which was formerly worshipped in a temple at Bangore in the Keonjhar kingdom is now worshipped in

the Vasali temple at Thakuramunda due to fall of that temple.²⁰

THE JAGANNATHA TEMPLES IN THE DISTRICT OF KEONJHAR

The beautiful and lofty Valadevaji temple at Keonjhar gada in which the Chaturddha Murti is worshipped on the Ratna Simhasana was built by Lakshmi Narayana Bhanja, the king of Keonjhar gada in the year 1670 A.D. In the year 1790 A.D. a small temple for Jagannatha was also built at the same Keonjhar gada by the king Balabhadra Bhanja.

In the town Anandapura is found a temple of Dadhivamana on the bank of the sacred Vaitarani river which was built in 1675 A.D.²¹

THE JAGANNATHA TEMPLES IN THE DISTRICT OF DHENKANAL

One Rama Dasa in his historical poem named 'Balabhadra Mahima Boli' written in the nineteenth century gives an account of the shifting of the image of Siddha Balabhadra from place to place till it was finally installed in a beautiful temple in the town of Dhankanal by its ruler Nrushimha Bhramaravara Raja in about 1690 A.D. Besides the Balabhadra temple, there is a separate Jagannatha temple in the town of Dhenkanal.

At the foot of the well known Kapilasa hill was built a temple of Valadevaji in the village Degaon for the propagation of Vaisnavism in this area.

Puruna gada, which is situated 8 miles to the west of Angul town contains a Jagannatha temple which may be placed before 1750 A.D.²²

The Ex-State of Athamullik had its capital at Kaintra gada in which we find the temples of Lakshmi-Narayana, Jagannatha, Balabhadra, Subhadra and Rameswar Siva.

The building of the present Jagannatha temple in the Talcher town was started by Bhagirathi Viravara Harichandana in 1742 A.D. and was completed in a few years. But the Mukhasala of the present temple was built by Dayanidhi Viravara Harichandana in 1847 A.D.²³

THE JAGANNATHA TEMPLES IN THE DISTRICT OF PHULBANI

In the historic town of Bauda we find two temples for Lord Jagannatha. The one standing on the bank of the Mahanadi on the old pilgrim's route is fairly old and may tentatively be assigned to the pre-Muslim period. The temple near the royal place on the bank of Mahanadi is later in date.

THE JAGANNATHA TEMPLES IN THE DISTRICT OF SAMBALPUR

Two temples in the villages of Deskumbhari and Tamparasara in the Baragarh tahasil in which the images of Dadhivamana are worshipped are famous in western Orissa. These temples were built by Anangabhima-III (1211-1239 A.D.).²⁴

Bhatli is an old village in the Baragarh tahasil which is noted for the temple of Dadhivamanaji. According to tradition still current, this was built by rich and devout Vaisnava merchant named Paramananda Sai in the 18th century.

Balabhadra Deva (1567-1591 A.D.), the third Raja of the Chauhana ruling family of Sambalpur territory built the beautiful Brahmapura temple in the town of Sambalpur and installed the images of Jagannatha, Balabhadra and Subhadra there. This temple still stands in the heart of this town in a good state of preservation.²⁵

Jayanta Singh Deva (1782-1800 A.D.), the last independent Chauhana Raja of Sambalpur is credited with the building of the Dadhivamana temple in the town of Sambalpur which still exists in a good state.²⁶

The building of the Jagannatha temple at Barapalli is ascribed to Raja Hridanarayana Singh, the second Chauhana ruler of the Sambalpur territory (1584-1602 A.D.).

It is known that Raja Prataprudra Deva, a powerful Ganga Chieftain of Bamanda state built a Jagannatha temple at Devagada. This temple may be dated near about 1778 A.D.²⁷

In Ramapur gada, near Reira-khol is found a temple of Jagannatha which can tentatively be assigned to the pre-Marahatta period (near about 1790 A.D.).

There is a Jagannatha temple at Pujaripalli which was most probably built by Dariyar Singh, the yonger brother of Baliar Singh the famous Raja of Sambalpur territory.

THE JAGANNATHA TEMPLES IN THE DISTRICT OF SUNDARGARH

Banai Gada is a famous historical place in the district of Sundargarh in which we find a

Jagannatha temple. The annual Car festival of Jagannatha held here pompously attracts a large crowd of people from all parts of the state and beyond it.

There is a Jagannatha temple at Gangpur which was most probably built during the period of Chauhana rule over this area which ended in 1800 A.D.

There is also a Jagannatha temple at Subdega, a village situated at a distance of 14 miles from Sundargarh.

THE JAGANNATHA TEMPLES IN THE DISTRICT OF BOLANGIR

Rami Deo, the founder of the Chauhana rule over the Patna territory, installed the images of Jagannatha, Balabhadra and Subhadra which he had brought from Puri in a temple at Brahmapura, near Patna gada, the capital of his kingdom. This temple may be assigned to the middle of the 14th century.²⁸

There is a small temple of Jagannatha near Harisankara which is situated at a distance of 61 miles from Bolangir, the builder of which is not known.

There is also a temple of Jagannatha in the historic place Tusara gada. But no information is available about the age and builder of this temple.

Agalapura is an important cultural centre of the district, where we find a temple of Jagannatha in the heart of the village. But no authentic information is available about the age of the temple.

There are two Jagannatha temples, one at Sindikela and the other at Titlagarh, but no information is

available about the builder of these temples.

At Bolangir there is also a Jagannatha temple, but the temple is a modern one.

The present temple of Jagannatha at Sonapur town was built by a Chauhana ruler of Sonapur kingdom, but no definite information is available about the builder of this temple.

There are three temples for Jagannatha, Devi and Siva at Subalaya on the north bank of the Mahanadi in the Sonapur sub-division, but the dates of these temples have not been ascertained.

THE JAGANNATHA TEMPLES IN THE DISTRICT OF KALAHANDI

There is an old Dadhivamana temple at Junagada, but no reliable information is available about the builder of this temple. From the examination of its architecture it may be placed in the middle of the 16th century.

The present temple of Jagannatha at Bhawanipatna was built by its ruler Raja Fate Narayana Deo on the main road. The date of construction of this temple may be fixed in 1852 A.D.

In the village of Madanapura is seen an old temple of Jagannatha which can be assigned tentatively to the 18th century or earlier.²⁹

There is a place called Patalganga in the area of Boden Panchayat Samiti under Nayapara sub-division. There is a small Jagannatha temple at this place

where a car festival is held every year.

There is also a Jagannatha temple at Dadapur which may tentatively be assigned to the early part of the 17th century.³⁰

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Lecturer in Chemistry
S.C.S College, PURI

SIX MONTHS OF ECONOMIC RESTRUCTURING

S. SETHURAMAN

The National Front Government, completing its first six months in office on June 2, has achieved a measure of success in controlling inflation and stabilising the economy ravaged by fiscal deficits of the past, and has shown vigour and determination in giving effect to its election promises.

The budget for 1990-91 contains the overall deficit at Rs. 7206 crores, and Government is determined to keep down non-plan expenditure at the budgeted levels so that fiscal and monetary discipline is observed and a stable Government for growth is ensured.

With the stepping up of procurement over the last few months of both rice and wheat, and comfortable food stocks, and the prospects of another good monsoon this year, the pressures on prices attributable to a variety of factors should ease in the coming months.

Industrial output has been picking up, after the setback in the early months of 1989-90, and would contribute, together with sustained recovery in agriculture, to an overall rate of growth of the economy of five percent or above in 1990-91.

The record approvals in capital issues and sanctions and dis-

bursements by public financial institutions in 1989-90 point to a buoyant investment climate in the first year of the Eighth plan.

Government has also been able to avert a balance of payments crisis, despite the sharp fall in the level of foreign exchange reserves, with the boost given to exports, and, at the same time, reduced external commercial borrowings to be able to keep debt servicing within prudent limits.

The Budget gave a start to the implementation of the promises made to the electorate by the National Front, setting apart Rs. 1000 crores for debt relief to farmers, artisans and weavers and providing 49 percent of investment outlays for the rural sector, close to the 50 percent target.

THE EIGHTH PLAN

Government has approved the Planning Commission's Draft Approach Paper on the Eighth Five Year Plan (1990-95) incorporating Prime Minister Mr. V.P. Singh's suggestion for an indicative growth rate, which is estimated at 5.5 percent annually, as against the Seventh Plan average of 5.3 percent.

The Approach Paper embodies the National Front's alternative model of development, which would ensure wider distribution of benefits of growth. The Ap-

proach Paper, entitled "Towards Social Transformation", outlines a development strategy with central focus on employment and provision of minimum basic needs and social services to the people, especially in rural areas. It will be placed before the National Development Council (NDC) which is scheduled to meet on June 18 and 19. Once the broad strategy is endorsed by NDC, the Commission would elaborate the size, sectoral allocations, output targets and other dimensions of the Eighth Plan in the Plan document expected to be ready by October next.

Right to work, allocation of 50 percent of public sector outlay to the Agricultural/Rural sectors, decentralisation of authority both in regard to planning and implementation, people's participation, sharper focus on women's role in economic activity and strengthening of the federal structure have been the guiding principles in the Commission's formulations in the Approach Paper. These are in keeping with the Government's commitments.

The National Front Government's development strategy gives primacy to employment opportunities to all at minimum wages, access to basic needs and social services and promotion of village and small scale industries to produce goods and services for mass consumption. Integrated area planning would become the responsibility of Panchayati Raj Institutions which would be endowed with resources and technical assistance to plan and implement programmes with people's participation. A Constitutional amendment on Panchayati Raj will be introduced in Parliament af-

ter consultations with the Chief Ministers in June on the proposals including guidelines for State legislation on the subject.

FISCAL MANAGEMENT

When the National Front came to power in December 1989, fiscal imbalance was at its height and rate of inflation had risen well over 7 percent. The immediate tasks of the Government were to control inflation and reorient fiscal policy to narrow down budgetary deficits. The Budget for 1990-91 made a gallant effort to mobilise additional resources (Rs. 1787 crores) while providing tax reliefs to lower income groups, a reduction in corporate tax structure and some lowering of the import tariff for capital goods to give a stimulus to production and exports.

As an earnest of its desire to see that the budgeted deficit at Rs. 7206 crores (as against the Rs. 11,750 crores the revised estimate for 1989-90, over the original budgeted deficit of Rs. 7336 crores) is not allowed to get out of control, the Finance Minister Prof. Madhu Dandavate has promised four-monthly reviews of budgetary trends - receipts and expenditure - so that fiscal discipline gets strengthened. A Long-Term Fiscal Policy for the Eighth Five Year Plan period (1990-95) is also under formulation.

DEBT RELIEF

Government has announced details of the Agricultural and Rural Debt Relief Scheme to cover overdues of farmers, landless agricultural labour, artisans and weavers whose borrowing from banks or cooperatives did not exceed Rs. 10,000 as on October 2, 1989. The waiver of

the principal and interest amounts would be allowed upto a limit of Rs. 10,000 but the benefit of debt relief would not be available to wilful defaulters. Managers of public sector banks or regional rural banks will identify borrowers and determine eligible loans for sanctioning relief. While the State Governments have been asked to introduce a similar scheme in respect of cooperative banks, the Central Government has agreed to bear 50 percent of the burden of relief on loans taken from the cooperative and land development banks in the State sector.

GOLD CONTROL ABOLISHED

The Government has also abolished gold control, a bold measure which would benefit over 375, 000 goldsmiths in the country as transactions in gold would become free. At the same time, the drive against smuggling of gold into the country is being intensified. Government has also invited suggestions on measures to curb the generation and growth of black money, especially how undeclared incomes and hidden wealth could be attracted for socially-oriented schemes like slum clearance, house-building and setting up of industries in rural/backward areas.

High levels of liquidity of the last few years have generated inflationary pressure in the economy and the overall monetary expansion in 1989-90 touched a record level of 19.4 percent in over a decade. While the Reserve Bank is tightening monetary and credit policies, Government took up an action plan to push down prices of some essential commodities such as sugar, tea, edible oils and cement. This has checked the spiralling of prices arising

out of demand outpacing supply and seasonal factors. While the budget levies on petroleum products-though kerosene, LPG cylinders, naphtha and natural gas were excluded-may have had some impact on the wholesale price index, the overall price increase in January-April 1990 was not significantly above the trend in the corresponding period of 1989.

NEW INDUSTRIAL POLICY

In the area of industry, Government has taken up a comprehensive review of the industrial licensing policy and other regulatory measures with a view to reducing bureaucratic control and providing more transparency and automaticity. In other words, the policy of liberalisation would be carried a stage further to facilitate modernisation and improve competitiveness of industry.

Encouragement would be given to industries which generate more employment as well as foreign exchange earnings. Production of mass consumption goods would get special attention. Village and small-scale industries are to be given greater thrust under the new industrial policy. The new Department of Small scale and Agro and Rural Industries is revamping the existing programmes of support for the small scale, tiny and village sectors which have greater potential for employment. The Central Investment Subsidy for small scale units in rural and backward areas, which was discontinued in October 1988, would be restored.

Industrial growth accelerating in the latter half of 1989-90, was 6.3 percent between April and January and the growth rate of the full

year is expected to be around 7 percent. Indicators of investment climate in the first quarter of 1990 were highly encouraging. The total value of capital issue approvals during 1989-90 at Rs. 11,863 crores was higher by 46 percent over the previous year. Assistance sanctioned by the all India financial institutions during the year ending March 1990 increased by 12 percent while disbursements rose by 10 percent. Approvals of imports of capital goods in 1989-90 (April-February) totalled Rs. 1429 crores as against Rs. 1010 crores in the corresponding period of 1988-89.

An Industrial Policy Statement will be presented in Parliament shortly. The Planning Commission and the Ministry of Industry are holding discussions on the industrial strategy for the Eighth Plan which would seek to serve the objectives of faster spread of gainful employment, balanced regional growth, technological dynamism and international competitiveness in select sectors (like steel, electronics and machine building).

While the public sector will continue to play a leading role in the economy and its efficiency and autonomy with accountability have to be ensured, the private sector would have greater scope for participation in areas where public sector presence is not essential. Government has already taken steps for bringing about workers participation in public

undertakings.

HEALTHY CAPITAL MARKET

The National Front Government is also committed to providing greater autonomy to the financial institutions. It has issued guidelines to All India public financial and investment institutions like IDBI, IFCI, LIC, UTI and others to make their transactions in shares, preference shares and convertible debentures more open and transparent. The Finance Minister has also voiced Government's resolve that the financial institutions do not interfere in inter-corporate wrangles or engage themselves in artificial boosting of shares. Any sale of over one percent of the paid up capital of company will be disclosed to the public by the institution concerned within a day of the transaction.

Government has also issued guidelines relating to public issues by companies to protect the interests of investors so that allotment of shares/debentures in public and rights issues would not be made unless a minimum subscription of 90 percent of the entire issue has been received. Other steps taken to promote a healthy and orderly functioning of the capital market include guidelines for regulating merchant banking activities.

EXPORT THRUSTS

With effect from April 1, 1990, a

new import export policy valid for three years came into force enlarging the range of facilities for rapid and sustained export growth, with special emphasis on exports. It continues the policy of liberalisation of imports to make the Indian industry globally competitive. A considerable simplification of procedures and documentation has also been undertaken. Trade and industry warmly welcomed the liberal features of the policy which could have been made somewhat restrictive looking to the overall balance of payments situation.

Exports rose by 36.5 percent in 1989-90 building on the tempo of the last two years, but imports also rose (27.9 percent) resulting in a trade deficit of Rs. 7412 crores. As against Rs. 27,681 crores in 1989-90, the export target for 1990-91 has been fixed at Rs. 36,000 crores. Textiles emerged as the largest export item and the total, including jute, coir and handicrafts, touched Rs. 7800 crores as against Rs. 5408 crores in the previous year. For 1990-91, a target of Rs. 8715 crores has been fixed taking into account the buoyancy of export market in textile and the higher unit value realisation.

[Courtesy : Press information Bureau].

FESTIVALS OF ORISSA

Akshyaya Trutiya

This is exclusively an agricultural festival held on the third day of the Hindu year. On this day the farmer ceremonially starts sowing seeds in the field especially paddy. Early in the morning farmers in their respective homes arrange the materials for the ritual. After taking ablution in a river or tank they wear new clothes and carry the seeds in new baskets. In the field offerings are made to Lakshmi, the Goddess of wealth which the farmers perform themselves. Then they sow seeds ceremonially praying the Goddess for a rich bumper crop. In the evening feasts (strictly vegetarian) are arranged in respective homes. In western Orissa this festival is called 'Muthi Chhuan'. Eating of green-leaves (Shag) is forbidden for the day. It is observed by all farmers irrespective of caste and creed.

The famous Chandan Yatra of Lord Jagannath which is observed in various other shrines of Orissa starts from this day. Moreover from this auspicious day the carpenters start building the cars (Ratha) of Lord Jagannath, Balavadra and Subhadra.

On this day women also worship 'Sasthi Debi' popularly called 'Sathi Duchhei'. The Goddess is said to be the guardian of children. She has also the power to bestow the women with children. Therefore she is propitiated with great devotion.

Religious scriptures testify that Ganga the sacred river of India

landed on the Earth on this day from Heaven. She is the perennial source of water which is essential for agriculture. Therefore this auspicious day was chosen to start sowing seeds.

Raja Sankranti (Swing festival)

Raja Sankranti or Mithuna Sankranti is the first day of the month of Asara (June-July) from which the season of rains starts. It inaugurates and welcomes the agricultural year all over Orissa which marks through biological symbolism the moistening of the summer parched soil with the first showers of the monsoon thus making it ready for productivity. To celebrate the advent of monsoon the joyous festival is arranged for three days by the villagers. Though celebrated all over the state it is more enthusiastically observed in the districts of Cuttack, Puri and Balasore. The first day is called Pahili Raja (Prior Raja) second is Raja (Proper Raja) and third is Basi (Past Raja).

According to popular belief as women menstruate, which is a sign of fertility so also Mother Earth menstruates. So all three days of the festival are considered to be the menstruating period of Mother Earth. During the festival all agricultural operations remain suspended. As in Hindu homes menstruating women remain secluded because of impurity and do not even touch anything and are given full rest, so also the Mother Earth is given full rest for three days for which

all agricultural operations are stopped. Significantly, it is a festival of the unmarried girls the potential mothers. They all observe the restrictions prescribed for a menstruating woman. The very first day, they rise before dawn, do their coiffeur, annoint their bodies with turmeric paste and oil and then take the purificatory bath in a river or tank. Peculiarly, bathing for the rest two days is prohibited. They don't walk bare-foot, do not scratch the earth, do not grind, do not tear anything apart, do not cut and do not cook. During all the three consecutive days they are seen in the best of dresses and decorations, eating cakes and rich food at the houses of friends and relatives, spending long cheery hours, moving up and down on improvised swings, rending the village sky with their merry impromptu songs. The swings are of different varieties such as Ram Doli, Charki Doli, Pata Doli, Dandi Doli etc. Songs specially meant for the festival speak of love, affection, respect social behaviour and everything of social order that comes to the minds of the singers. Through anonymous and composed extempore much of these songs through sheer beauty of diction and sentiment have earned permanence and have gone to make the very substratum of Orissa's folk-poetry.

"While girls thus scatter beauty, grace and music all around, moving up and down on the swings during the festival young men give themselves to strenuous games and good food, on the eve of the onset of the monsoons which will not give them even a mement's respite for practically four months making them one with mud, slush and relentless showers, their spirits keep high

with only the hopes of a good harvest." As all agricultural activities remain suspended and a joyous atmosphere pervades, the young men of the village keep themselves busy in various types of country games, the most favourite being kabadi. Competitions are also held between different groups of villages. All nights 'Yatra' performances or 'Gotipua' dances are arranged in prosperous villages where they can afford the professional groups. Plays and other kinds of entertainment are also arranged by enthusiastic amateurs.

The special variety of cake prepared out of recipes like rice-powder, molasses, coconut, camphor, ghee etc. goes in the name of Poda Pitha (burnt cake). The size of the cake varies according to the number of family members. Cakes are also exchanged among relatives and friends. Young girls do not take rice during the three-day festival and sustain only with this type of cake, fried-rice (mudi) and vegetable curry.

Nava Kalebara

Related to the car-festival, an important festival known as 'Nava Kalebara' is held once in every twelve to nineteen years according to the calculation of the year and date. On this occasion the wooden images of the deities are replaced by new ones. The principle adopted to fix the year of renewal is to find a year which has two full-moons in the month of Asadh (June-July). In every three years a lunar month is excluded from the calculation to keep a balance between the lunar and the solar years. This particular month, which is excluded from calculation is known as 'Adhimasa' or 'Mala masa' and

is considered most inauspicious for any religious ceremony. But peculiarly enough this is considered most sacred for the renewal festival of the deities. Therefore, it is also called 'Purusottama Masa', as the other name of Lord Jagannath is Purusottama. During the last hundred years such festivals have been held only six times in 1863, 1893, 1931, 1950, 1969, and 1978.

For making the new images a number of rituals connected with it are observed. When the date is fixed for the festival the Gajapati Maharajah of Puri issues a proclamation to the Vidyapati, Daitas and Brahmins well-versed in the Vedas to go in search of the trees that would provide logs for making the images. Generally this proclamation is issued on the 10th day of the full-moon of Chaitra (March-April). After the mid-day rituals of the Lord Jagannath, the Mahapatras receive 'Agya mala', the garland as a token of permission from the Lord to go in search. Then the Mahapatras carry this garland along with four Daitapatis to the 'Anabasara pindi' (a platform inside the temple) where they are given new garments to wear. From there they go to the Jagannath Math, the place of starting. Accompanied by the Daitapatis, Deulakarana, Tudhan, Lenka and four carpenters they go to the temple of Mangala at Kakatpur which is about forty kilometres in the north. There they sleep in the temple to obtain permission of the Goddess in dream before proceeding in four batches to four directions in search of the trees.

There are strict injunctions for selection of the trees. The trees must be of Neemba (Neem). It should have four branches and

must be in the vicinity of a buried ground or river. It shouldn't have cut marks. Snakes below the tree is an auspicious sign. Taking all these specifications into account the selection is made and the Daitapatis immediately place the garland on the trees. Then the area is cleaned. A platform is erected for Bana-yaga ceremony. Four Brahmins conduct the ritual. Then the Daitapatis sit in meditation for three days. After this the Vidyapati marks the tree with a golden axe and then the carpenters begin to cut the tree into huge logs. Thereafter the holy logs are carried in four wheeled-carts newly built for the purpose. The carts are not pulled by animals but by the Sevakas and the people. The sacred logs are taken into the temple compound through the northern gate and are placed in the Koili Baikuntha. On the day of Snana Purnima the logs are bathed along with the old deities. Then the logs are carried to Darughara or the stack and eight Brahmins perform the ritual after which the carving of the images begin by a group of carpenters. During this period nobody is allowed to visit the place. After completion of the carving, the images are painted bright in their respective colours by the traditional chitrakars. The new images are then circumbulated for three times and brought to the Anabasara pindi for transfer of Brahma from the old deities into their new forms. The senior most among the Pai Mahapatras performs this rite at the dead hour of the night. He takes away the Brahmas from the naval ones and places them in the same position in the new forms. but, he does it blind-folded and with hands covered with clothes as he is not to see or feel the mysterious Brahmas. Then the old images are carried and buried in the wells

of Koili Baikuntha by the Daitapatis. For this act they observe mourning for eleven days as is commonly done at the death of a man in a Hindu Family.

Khudurukuni Osa

On the Sundays of the month of Bhadrab (Aug-Sept) this festival is observed by the unmarried girls of the coastal districts of Orissa. During the festival Goddess Durga is propitiated. Khuda Bhaja (Left out particles of rice that are fried), Kantiali Kakudi (Cucumber having little thorns on it), Lia (fried paddy), Ukhuda (fried paddy sweetened by molasses) and coconut are the food-offering given to the deity. However, the principal food-offering is Khuda which is said to be the favourite of the Goddess. Therefore, the festival is named as "Khudarankuni" or Popularly 'Khudurkuni' which means one who is very eager for khuda.

In the early morning the girls go out collecting flowers required for the ritual. The varieties are Kaniara, Godibana, Tagara, Malati, Champa, Mandara and Kain. Then they go to nearby rivers and tanks to have purificatory bath. After this they build tiny temples of earth or sand and decorate the same with flowers. Paying obeisance to the deity there, they return to their respective homes. They take two and half mouthfuls of boiled rice mixed with water without adding salt. Then salt is added. The significance of this act is not known. After this the whole day is spent in making garlands and decorating the image of the Goddess.

In villages generally the deity is worshipped in the Dhinkisala or

the place where paddy is pounded. This place is plastered neatly with cow-dung and the image of the deity is installed. The floor is painted with floral designs known as Jhoti or Alpana. Garlands are made to hang like arches. The whole day passes with the arrangement and the rituals of worship commence in the evening.

After the rituals are over the girls recite musically the episode of Taapoi which is now available in print. Earlier this was handed down by oral tradition.

The first episode 'Malasri' recounts the killing of the demon by Durga. It is said that Mahisasura, the terrible demon become atrocious by getting a boon from Brahma, the creator. Not only the mankind, but also the Gods got panicky. he became so powerful that even Gods couldn't kill him. Then all the Gods conferred and went to request Durga, the Goddess of power to kill the demon. Durga agreed and assuming the form of a beautiful damsel went to Vindhya mountain to pretend penancing. Mahisasura, while out on hunting, noticed the beautiful damsel and immediately offered to marry her. The damsel answered that she would only marry that person who would defeat her in a duel. Mahisasura being confident of his power soon agreed to the proposal. A fierce duel ensued between them, with all her energy the damsel thrust a trident violently to the chest of the demon who was killed. Thus, Durga redeemed the world from the fear and atrocity of the demon. It is, therefore, believed that the girls worship Durga to be powerful like Her to fight evil forces for the good of the human race.

The second episode 'Taapoi' is a legendary account of the sufferings and success of a Sadhab (Sea trader) girl. It also reminds us of the maritime glory of ancient Orissa, when there was sea-borne trade with south-east islands of Java, Bali, Sumatra etc. The Sadhabas of Orissa were a prosperous community who had trade-links with many countries.

According to this tale, there were seven brothers in a prosperous Sadhaba family. Taapoi was their only sister who was also the youngest. Obviously they bestowed their love and affection on her lavishly. Whatever she wished immediately her demands were fulfilled. One day the little girl was playing with her friends with a winnow, made out of bamboo strips. A Brahmin widow of wicked nature scoffed at this. Being hurt the girl demanded a golden winnow to play and it was given. Again she demanded a moon of Gold. When it was half done her father died. When it was completed her mother died. By that time the family also became poor. The seven brothers then set out on their voyage to distant lands for trading and while leaving left clear instructions to their respective wives to take special care of their lovely sister.

Soon after the brothers left, the seven wives fell on the bad counsel of the Brahmin widow who impressed upon them that the cause of their poverty is the girl for whom they were so lavish. Soon they changed their attitude. She was not given good food or clothes. She was made to live on khuda (left out rice particles) and was engaged to watch goats in the jungle. In spite of unbearable torture she waited patiently for her brothers to return. The

youngest sister-in-law was kind to her, but couldn't come to her rescue because of the six others.

Amidst all sufferings Taapoi held her morale high. All the while she was praying Durga (Mangala) for the safe return of her brothers. She worshipped the Goddess along with other girls and offered khuda as she had nothing else. Her sincere and devotional prayer yielded fruit and her brothers returned safely. They landed on the shore at night and while resting on the vessel they heard the wailing sound of a girl. Being curious as to who was crying they searched the area and found, to their utter dismay, that she was none else than their dear sister. As the pet goat 'Gharamani' was missing, she was driven out by the sister-in-laws and without being able to find the goat she was helplessly crying. Seeing her brothers, her joy knew no bounds. The brothers heard all about her plight at the hands of their wives. To punish them they asked their sister to cut their noses. But, their noses were restored when again she prayed the Goddess. Then all of them went happily to the home.

These two episodes set two ideals before the girls who observe the festival. One is to be courageous like Durga to fight evil forces and the other to be like Taapoi to bear all sufferings patiently to come out successful in life.

The idols of Durga are then immersed in rivers and tanks and this marks the closing of the festival.

Nuakhia

The most important festival of

western Orissa comprising the districts of Sambalpur, Bolangir, Sundargarh, Kalahandi and some areas of Phulbani, is Nuakhia. Generally it takes place in the bright half of the month of Bhadrap on an auspicious day fixed by the astrologers. In the ex-State areas the date is fixed according to the instructions of the ruling Chiefs.

The people in general eagerly look forward for the festival and preparation starts before a fortnight. Most of the houses are cleaned, neatly plastered and decorated by the house wives. On this occasion old and young, all wear new clothes. Though the festival is intended for eating new rice of the year, it is observed as a general festival. Meeting of friends and relatives, singing, dancing and merry-making are parts of the festival. On this occasion the new rice is cooked with milk and sugar (Kshiri) and then offered as Bhog to Goddess Laxmi. Then the eldest member of the family distributes the same to other members.

Manabasa Gurubara or Lakshmi Puja

With the harvest brought home the farmers feel greatly satisfied with the yield. After six months of toil in the field, they fill the granaries with the blessings of Goddess Lakshmi. So, the whole month of Margashira (Dec-January) is spent in worshipping the Goddess. All the rituals connected with the festival are done by house-wives themselves. On each thursday of the month the houses are plastered with cow-dung, the floors are decorated with beautiful floral designs drawn with rice-powder mixed with water. This is called 'Jhoti'. Footmarks are painted from the doorstep to the place of worship as if Goddess Lakshmi has entered the house. The roofs are decorated with flower garlands and festoon

woven out of paddy stalks.

After purificatory bath in the morning the housewives worship the Goddess, not through an image but significantly through paddy-measures. Different varieties of rice-cakes and Kshiri (rice-soup prepared with milk and sugar) are prepared in every household and are offered to the deity and then taken by all.

In the evening the Laxmi Purana is read or recited in which an interesting story is told. Once Shreeya, an untouchable woman worshipped Goddess Lakshmi by observing this festival. Being moved by her devotion Lakshmi left Her permanent abode, the temple which is situated inside the campus of the temple of Lord Jagannath and visited Shreeya's house. When Lord Balabhadra, the elder brother of Lord Jagannath came to know about this She was declared defiled and was not allowed to come back into the temple. Lakshmi was deeply hurt and went to her father Sagara.

When Lakshmi went out of the temple all wealth in the temple started vanishing. Later the Gods Balabhadra and Jagannath couldn't find food to sustain themselves. They came out of the temple in the guise of Brahmin beggars in search of food. Ultimately they landed at the door of the Goddess Lakshmi. Balabhadra apologised for the mistake and all of them returned to the temple.

The Purana ultimately teaches all to pay extreme regard to Goddess Lakshmi and the person who disregards Her is sure to fall on evil days. This means that wealth should be well-protected and properly used and misutilisation of wealth is sure to make a person suffer.

[Excerpts from the book "Festivals of Orissa" published by the Orissa Sahitya Akademi, 1982.]

ACCOUNTING SYSTEM IN THE TEMPLE OF SHRI JAGANNATH : NEED FOR CHANGE.

*Bimal Prasad Mohapatra
Dr. Girija Prasad Acharya*

The Temple of Lord Jagannath at Puri has remained all through the ages of history not merely a religious centre of supreme importance, but also a unique institution of immense socio-economic significance. The multifarious activities, which are performed everyday in the temple through a vast army of "Savakas" and other functionaries, and the enormous amount of funds that are received through different channels in different forms and the colossal expenditure incurred under different heads, all have pushed the Temple to the stature of more an economic institution than that of a purely religious institution. The inflow and outflow of funds of a vast magnitude, and their proper handling and utilization, obviously calls for the adoption of a proper system of accounting that should be capable of presenting a correct picture of financial position of the temple at any given point of time. Further the system should also furnish information in such classified forms, which, the management can profitably use in making timely performance appraisals of different activities of the Temple and take appropriate decisions to maintain the financial viability of the Temple. It is true that the Temple has evolved its own accounting system, which is operating since ages past. But can it be claimed as appropriate? Does it

respond to the changing needs and requirements of time? If not, what are the flaws and lacunas, which are noticed in such system? What changes are required to make it appropriate? These are some of the vital questions which have been analysed and discussed in the present paper. The basic aim of this paper therefore has been to highlight certain deficiencies in the present accounting system and to suggest a new model that appears appropriate for the changed situation.

Present Accounting System - A review.

From a close observation of the system of accounting currently followed in the Temple of Lord Jagannath of Puri, one can very well see that, it is more or less a hangover of a traditional accounting system that has been followed since the very inception of the Temple. It is true that, with taking over of the Temple by the Temple Management Committee under the General superintendence of the Government and the enactment of Sri Jagannath Temple Act 1954 and the adoption of Shri Jagannath Temple Financial Regulation 1967, certain innovations and improvements have been introduced in the system of accounting, but such improvements or changes cannot be claimed to have made the system quite appropriate

and responsive to the needs of the time. It is for instance evident from the annual receipt and expenditure accounts that traditionally the receipts of the temple have been classified under five major groups and the expenditures under nine major groups and finally all of them are consolidated into one accounting unit at the end of each financial year. As a result of this practice, one finds that every year a mess of accounts is prepared without making any discrimination between the Capital and the revenue, the developmental and the non-developmental receipts and expenditures. The capital and revenue items are in fact taken together. One can for instance notice some gross irregularities in the present practice in taking the sale proceeds of Temple lands to the receipts from land revenue and purchase of new buses into the payment side under Transport head and donation for the construction or renovation of a specific structure into the general donation, and purchase of furnitures and fixtures into the miscellaneous expenditures. As a result, such irregularities, provide scope for misappropriation of Temple funds and manipulation of accounts. As regards movable assets of the Temple, one does not also find any practice of maintenance of up-to-date and appropriate inventory of such assets of the Temple.

Since the existing system of accounting does not disclose the proper informations in classified forms for managerial decisions, much difficulty is also experienced in the analysis and comparison of certain items i.e., the ratio of operational and non-operational or developmental expenditures/ income from own traditional resources and the income from other resources than the traditional ones, and the percentage of the operational expenditures of the temple covered by the income from own traditional resources such as income from temple lands and other income from the temple itself. So it also becomes a difficult task to justify the undertaking of certain remunerative schemes like transport and printing and selling of books, the Temple magazine and photos and to make budget provisions for such purposes from the standpoint of their net contribution to the temple fund. Hence the present system is found utterly inadequate in providing management informations and thus the future prospects of investment proposals for various developmental and operational purposes cannot be forecast, which may result in bottlenecks in planning, budgeting and managerial decision making process.

In matters of account keeping and maintenance of books of accounts one also notices a lot of deficiencies under the existing system. From the information gathered from the temple office and some of the officers connected with the accounts of the Temple, it is observed that, the books of accounts, registers, vouchers, money receipts and daily collection registers etc., which are now in use in the Temple have not been properly standardised and formatted

so as to provide date wise comprehensive informations nor do they facilitate reporting or effective operation of a sound internal check system in the Temple. Above every thing the whole system is being handled by a set of people who have no professional competency nor even the basic accounting skill in dealing with accounting matters.

Need for a Change

A cursory look at the activities of the Temple would reveal that, prior to 1960 the activities of the temple were mostly confined to religious objectives such as performing the Temple rituals and festivals and safeguarding the assets of the Temple. But after vesting of the Temple administration with the Temple Managing Committee in the year 1961,² notable diversifications in the activities of the temple have been introduced to augment the income of the temple and adequately cater to the growing needs of an unprecedented increase in the inflow of pilgrims and tourists to the temple. The addition of remunerative schemes such as transport, gosala, Mahalaxmi Bhandara plantation, printing and selling of books, magazines and photos etc. and developmental schemes such as public relation Deptt, Cult and Culture Department and Works Department etc., has not only increased the establishment of the Temple but also have resulted in a number of outlets for the Temple Funds.

But the present traditional accounting system, as has been explained earlier, has certain inherent deficiencies, for which it cannot be expected to cope with the accounting of such diversifications in the activities of the Temple. Since activitywise the

income and expenditure are not identified and classified under the existing system, the income from each such activity or the burden it causes on the Temple fund, cannot be properly ascertained or assessed. So also the appropriations of certain overheads to various departments are not found to be appropriate under the existing system. Hence it is very difficult under the existing practice to ascertain the cost of earning revenue from such different sources and to have an activitywise performance appraisal. It is interesting for instance to note that the transport establishment charges are included in the general establishment head despite the fact that the transport expenditure are made into a separate group under the existing system. In view of these serious limitations of the existing system, the need for a new system of accounting, therefore, stands adequately justified. Hence a suggestion has been given in the following paragraphs for a changed model.

In this connection, it may be mentioned here that the Tirupathi Deasthanam at Tirumala, which is the pioneer religious institution in India, earning and spending the highest amount of funds³ has introduced a major change in its system of accounting since the year 1974⁴ to suit its highly diversified activities in the field of propagation of religion, culture, education, health, and other social and economic activities. Under the new system at Tirupati Temple, the receipts and expenditures from various sources have been broken into 31 accounting units for its 65 independent departments.⁵

The Proposed Change

Under the proposed system the whole of the activities of the Temple of Lord Jagannath may be divided under five broad groups or departments. Each of such group of activities or departments may be taken as a cost centre, involving certain items of expenditures and sources of income and may also be made into one independent accounting unit. Each such unit should maintain an independent set of accounts for all the receipts and expenditures concerning the units and finally match them to arrive at either surplus or deficit from such unit and it may be put under the independent charge of a responsible officer of the Temple. Separate bank accounts are to be maintained for each of such accounting units and the items of receipts and expenditures should be assigned with some code numbers for convenience. Each unit should have its own accounting staff and one senior accounts officer or finance officer with sound professional competency should be kept in charge of finance department and may be designated as Chief Finance Officer (C.F.C) and should be placed as a subordinate Officer to the Temple Administrator. The money receipt in each unit should be deposited in the respective Bank Accounts and to be transferred on account to the General Bank Account which is to be jointly operated by the Temple Administrator and the C.F.O. The receipts and expenditure accounts prepared in each unit level are to be consolidated in the Finance Department under General Administration Department at the end of each Financial year, and the annual budget estimates are to be prepared by the C.F.O.

in consultation with the Officers in charge of various Departments. In all matters of finance the advice and suggestions of the C.F.O. should be sought for by the Temple Administrator.

The books of accounts, registers, vouchers and money receipts are to be properly standardised and formatted, according to the needs of various departments so as to provide for date wise reporting facilities. The vouchers and money receipts in triplicate copies with different colours should be introduced to ensure a sound internal check in the accounting system. The books of original entry with self balancing system should be introduced in each department and periodical examination of the books of accounts by the C.F.O. should also be introduced in order to ensure the accuracy and correctness of the books of accounts.

As regards the accounting of remunerative schemes like transport and printing and selling of books and photos the system of commercial accounting should be introduced and separate profit and loss accounts and balance sheets should be prepared at the end of each financial year for each such scheme. For a proper matching of revenue and expenditure of different activities various overheads should be fairly appropriated to different units on the basis of either their nature and purpose and their fair use in the respective departments. The five broad groups of activities/units suggested under this changed system are as follows :

- (1) Land Revenue
- (2) General Administration
 - (a) General function
 - (b) Finance function
- (3) The temple

- (4) Transport
- (5) Other services departments.

Working of the Proposed Model - an example.

With a view to explain the working of the proposed model, an attempt has been made in the following paragraphs to prepare a consolidated statement of receipts and expenditures for 2 years (1985-86 and 1986-87) exhibiting activity/unit wise operational result. This statement has been prepared from the figures shown in the audit reports of the temple for the said 2 years and the distribution of certain overheads amongst the concerned departments/units have been made on the basis of informations collected from the temple and other officials relating to the nature and purpose of such overheads. For example -75% of the electricity charges has been taken to the Temple Unit, as the major portion of electricity is consumed in the Temple, and the rest 25% has been brought under the general administration (General Functions) Unit since the amount of electricity consumed at other establishments like transport garage and Gosala etc., is not known from the informations available in the audit reports. The expenses on legal charges which is shown in the existing practice under miscellaneous head, is assumed to be mostly spent on legal disputes on temple land and has been brought under the expenditure side of the land revenue unit under the new system. Likewise the expenditure on works which is shown as a separate head under the existing system and appears to be a minor expenditure has been taken under the General Administration Department under the pro-

posed model assuming it an expenditure on repairs and maintenance of the temple's structure, but keeping out of view the present consideration of the temple administration to undertake the construction of their own lodging houses and library and "Parayana Mandap" etc. The items of expenditure on this head may be brought under an independent department/unit in future. In the same line also the

expenditures and receipts for other developmental schemes such as cult and publicity, garden, Yoga Training Centre etc. have been brought under Other Service Department/unit for the time being under the proposed model. But in future depending on its volume of transactions and establishment independent accounting units may be created for each of such schemes. It is significant to note while prepar-

ing this activity/unit wise statement, no additional items of either receipts or expenditures other than those shown in those audit reports have been taken into consideration. The only thing done is a reshuffling and readjustment of the different items under different heads. The proposed accounting model is as follows: .

The Model

The model statement of Unit wise Receipt and Expenditure of Shri Jagannath Temple During 1985-86 and 1986-87.

IN RUPEES

Unit-I Land Revenue.

Expenditure	1985-86		1986-87		Receipts	
	1985-86	1986-87	1985-86	1986-87	1985-86	1986-87
1) Tahasil and Garden Establishment.	75111	99208				
2) Law charges	71371	26248				
					1) Sale of paddy and other crops.	54982
					2) Sale of cocoanut	8925
					3) Forest & fisheries	4265
					4) Quarries	213025
					5) Rent from Mahals	14226
					6) Annuity	12593
					7) Misc, Agr. income	5338
					8) Sale and leave of lands	279515
Total	146,482	125,456			Total	592,869
						1437074

Unit-2 General Administration

a) General function

1) Administration	13358	12655			1) Govt. grants for adm.	1830000	2330000
2) Sadar Est.	246285	335186			2) Govt. grant for work	313000	-
3) C.P.F. to staff	144442	171006			3) donation Gen. & Specific	390394	192129
4) T.A to Staff	7154	3223			4) Fines, Korekhi fee security deposit	163496	319524
5) Staff car expenses	22478	46526			5) Amrita, Manohi collections	495324	369000
6) Electric charges	35644	38770			6) C.P.F. Collection from employees.	96562	100425
7) Furniture and repairs.	989	19858			7) Miscellaneous other revenue	-	35

8) Stationaries and Postage & telegraph.	64050	36410			
9) General contingencies and liveries to staff.	57656	83329			
10) Works	91863	294133			
11) Toll and Tax.	6331	13168			
12) Refund of security deposit	79931	11669			
Total	770181	1170963	Total	3288776	3311113

b) Finance function

1) Appropriation from foundation fund.	698512	595460	1) Loans and withdrawals of deposits.	-	-
2) Payment of loan F.F.D/S.B.D	878338	455378	2) Interest from F.D/	-	1124568
3) Interest payment	130829	27593	3) Loan from Government.	-	-
4) Advances of advances	1439916	1386742	4) Adjustment	1132503	2696372
5) Donation to J.S.U.	192863	214669			
Total	3340458	2679842	Total	1132503	3820940

Unit 3 The Temple

1) Daily Bhoga	779147	1309613	1) Pindika	57506	87303
2) Special fest. Bhog.	64699	96487	2) Parimanika	166143	228452
3) Dolo chandan and Solapuja	78532	85805	3) Dhowaja	19688	23300
4) Payment to Sevaka	46174	54751	4) Name plate	135735	165625
5) Ratha Jatra	365323	416965	5) Sradha & Sari Bandha	381099	57297
6) Nabakalabara (Bh.Kathadasani)	-	-	6) Chanda Dakhina	47994	54404
7) Repairs to ornament and other expenses	2020	4206	7) Donation from boxes.	9808	14468
8) Charcha Est.	74131	94360	8) Collection from hundi	133159	146275
9) Daily reward to savakas.	126181	151802	9) Govt. Grant for festi.	350000	350000
10) Aid to savakas.	-	16500	10) Govt. grant for	30000	-
11) Grants and awards to savakas.	75208	54618	11) Income from Bajemahal.	524099	801491
12) Specific expenditures.	68019	78258	12) Grants from L.H.F.	75000	100000
13) Electricity charges.	106926	116310			
14) Sanitary materials	2336	1108			
15) Sanitary Est.	167550	210283			
16) Police Est.	492549	662535			
Total	2468795	3353601	Total	1930231	2028615

Unit-4 Transport

1) Total expenditure (as per the existing system)	2211269	3345439	1) Total receipts(as per the existing system)	3190557	3421574
2) Transport Est.	459639	594201			
3) C.P.F. Contribution to transport staffs.	-	44677			
Total	2670908	3984317	Total	3190557	3421574

Unit-5 Other service Department

1) Purchase of earthen pots	826912	578339	1) Sale of earthen pots.	866463	480358
2) Cult & publicity exp.	11155	13211	2) Sale of books photos and magazines.	60486	55296
3) Dairy Garden Est. (Elephant rent and dairy firm etc.)	1740	-	3) Other Misc. Income	49757	26029
4) Other Est.	69606	90471			
5) Printing of books & Photos & mags.	75273	44408			
6) Cult and publicity Est.	12048	9729			
7) Dairy firm expenses	5933	5835			
Total	1002667	741993	Total	976706	561683

Statement of Unit wise result & total receipts and total exp.

Unit	1985 - 86			1986-87		
	Total exp.	Total receipt.	Surplus or deficit.	Total exp.	Total receipt.	Surplus or deficit.
1) Land revenue	146482	592869	446387	125456	1437074	1311618
2) General Admn.						
a) General	770181	3288776	2518595	1170963	3311113	2140150
b) Finance	3340458	1132503	-2207955	2679842	3820940	1141098
3) Temple	2468795	1930231	-538564	3353601	2028615	-1324986
4) Transport	2670908	3190557	519649	3984317	3421574	-562743
5) Other serv. Deptt.	1002667	976706	-25961	741993	561683	-180310
Total	10399491	11111642	712151	12056172	14580999	2524827

Source : Compiled from the audit reports of Shri Jagannath Temple Puri for the year 1985-86 and 1986-87., Law Deptt. Govt. of Orissa, Bhubaneswar.

Note: The figures with minus(-) marks represent deficit.

The above classification and appropriations of different items of receipts and expenditures made in the model statement and the suggestions on different aspects of the proposed changed system of accounting made in the preceding graphs are expected to facilitate the following advantages, which are aimed to suit the needs of the time.

- 1) Activitywise performance appraisal.
- 2) Assessment of profitability of various remunerative schemes.
- 3) Evaluation of alternative proposals for future investment.
- 4) Analysis and comparison.
- 5) Scope for expansion and diversification.
- 6) Effective management information system and reporting.
- 7) Proper maintenance of books of accounts and better staff pattern.
- 8) Elimination of wastage and assignment of responsibility.
- 9) Proper allocation of resources.
- 10) Sound financial administration

aiming at self-sufficiency in finance.

Conclusion:

From the discussions made above one feels convinced that, the temple's accounting system needs drastic change. It has become all the more important because of the significant diversifications in the activities of the Temple over the past few years and the increasing interest of the public to know better and understand better the affairs of the Temple. All these developments have added new dimensions to the accountability of the Temple Administration, which again in turn has necessitated the adoption of a better and improved system of accounting for the Temple. The proposed changes in the accounting system and the model for the Temple, viewed in this context, therefore, merits careful consideration. Although the suggestions offered cannot be claimed to be the most appropri-

ate one, yet it can be claimed at least as a beginning of a new thinking in the direction of a changed approach in the accounting system of the Temple of Lord Jagannath.

- *1. *Shri Jagannath Temple Manual, Puri.*
- *2. *Shri Jagannath Temple Office files, Temple Office, Puri.*
- *3. *The Illustrated Weekly of India Sept. 3, 1972 - p.17*
- *4. *Administration report of T.T.D. "The Andhra Pradesh State Government approved the new accounting system on dt.24.8.1973 in G.O. NO. 739, Revenue Department"*.
- *5. *Rao V. Krishna Vaskar, "A study on T.T.D." (On organisational and Financial Aspects), unpublished thesis 1985 - p.185.*
- *6. *Audit Report No. 800/87-88 (Audit Period 1986-87) Law Department, Government of Orissa, Bhubaneswar.*

P.G Dept. of Commerce
S.C.S College
Puri

MAUSI MA TEMPLE

On the way to Gundicha temple, Ardhasani is a small temple dedicated to the goddess of that name. She is also known as Mausī Maa (Mother's Sister) of Lord Jagannath.

ENTREPRENEURIAL OPPORTUNITIES IN ORISSA TOURISM

S.M. GANI

All modern countries look upon tourism as an important industry having great bearing on the economic life of the people and earn much sought after foreign exchange. The tourist in purchasing and consuming the product he is buying has to travel to the product. Hence to sell tourism one has to make elaborate hospitality arrangements to be able to market his product.

When the State is struggling hard to locate resources to break the backbone of its proverbial poverty amidst plenty, attention of the planners should be focussed on Orissa's tourist potential. This is an enhancing region for tourists set with places for holiday makers on the palm fringed sunny beaches, and monuments, historic ruins, centres of hoary art and culture and the seat of Lord Jagannath. In addition to the 480 KMs of beautiful sea beaches Orissa has deep woodlands, natural springs, wild riverine goragoes, wild life and the lush green rural setting.

TOURIST ARRIVALS

During the year 1979 this State had received 1,40,876 domestic tourists and 20,638 foreign tourists. As against this during 1989 the total number of domestic tourists visiting Orissa was 11,31,756 and the number of foreign tourists visiting Orissa was 32,829. Over this period of 10

years the growth rate in domestic tourist arrival was of the order of 703.37% and the growth rate in foreign tourists arrival was about 59.07% over the base year 1979. But taking into account the vast tourist attractions, what we have achieved is meagre. As a place of pilgrimage Gaya and Varanasi are targetting to receive 35 to 40 lakhs of domestic tourists a year, while the whole of Orissa receives only 11.32 lakhs. During 1989 the number of foreign tourists that came to India is 13,37,232 whereas only 32,829 of this number came to Orissa. We should attract atleast one lakh foreign tourists and 25 lakh domestic tourists.

MOTIVATION FACTORS

The motivation factors in Orissa are of two kinds : Viz. Leisure and Business Tourism. Leisure tourism is further divided into Cultural Tourism, Beach Tourism, Wild Life and Environment Tourism.

Cultural Tourism is actively pursued and Beach resort Tourism has the highest attraction.

DESTINATIONS IN ORISSA

1. Bhubaneswar - Konark - Puri.
2. Lalitgiri - Ratnagiri - Udayagiri Buddhist Complex and Dhauli in Bhubaneswar.
3. Barkul - Satapara - Berhampur in Chilka Lake

4. Similipal National Park - Chandipur - on-sea.
5. Rambha, Gopalpur-on-sea, Taptapani Hot spring.

TOURISM PRODUCT STRATEGY

The Tourism Product Planning has to be responsive to the needs and desire of the tourists such as environment, facilities and activities.

Orissa would benefit substantially by promoting tourism by making it saleable. Augmenting facilities at important tourist centres and provision of tourists services of the quality and standard which would satisfy both foreign and domestic tourists are the essential pre-requisite.

Necessarily, the strategy in development of selected tourist infrastructure both by Government and private agencies with a view to cater to tourists and foreign tourists in particular should get the priority rather than embarking on small schemes scattered over a large number of places.

On analysis of the assets of this State, it is considered that the following should get the highest priority which can be afforded to international and domestic tourists.

1. Beach Resorts for Holiday.
2. Buddhist Monuments & Remains.
3. Wild life Tourism.

At this stage the application of tourism capacity standards is essential as it will enable the broad magnitude of visitor numbers and total capacity to be established. For instance, the length of Beach

Frontage can be measured and multiplied by either low-density or high density factor to the image required to go on an approximate indication of the hotel capacity to be established.

CHARTERED FLIGHTS

The sea beach of Puri-Konark with its ideal climate, facilities for water sports, swimming and surfing and the magnificent monuments have been regarded as a destination for foreign tourists. Keeping this in view the efforts of this department has been directed towards upgrading the Bhubaneswar Airport, providing suitable accommodation in beach resorts with facilities of water sports, health clubs, outdoor games and cultural programme on the beaches between Puri and Sun Temple, Konark.

There is a rising trend in favour of explored destinations and Orissa fits to their demand. The new segment, white collar class of the developed countries will take full advantage of such affordable tariff to India.

Charters lead to spurt in tourist movements. They attract two types of visitors. First timers who look on the trip as a test run especially in large countries like India or China. The second is those who cannot afford normal high priced packages.

By using surface transport for visits to other places of tourist attraction cost is kept low and the trip affordable for those travelling on a budget. An average package from Europe to India costs \$ 900-1200 (Rs.18,000/- to Rs.24,000/-). Recently Air International a charter company in U.K. has offered 14 days package to India at \$ 450-600 (Rs.9,000 - Rs.12,000).

This company plans to offer 14 days package with 7 days in Bhubaneswar and 7 days in Kashmir.

With such charter tariff, India has become affordable to middle class Europeans and Americans. To meet this demand the immediate requirement is development of Bhubaneswar Airport, 12 A/ Luxury Coaches to transfer the tourists from Bhubaneswar to Konark-Puri and 650 first class hotel rooms in Beach Resorts.

BUDDHIST HERITAGE

SPECIAL ATTRACTION FOR TOURISTS FROM BUDDHIST COUNTRIES :

The place of birth of Lord Buddha, the place where he attained enlightenment and the place where he died are considered sacred by Buddhists all over the world. The Japanese Buddhists consider Bhubaneswar equally sacred because Emperor Ashok who was converted to Buddhism in Bhubaneswar after the devastating Kalinga War made Buddhism a world religion. The sacred Tooth relic of Lord Buddha which is enshrined in Srilanka was taken from the shore of Orissa by the children of Emperor Ashok. The recent discovery of relic in a golden casket enshrined in a stupa in Lalitgiri further enhances the religious importance of Buddhism in Orissa. Buddhism was a flourishing religion in Orissa till 8th century. The people of Orissa being vigorous builders, as proved by the temples of Bhubaneswar, Puri and Konark, had also built religious shrines dedicated to Buddhism in large numbers. The remains at Ratnagiri-Udaigiri-Lalitgiri-complex is the finest example. These monuments

will be of considerable interest to Buddhists all over the world.

The tourists from Buddhist countries who will be coming to see the Buddhist sites in Orissa will be offered the beach resort at Konark as their base. This beach resort will have ample recreational facilities like water sports, Golf Course, Riding, Lawn Tennis etc. It is therefore imperative that the Konark beach resort is developed strictly on international standard. In addition to Japanese Buddhists this resort will also attract charter flights from Europe. The holiday makers will see the art and architecture and environment as a bonus.

ORISSA'S WILD LIFE FOR TOURISTS

Orissa has two National Parks and 16 Sanctuaries. Five more Sanctuaries are proposed to be declared soon. Similipal Tiger Reserve spread over 3000 sqm. is popular for hills, forests and water falls. Varieties of orchids and ferns are very special here. This forest provides shelter to nearly 83 tigers, large number of elephants and deer and the famous talking hill-mynah.

Satkoshia gorge (Tikarpara), Debrigarh and Badrama sanctuaries in Sambalpur district are very rich in wild life like elephants, gaur, tiger, leopard, cheetal, sambar etc., besides the gharials of Tikarpara on the gorge of Mahanadi.

Sunabeda sanctuary of Kalahandi district is a relatively remote and undisturbed sanctuary which can boast of the endangered swamp deer besides tiger, leopard, gaur, cheetal, sambar and harking deer etc.

Chandaka Elephant Reserve close to Bhubaneswar is the only one of its kind in the country, which protects nearly 60 wild elephants living there in their habitat of over 189 sq.km.

Balikhanda Sanctuary of Puri district and Bhetnoi area of Ganjam are exclusively rich in their black buck population.

Kondakamberu proposed Sanctuary of Koraput is the last hold of wild buffalo of Orissa.

Possibly the most beautiful of all is the Chilka Lake, which plays host to large number of migratory birds from Siberia, Central Asia, Kutch and South India during winter. Besides, there is a large population of resident birds. Some of the birds seen in this 1000 sq.kms. of Brakish water-spread (the largest in the country) are flamingoes, bar headed geese, spot billed pelicans, brahminy duck, coots, wigeans, pin tail, teals, darter, seagull etc. Besides, there is a small population of dolphins on the Chilka mouth.

PROPOSALS FOR DEVELOPMENT OF TOURIST INFRASTRUCTURE

In the past, resort development was a gradual process extending over years as an area would slowly develop and interest in tourist arrivals gradually increased.

Today with mass transportation and the control of substantial portions of the tourist market by Travel Agents, Travel Operators, Charter Companies and international Airlines capable of moving large number of people to selected areas throughout the world, Destination Resorts can develop as rapidly as they may

be constructed and successful sales efforts may fill them.

This type of large scale "instantaneous" development requires an initial catalyst in the form of major capital commitment generally beyond the scope of the State.

Considerable investment is required for developing social and tourist infrastructure for realisation of full potentials of the State in Tourism. Some of the requirements have been identified and listed in the next few pages. The tentative estimates of the projects are Rs.200 crores. This has to be shared by Private, Public Sector, State and Central Government. Some of the proposals could be funded out of external bilateral assistance.

PROPOSALS FOR DEVELOPMENT :

The projects proposed for the area development includes development of (1) Highways, (2) Air Taxi Service, (3) Surface Transport Facilities, (4) Development of Resorts (5) Leisure and Holiday infrastructure.

Highways :

Under development of highways, it has been proposed to spend Rs.14.60 crores. This includes widening of roads between Bhubaneswar and Konark, marine drive between Konark and Puri, the marine road between Puri and Satpara in Chilika Lake and link roads to Ratnagiri, Udyagiri and Lalitagiri from the national highway.

Air Taxi Service :

Many tourists, who can afford to visit the tourist places in

helicopter or small air-craft to save time would find a network of air strips, convenient for their tour. The road and rail capacity in this area is very low. Air taxi will be very suitable substitute. These air strips will also help in development of these districts in the field of agriculture and industry.

It is therefore proposed to construct and improve the landing strips at Baripada (Similipal National Park), Paradeep (Buddhist complex of Lalitgiri - Udaigiri - Ratnagiri), Konark (Beach Resort and Sun Temple), Puri (Sea Beach and Lord Jagannath Temple), Gopalpur-on-sea (Sea Resort and Mountaineering), Jharsuguda (Hirakud Dam & Forests), Jeypore (Tribal Culture & Trekking). The investment in this sector is estimated at Rs.8.00 crores.

Transport :

Transport facilities for foreign and domestic tourists has been considered very inadequate in Orissa. It is proposed to provide modern Luxury air-conditioned coaches and cars for movement of tourists to tourist centres. A mono-rail is proposed to link the Buddhist stupa at Dhauli to Khandagiri-Udaigiri Hills passing through the capital city. It would further terminate at Nandankanan. A small modern mono-rail may replace the children's train in Nandankanan. Chair lift facilities can be provided from the Ashokan Rock Edicts to the Japanese Stupa at Dhauli. A Japanese Inn and a meditation park in Japanese style is appropriate here. A sum of Rs.35 crores is required to provide these facilities to give a momentum to tourist movement in the State.

Development of Resorts & Buddhist Centres :

The virgin beach at Konark is to be developed as an international Beach Resort. A well planned tourist resort will itself be an attraction for foreign tourists. There is need to develop a township, construct arterial roads, water filtration points and water supply, sewerage and soiled waste treatment plant, Hospital with modern equipment, power station and Telecommunication facilities, Golf course, Tennis courts, Water sports Harbour etc.

Development of meadows and Horticulture along the marine drive.

Similar habitats will develop around the famous Buddhist ruins of Lalitgiri - Udaigiri - Ratnagiri near Paradeep Port. Construction of Buddhist Stupa/Vihar, meditation parks and provision of link roads, landscaping plantation, water supply,

sewerage, Telecommunication system are urgently required here. The Town and Country Planning Organisation has already submitted its recommendations.

The above two projects require Rs.45.00 crores for their implementation.

LEISURE & HOLIDAY FACILITIES :

To develop Leisure and Holiday facilities it is necessary to provide an Eighteen hole Golf Course at Konark. Water sports to be developed in Chilika Lake and the backwaters of River Kushabhadra in Ramchandi near Konark, water sports harbours, Jetties, Weed Harvesters and dredgers have to be acquired. Modern sports equipments and boats and crafts have to be imported.

Luxury Hotels and Resort villages have to be provided with Swimming Pools, Sauna, Health

Club, Yoga Centres, Nature Care Centres, sports facilities like Bowling Alee, Lawn fennies, Horse Riding, Jogging tracts etc. To start with, atleast 650 first class hotel rooms of international acceptance have to be provided within next 3 years. A sum of Rs.65.00 crores is envisaged for investment on Beach Resorts/Hotels.

A sum of Rs.27.40 crores has been earmarked for developing minor tourist centres, low budget accommodation in major tourist centres, House boat accommodation facilities in Chilika Lake, Entertainment facilities in Bhubaneswar in the form of open air theatre-com-musical fountain in Ekamra Kanan Amusement and Educational park and Floating Restaurant in Nandankanan.

*Deputy Secretary
Department of Tourism
Govt. of Orissa, Bhubaneswar.*

SIDDHA HANUMAN

At a distance of about half a mile (804.672 metres), to the west of Gundicha temple, there is a small temple dedicated to Siddha hanuman. It is believed that Tulasidas resided at this place during his stay at Puri.

ORISSA BUDGET : 1990-91

HIGHLIGHTS

RICE Rs.2/- PER Kg. FOR THE WEAKER SECTIONS.

DEBT RELIEF UPTO Rs.10,000 TO
FARMERS AND VILLAGE ARTISANS.

UNPRECEDENTED RISE IN THE STATE PLAN OUTLAY.

EMPLOYMENT POTENTIAL TO BE INCREASED.

WIDE INFRASTRUCTURAL FACILITIES
FOR THE INDUSTRIES.

ABOLITION OF ADDITIONAL SALES TAX.

RATIONALISATION OF SALES TAX STRUCTURE.

REDUCTION OF SALES TAX ON MEDICINE AND
SOME OTHER ESSENTIAL COMMODITIES.

ABOLITION OF SALES TAX ON SOME DOMESTIC ITEMS.

INCREASE IN THE RATE OF PENSION OF OLD,
INFIRM AND DISABLED PERSONS.

ALLOWANCE TO THE UNEMPLOYED.

PENSION TO POOR FARMERS.

Considerable progress has been achieved towards setting up of the second STEEL PLANT in Orissa. The government is making all-out efforts to develop the necessary infrastructure. Experts from Korea have already visited the proposed site at Paradeep. The Government of India has taken a sympathetic view of the project.

Rural welfare is the major focus of the government's development strategy. Administrative machinery has been revamped to achieve this objective.

The department of Rural Development has been created. This department will now look after minor and lift irrigation, rural roads and buildings, supply of drinking water, and other areas of rural development.

The department of Public Grievances has been set up to attend to the problems and difficulties of common citizens.

The department of Parliamentary Affairs has been created to achieve effective communication between the members of the Assembly and the cabinet, and to adopt efficacious methods for quick redressal of the problems and difficulties of the MLAs.

Setting up of a Special Court to try cases of corruption at political and administrative levels is under the active consideration of the government.

Stringent austerity measures in the spending of public money has been adopted.

The working of the state sector corporations is being reviewed in order to make them more meaningful in terms of production and profit. Corporations with similar objectives and mutually-related activities may be merged. It has already been decided to merge the Forest Corporation, Similipal Development Corporation and Plantation Corporation into a single body to be called Forest Development Corporation.

Special care is being taken to encourage the farmers to use more fertilisers and pesticides which are vital for achieving higher level of production. Henceforth, each Special Rice Cultivation Block will have five fertiliser sales centres. For supply of improved variety of seeds for production of short-duration and high-yielding paddy, it is proposed to identify and assist a few model farmers in each block to produce such seeds with the help of advanced technology. These would be distributed to other farmers.

The teachers of Primary Schools would now be considered government employees. Rs.37 crores would be spent in 1990-91 towards additional expenditure relating to their revised pay and allowances, pension etc.

Significant steps have already been taken to complete the Talcher Super Thermal Power Project and Ib Thermal Power Project as early as possible. It is proposed to promote wider use of non-conventional sources of energy and to encourage the large industries to install their own power plants.

The existing Industrial Policy of the state is being drastically revised with emphasis on employment-oriented rural and small-scale industries, modernisation of existing industrial units, development of cottage industries and handlooms, expansion of infrastructural facilities for industries and setting up of mineral-based industries.



RATHA YATRA

The most splendid of the innumerable festivals celebrated round the year in the holy city of Puri, the Ratha Yatra is the grand culmination of a series of celebrations spread over the summer and the monsoon month.

On the third day of the bright fortnight of Baisakh, Akshaya Trutiya, commences Chandan Yatra, literally, sandalwood paste festival, a twenty-one day ceremony during which the moving images, proxies of the main deities-Rama, Krishna, Madanmohan, Laxmi and Saraswati-enjoy an evening cruise on decorated boats in the picturesque Narendra Tank. This auspicious day also marks the beginning of the construction of the Rathas, chariots for the ceremonial sojourn of Jagannath, Balabhadra and Subhadra to the Gundicha Temple on the day of Ratha Yatra.

On the full-moon day of the month of Jyestha (May-June) is the Snana Yatra, the Bathing Festival, when the three deities move in colourful processions to a platform in the outer enclosure

of the temple, the Snana Vedi, the bathing platform, where they bathe with one hundred and eight pitchers of perfumed water drawn from a temple well once a year. After the ritual bath, the deities assume the special elephant form, recalling the legend of the Lord's affection for a devotee, whom He proved that he was in fact another manifestation of Lord Ganesha.

At the end of the Snana Yatra day, the holy triad, supposedly afflicted with fever, do not return to their pedestal. They stay away from the public view for a period of fifteen days, called anasara, after which they appear in their Nabayaubana besha literally a renewed youth, on the New Moon day of the month of Asadha. During this fortnight the icons get a fresh coat of painting which gets washed out on the day of the Bathing Festival. During this period the sevakas, temple servants, also symbolically convalesce with the deities and eat only fruits and other restricted diet. Cloth paintings, representing the deities called Anasara Patti are displayed beyond the enclosure hiding the

deities for the devotees to see and worship.

Finally comes the Ratha Yatra on the second day of the bright fortnight of the month of Asadha when the three deities, come out of the temple in a spectacular procession called Pahandi. The deities, colossal wooden statues, adorned with giant floral crowns, called Tahias, are literally pulled, pushed and dragged in rhythmic movement to the accompaniment of the beat of cymbals, drums and chanting of their names in chorus by devotees in frenzied ecstasy. After all the deities are seated in their respective chariots starts the Chera Pahanra the ritual sweeping of the chariots with a golden broom by the Gajapati King of Puri, the foremost servant of God, the Adya Sevaka of Lord Jagannath. The King comes from his palace on a richly decorated palanquin. Chera Pahanra is a symbolic rite which proclaims that the King like all others is but an humble servant of the real Sovereign, Lord Jagannath.

The most exciting part of the Ratha Yatra is the pulling of chariots by thousands of people



who lay their hands on the sturdy ropes and drag the massive structures along the Bada Danda, the grand road. The chariot of Balabhadra moves first, followed by those of Subhadra and Jagannath. The chariots grind forward slowly until they reach the Gundicha temple where the three deities rest for a night on their own chariots, adorned with the Dasavatara costumes. They enter the Gundicha temple on the next day morning in the usual Pahandi style and stay there for seven days.



noon of the Bahuda day and deities remain seated on their chariots. On the next day the Bada Ekadasi, the three deities, are attired in costumes of glittering gold, and are worshipped by thousands of devotees. This form of the deities is known as the Suna Vesa.

On the Dwadasi day, the three deities go back to their original place, the Ratna Simhasana, literally the jewelled platform, with



RATHA YATRA

Goddess Laxmi, who gets angry for being left out at the temple, proceeds to the Gundicha temple to meet her Lord, Jagannath, on the Hera Panchami day, the fifth day from the Ratha yatra. After having a stealthy look at her Lord, she returns to the temple, damaging a part of Jagannath's chariot in anger and disgust.

The deities, after a seven day stay at Gundicha temple, their garden house, commence their return journey, the Bahuda Yatra, on the tenth day of the bright

fortnight of Asadha. The return of the chariots takes place in the same order as in the Ratha Yatra : Balabhadra's chariot moves first, followed by those of Subhadra and Jagannath. On his way back, Jagannath stops for a while at Ardhasini temple popularly called Mausi Ma temple or the temple of Aunt. He accepts from the aunt His favourite rice cake, Poda Pitha.

The three chariots, pulled by thousands of devotees, reach back the Simhadwara in the late after-

noon of the Bahuda day and deities remain seated on their chariots. On the next day the Bada Ekadasi, the three deities, are attired in costumes of glittering gold, and are worshipped by thousands of devotees. This form of the deities is known as the Suna Vesa.



The Chariots

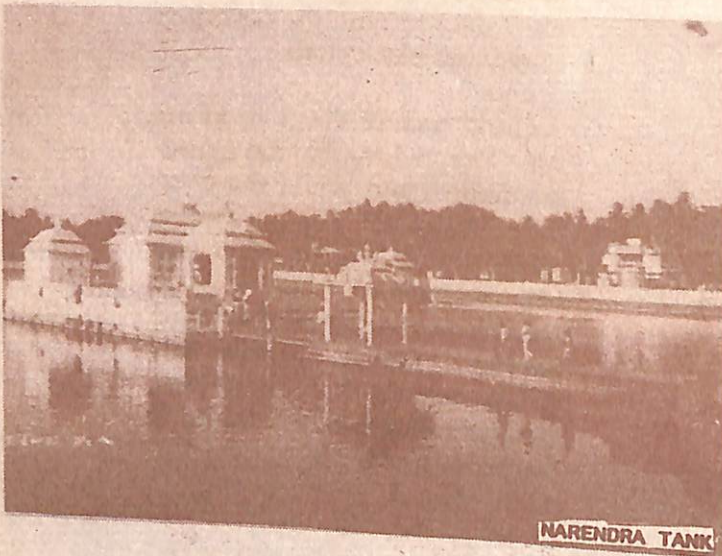
The Chariot of Subhadra known as Darpadalana, is forty three feet high with twelve wheels, each of seven feet diameter. This Chariot is decked with the coverings of red and black cloth.

Around each of the chariots are nine Parsvadevatas, the guardian deities, and while the chariot of Jagannath has six horses attached to it, the other two chariots have four horses each. Each chariot has a charioteer called Sarathi. Matali, Daruka and Arjuna are the three charioteers attached respectively to the three chariots of Jagannath, Balabhadra and Subhadra.

The three chariots of Balabhadra, Subhadra and Jagannath are constructed each year with Sal wood, customarily brought from the ex-princely State of Dasapalla by a specialist team of carpenters who have hereditary rights for this. Lord Jagannath's Chariot is called Nandighosa. It is forty five feet high and forty five feet square at the wheel level. It has sixteen wheels, each of seven feet diameter, and is decked with red and yellow coverings of cloth.

The Chariot of Lord Balabhadra, called the Taladhawaja, has fourteen wheels each of seven feet diameter and is covered with red and blue cloth. Its height is forty four feet.





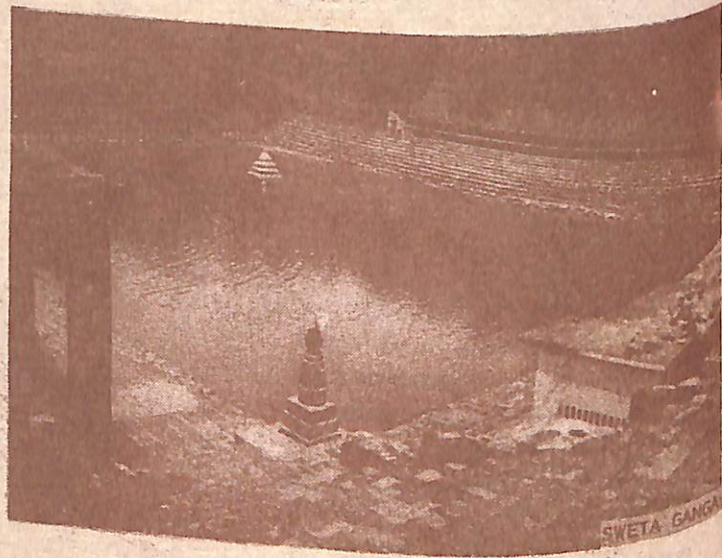
NARENDRA TANK

NARENDRA TANK :

Situated about three quarters of a mile north-east of the Jagannath temple, the Narendra Tank covers an area of over 3.240 hectares (8 acres). It is 834 feet by 873 feet in size. The tank has an island in its middle bearing a small temple, connected with the south bank with a bridge, to which Madana Mohan, the representative deity of Jagannath, is brought for 21 days during the Chandan yatra (April-May). Every afternoon during the yatra, God Madan Mohan takes a ritual cruise in the tank amidst public rejoicing.

SWETA GANGA

Swetaganga is a small tank, to the west of the Jagannath temple. On the bank, there are two small temples, one dedicated to Sweta Madhava and the other to Mastya Madhava, both forms of Vishnu.

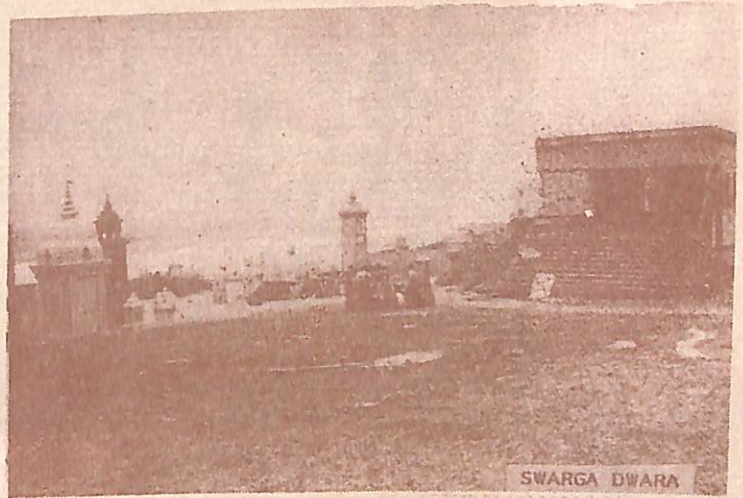


SWETA GANGA



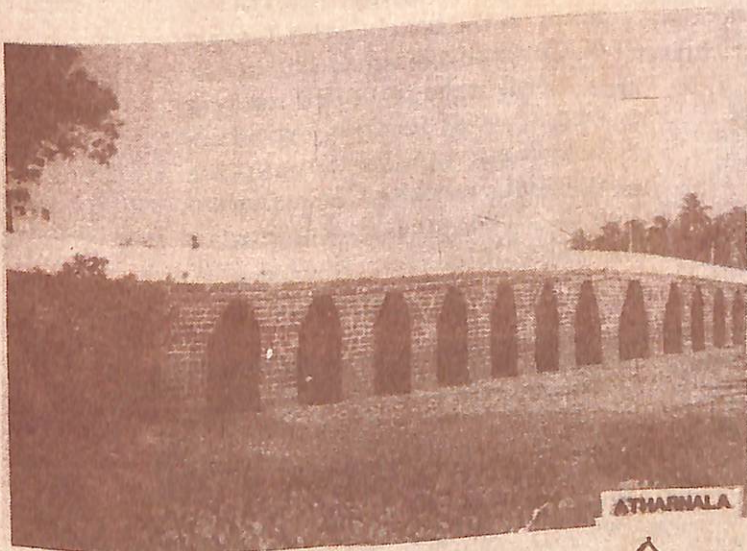
SWARGA DWARA

Swargadwara, or the gateway to heaven, is in the sandy beach towards the south western corner of the town. It is said to be the place where God at the invitation of King Indradyumna came down to consecrate His sacred images.



YAMESWAR TEMPLE:

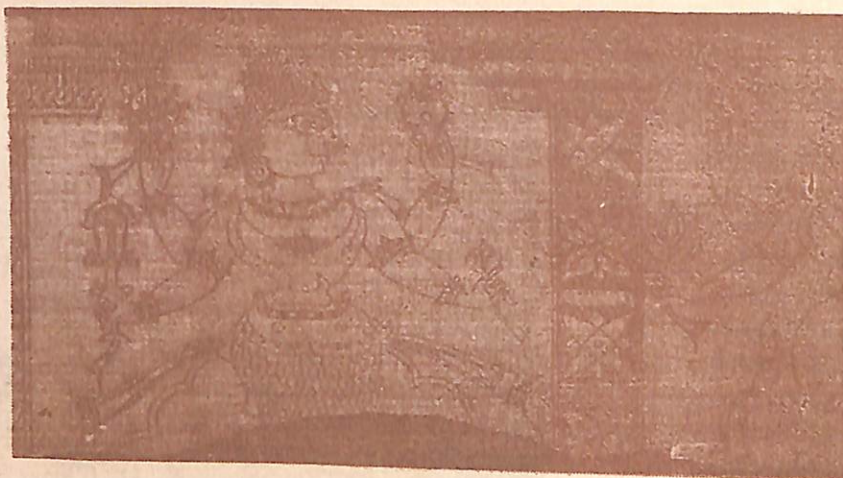
To the south of the great Temple about half a mile away, there is a small temple said to have been built by the ruler of nether regions -Yama -the God of death.



ATHARNALA

The Atharanala bridge believed to have been built towards the end of the 13th Century A.D., crosses the Madhupur stream, and measures in all two hundred and ninety feet in length. It is composed of eighteen spans, ranging from seven to sixteen feet across. It is built of laterite stones and the openings are spanned by a characteristically Hindu construction of corbels & lintels in place of the more usual arch of later times.





JAGANNATH BALLAVA MATH

Jagannath Ballav is a Math of Vishnu Swami-Smpradaya. Ray Ramananda, the great disciple of Lord Chaitanya, used to stay here amidst a beautiful garden and had his initiation from Sri Chaitanya.

TOTA GOPINATH

In this Ashram, Rashikananda Goswami used to worship the idol of Sri Krishna. The temple has beautiful sculptures of Krishna and Radha and is located in serene pastoral surroundings.

DARIAMAHABIR

Dariamahabir is a small temple dedicated to Hanuman. He is also known as Bedi Hanuman.

CHAKRA NRUSINGHA

Towards the northern end of the town on the beach is the temple of Chakranrusingha. The image of Narasingha is circled with a ring close by in a modern structure is the representation of the celestial wheel, Chakranarayana. This area is known as Chakratirtha.



THE TEMPLE OF JAGANNATH

The Orissan temple architecture which made an humble beginning before the Sixth Century A.D. had reached its pinnacle of perfection by the time the temple of Jagannath was built. According to tradition, the temple was originally built by Yajati Keshari of Somavamsi dynasty while another tradition attributes the construction of the temple to Anangabhima Deva. But epigraphical records fully support that it was Chodaganga Deva (1112-1148 A.D.) who built the present temple.



The temple of Jagannath is the highest among all the temples of Orissa. Rising to 214 feet 8 inches from the road level, the temple contains some of the finest specimens of Orissan architecture and sculpture. On the outer walls of the temple, thick layers of plaster had been applied to save the beautiful works of art from the damaging effects of saline air, which are now being removed, revealing exquisite sculpture depicting life of Krishna.

The Jagannath temple is a complete example of the fully developed Kalinga style, having all the four essential parts the Deul or the sanctum sanctorum, the Jagamohana or the Audience Hall, the Nata Mandap or the Dancing Hall and the Bhoga Mandap or the Hall of Offering.

As one enters the temple through the Simhadwara (Lion's gate), one first meets, to his right, the image of the Patitapaban (the Redeemer of the Lowly) on a raised platform. It is said that all those who have no right to enter the temple get the privilege of the Darshan of Lord Jagannath in the form of Patitapaban, visible from outside the temple gate.

As we move on, we reach the twenty two holy steps, Baisi Pahacha towards the left of which is the shrine of Viswanath, who rather unusually faces the west. As we climb up the Twenty two steps, we customarily turn left and move on towards the shrines of Satyanarayan, Ganesh, Mangala, Vimala, Saraswati, Laxmi the sun God and a few others before we enter the sanctum sanctorum where, on the Ratna Simhasana stand the three presiding deities: Jagannath, Balabhadra and Subhadra along with Sudarsana Chakra, the celestial wheel of Vishnu.

The temple has four gates at the eastern, southern, western and northern sides of the outer enclosure, known as Simhadwara, Aswadwara,, Vyaghradwara and Hastidwara respectively the gates with Lions, Horses, Tigers and Elephants. The temple has two concentric walls. The outer wall is called Meghanada Prachira (665 ft. by 640 ft.) and the inner wall is called Kurma Vedha (420 ft. by 315 ft.)



Among the many interesting places within the precincts of the temple mention may be made of Koili Baikuntha where the old icons are cremated after the new ones are installed on the occasion of the Nabakalevara every twelve years, the Suna Kuan (the golden well) from which only once a year water is drawn for the bathing rituals of the deities on the Snana Yatra day, the Kalpa Bata, an ancient tree believed to grant boons to the devotees, the Mukti Mandap, the raised platform where learned men sit and decide cases of religious controversy and the Ananda Bazaar, the grand food market where the offerings of the temple are sold to devotees.



ORISSA BUDGET : 1990-91

IN NUTSHELL

I. CONSOLIDATED FUND

(Rupees in crores)

	Income	Outgo
(a) Revenue Account		
(i) Non Plan	1635.59	1615.67
(ii) State Plan	447.67	576.36
(iii) Central Plan	193.40	175.09
(iv) Centrally Sponsored Plan	205.27	187.96
Total (a) Revenue Account :	2481.93	2555.08
(b) Capital Account		
(i) Non Plan	755.82	884.06
(ii) State Plan	740.45	609.79
(iii) Central Plan	10.33	14.43
(iv) Centrally Sponsored Plan	12.34	29.86
Total (b) Capital Account :	1518.94	1538.14
Total - Consolidated Fund :	4000.87	4093.22

II. ORISSA CONTINGENCY FUND

	20.00	20.00
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III. PUBLIC ACCOUNT

(a) Provident Fund	296.27	139.27
(b) Other Funds	1493.07	1422.72
Total - Public Account :	1789.34	1561.99
Total - State Budget	5810.21	5675.21

Total Surplus	(+) 135.00
Deduct Current year's	
Opening Balance	(-) 135.00

Year Ending Surplus	(+) -
Deficit	(-)

ORISSA BUDGET : 1990-91

The Rupee comes from :

Tax Revenue	17.07 paise
Non-tax Revenue	6.65 paise
Share in Central Tax	16.54 paise
Grant from Government of India	18.45 paise
Loans from different sources.	34.97 paise
Recovery of loans and Advances.	0.95 paise
Liability on account of utilisation of Provident Fund.	3.71 paise
Temporary utilisation of other net balance in Public Accounts.	1.66 paise

ONE RUPEE

The Rupee is spent on :

Debt Service obligations	9.82 paise
Repayment of loans and advances.	20.50 paise
Expenditure in Non-Plan account.	29.67 paise
Investment in Plan Sector.	36.95 paise
Disbursement of loans to Government servants and others.	3.06 paise

ONE RUPEE

PALA : AN ORIYA FOLK FORM

AKSHAYA KUMAR SHARMA

Orissa has been truly a state of typical a grarian villages with their innate charm of folk -music, dance, songs and other arts belonging to the folk tradition. The sizeable Adivasi population of the State as well as the cult of Jagannath has greatly influenced the folk -tradition of Orissa. Orissa's folk-plays like Pala, Das Kathia, Dandanata, and Chaitighoda Nata have gained great popularity far beyond the State boundary. In the present paper an attempt has been made to discuss the origin and development of Pala in Orissa.

The origin of Das Kathia can be traced back to a time when a sprit of intolerance marked the relationship between the Hindus and the Muslims. Pala, on the other hand, came into being at a time when the two communities lived in amity with each other. In other words, Pala was the outcome of a happy communion between their religious thoughts. There are many instances to show how, at one time, the two communities looked upon each other with liberal eyes. Muslim saints came to Orissa long before its occupation by muslim invaders. These wise men brought about an affinity between their own religious thoughts and the thoughts and practices of the Hindu population.

Muslim teachers preached among the Vaishnavites of the Ballavacharya sect. There is evidence to show that in spite of

their allegiance to Islam, Muslims observed Hindu rituals. The Kakite Imamsahis, the Mou-i-Islams and the Khojas of Gujarat, the Meos and the Mirasiras of Rajputana, the Uttaris of Kashmir and the sufi poets of Sind represent this fusion of ideas. They are popular with the Hindus and the Muslims alike. In Orissa and Bengal Pala was born at a time when this convergence of Hindu and Muslim ideas was taking place all over India. The Hindu word 'Satya' and the Muslim word 'Pir' were combined to name a new deity, 'Satya-pir'. The word 'Satya' is taken from the name 'Satya-Narayan', which means 'Vishnu'. 'Pir' in Persian means 'Old man' or 'the founding father of a religious order'. But in Orissa it has come to be used with the restricted meaning of 'fakir'.

The system of worship of 'Satyanarayan' is definitely very old. The Skanda Purana describes it and prescribes rules relating to it. The offerings prescribed for the worship of 'Satya-pir' consist of 'bundias' and 'Sirini'. 'Bundias' are tiny ball-shaped sweets and 'sirini' is a delicious paste made from ripe bananas, sugar, milk, cheese and flour.

The practice of offering 'Sirini' has its source in the Skanda Purana. Hindus and Muslims gather together to worship Satya-Pir. They sing in praise of the deity and pray for the fulfilment of their desires.

The historian Kripasindhu Misra

thinks that Sayta-Pir Pala began in Orissa during the administration of Sujauddin. But this view seems to be without foundation. It cannot be taken for granted that Satya-Pir worship was introduced in Orissa in the early part of the 18th Century (i.e. during Sujauddin's rule). It appears that Pala came to Orissa even before the mythological poems started teaching communal harmony at the end of the period of communal hostility. The wide popularity of Palas and their impact must have given an impetus to the conciliatory writings of this time.

A convergence of the two schools of thought is reflected in the mythological poems belonging to the first part of the 18th Century. Hence there is no doubt that Pala came to Orissa before this time.

History confirms that this event took place immediately before the 18th Century. Moreover, we know that Sujauddin, Subedar of Orissa, built the celebrated kadam Rasul in Cuttack in A.D. 1712. Whether out of devotion or out of fear, the Hindus used to visit this Kadam Rasul. It is therefore reasonable to suppose that Pala came to Orissa at a time when communal harmony prevailed in the Country.

Pala provides for the worship of five deities, namely, Ganesh, Rudra, Narayan, Surya and Ambika. Satya-Pir is seated on a throne with the four other deities surrounding it. Pala is performed after the hymns are read out. The Pala with the songs read out from a pothi or palm leaf manuscript is called 'Pothi Pala'. The Pala recited in a standing posture to the accompaniment of dance and drums is called 'Thia Pala' or 'standing Pala'. 'Thia

Pala' alone has dramatic performances as the most essential feature of it. Those who recite and dance are known as 'Palawalas' or 'Pujawalas'. The head of the Palawala team is known as the 'gayak'. The 'gayak' recites the lines with a pair of 'ginis' (diminutive cymbals) in his right hand and a 'Chaanr' (bunch of hair fixed to a handle) tucked under his arm. His companions, known as 'Palias' repeat the refrain. The man who accompanies the 'gayak' on the 'mridonga' (drum) is called the 'badak' (drummer). The 'Sripalia' or 'Siripalia' or right hand 'Palia' assists the 'gayak' in the recitation. Besides the 'gayak', the 'Bayak' and the 'Sripalia', there are two or three members in each team. The 'gayak' narrates the theme and the 'palias' enliven the entire narration with short witty remarks. They show their expertise in different roles. The popular humorous dialogues introduced by them give plenty of amusement to the audience. The 'gayak' proves his erudition by quoting beautiful lines from literature. Many people think that the Pala singers are to a great extent responsible for bringing fine specimens of Sanskrit literature and ancient Oriya literature to the door of the common people. Sometimes pala competitions, known as 'badipalas', are held between two or more teams to put their knowledge and skill to the test. In a Pala competition the contesting teams taunt each other by reciting jocular rhymes and riddles the 'gayak' brandishing his Chaanr now and then as if to hit his adversary. This kind of performance is really very entertaining. In the midst of this war of wit they shoot tricky questions at each other and indulge in verbal duel. These are questions on various subjects

such as mythology, history, literature and social subjects. The pala performers are variously dressed and they put make-up on their faces. They recite with a loud voice.

Kavikarna of Medinipur was the author of most of the Palas performed in Orissa. According to Dr. Kunjabehari Das, he was a Bengali resident of Orissa. The palm leaf manuscripts of Kavikarna's *Vidyadhar Pala* and *Manohar Pyasara Pala* have been collected and preserved in the Asiatic Society Library. The concluding lines of Manohar Pala say, "Sri Manohar Pala ends here. May the great lord Satya-Narayan Protect the poor writer". This work was completed on Monday, the 29th day of Meena in the year 1262, the second year of Maharaja Birakishore Dev's rule. It gives us an insight into Kavikarna's knowledge of Oriya. Oriya refrains are used here and there not only in this book but in other works of his Pala also.

In the Swargarohan Pala it is stated: "Who can think ill of a person who is protected by Pir?" In fact Kavikarna's pala is multilingual. Dr. Krishna Charan Behera rightly remarks: "Pala literature is the creation of Kavikarna, who lived in Medinipur in the 18th Century. He calls himself 'Dwija Karna pira rana Phara'. He composed 16 multilingual palas consisting of Bengali, Oriya and Urdu. Hence it will be a mistake to regard Kavikarna's works as original works in a single language."

Besides Kavikarna there were many other little known poets in Orissa who contributed to pala literature. Apart from the 16 palas, Bhramarbar Pala, Sveta Vasant Pala, Dwari Pala, etc. have

gained considerable popularity in Orissa. Many other Palas live only in the memory of gayakas. In Orissa gayakas like Harinath, (who won the titles Gayaka Ratna, Gayaka Sharati and Kulapati), Gayaka Shiromani Niranjana Kar, Vaishnav Pradhan, Narinath, Paramananda Saran and Viswanath Patjoshi, built the immense monument of Pala culture on a strong foundation. Many valuable works like Gayak Ratna Harinath's 'Bilvamangal' and 'Mahi Ravana Badha' have not yet seen the light of day. The Utkal University has collected a few palm leaf manuscripts of Palas.

Formerly pala performances were confined to the 16 palas. The changes that took place in course of time changed people's tastes and outlook and these performances took a different turn. At present Pala performances are based on some important episode taken from mythology. Although they rely mainly on Oriya and Sanskrit, the Pala gayakas of the present day try to exhibit their learning by enriching their narration with interesting quotations taken from Hindi, Bengali, Telugu and other languages as it suits them. The device of one man acting in more than one role as in Pala performances has influenced modern dramatic art.

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HANDICRAFTS

The handicrafts of Puri have achieved an international reputation and are in great demand by the visiting tourists and pilgrims. Of a large variety of handicrafts at Puri, special mention may be made of stone carving sculptures, applique works and Patta Chitra paintings. The stone carvers of Puri carve out life like statues of Gods and Goddesses as well as a variety of stone utensils out of soap stone, sand stone and hard stone. The applique work of Puri consists of decorative and colourful designs on cloth. Brightly coloured patches of red, blue, black, white and yellow clothes are stitched together to produce harmonious patterns. Applique artisans produce a number of utility items like garden umbrellas, canopies, bags, lamp shades etc. The Patta Chitra is a typical Orissan painting which has acquired world-wide reputation. Patta Chitra is basically a folk style and the subjects depicted on the patta or canvas mainly cover major gods and goddesses in the Hindu pantheon. The other important handicrafts of Puri include sea shell works, wood carving and metal craft.

JAGANNATHA AS BUDDHA IN ORIYA LITERATURE

DR. SANTILATA MOHAPATRA

Scholars have indentified Jagannatha with Buddha and the latter has occupied the ninth position among the ten incarnations of Lord Visnu.¹ The incarnations (Avatars) of Visnu (Kesava), depicted by Jaydeva in his *Gitagovinda* in the 12th century, had exerted profound impact on the religious, literary as well as architectural life of Orissa. After the conquest of Kalinga by Ashok in the 3rd Century B.C., Orissa became a stronghold of Buddhist culture. The Buddhist stone edicts very often mention the name Uddiyana which is the seat of Lord Jagannatha and Vjarayana, as a sect of Buddhism, originated here in Orissa. The legendary tradition narrates that the tooth of Lord Buddha has been placed inside the wooden body of Jagannatha which is believed to be the mysterious Navi Kamala or Brahma. Some scholars have opined that the word Puri is derived from Dantapuri, the ancient capital or Kalinga. The trinity of Jagannatha has been identified with the three jewels of Buddhism such as Buddha, Dharma and Sangha. Similarly the famous car-festival and bathing ceremony (Snana Yatra) of Jagannatha are believed to be the imitation of bathing festival prevailing in Buddhist tradition.

According to Fahien's account the Car festival of the Buddhists held at Khotan has much resem-

blance with that of Jagannatha at Puri.² The eminent Buddhist scholars Indrabhuti and Advayavajrasiddha in the beginning of their books, *Prajnyo Payabinischaya siddhi* and *Sahajamnaya parijika* respectively, have invoked Lord Jagannatha.³ Most of the worshippers (Sevakas) of Jagannatha belong to the non-brahmin sect which gives a picture of classless society prevailing among the Buddhists. The system of taking Mahaprasada indiscriminately is also due to the influence of Buddhism, which denounces casteism and social discrimination.

The revival of Brahmanism and the many weaknesses and corruptions that crept into Buddhism gave a death-blow to the popularity of Buddhism. Still then, even in the decadent stage the concept of Buddha is being continued in the Jagannatha cult. Introduction of the image-worship of Buddha by the Mahayana followers gradually centred round Lord Jagannatha as the incarnation of Buddha. Sarala Dasa, the first Oriya-epic poet, has not escaped from the influence of decadent form of Buddhism which ultimately merged in Jagannatha. He, in his *Mahabharata*, has adored Lord Jagannatha on many occasions as *Krusna* and Buddha appearing in *Blue-mountain* as the saviour of the humanity.⁴ Besides Sarala Dasa, many ancient Oriya poets have

defined Jagannatha as *Adibuddha*.⁵ The *Panchasakha* too have tried to identify Jagannatha with Buddha.⁶ In his *Gurubhakti Gita*, Achutananda has mentioned that for the protection of the *Mudhas* (ignorants) Jagannatha has appeared as Buddha.⁷ *Pracya Vidya Mahannava Nagendranath Basu*, for the Pro-Buddhist attitude of the *Pancasakha*, has defined them as *Pseudo-buddhists* in his 'Modern Buddhism and followers of Orissa.'

Some of the writings of the Post-Panchasakha period have also identified Buddha with Jagannath. Sir *Caitanya Dasa* in his *Caitanya Bhagavata* has mentioned about the Buddhist incarnation of Jagannatha at *Nilagiri* for crores of years.⁸ Under the influence of Mahayana sect of Buddhism, *Chaitanya Dasa*, in his *Visnu Garbha Purana* has attributed the image-worship of Buddha, *Pancadhyani Buddha* and *Boddhisattva*, to six *Visnus* and four *Brahmas*.⁹ The saint-poet *Sudarsana Dasa*, the disciple of *Yasovanta Dasa* of the *Pancasakha* age, has also depicted Jagannatha, appearing in the form of Buddha at *Nilagiri*¹⁰ in his *Caurasiajna*. Similarly, *Nilambar Dasa*, a poet of the post *Pancasakha* period, in his *Deulatola* has narrated Jagannatha as Buddha appearing in *Kali Yuga*.¹¹

Nagarjuna, the great exponent

of the doctrine of Void (Sunyavada), visited Orissa in the 7th Century and naturally his philosophical approach was reflected in the writings of many Oriya poets. Some of the Buddhist ethical words referring to the Sunyavada as Alekha, Niranjana, Nirguna Nirakara have found place in Sarala Mahabharata.¹² Pancasakha literature is replete with the doctrine of void (Sunyavada)¹³ and its centre of religious belief was Lord Jagannatha, who was defined as Alekha-Nirajan, Nirguna Brahma and Sunya Purusa. Their belief in the existence of Sunya-Purusa, God personified as Void, or Alekha, Anakara, Arupa, gave much impetus to the rise of Mahima Dharma in the 19th century.

The Buddhist element of Lord Jagannatha has found place in Orissan art and architecture too. This Buddhist concept in the Jagannatha cult requires further study and research.

1. Das, S.N. *Sri Jagannatha Mandira* (Nilamata Purana), p.90.
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(b) *Namaskrtya Jagannatham Gurun Satata madarat Likhayate dohakosasya sahanmaya Panjika.*
4. (a) *Sansara Jananiku tariba nimante Bauda rupe bijaye Karichanti Jagannatha. Mohanty, Artaballabha, Ed. Sarala Mahabharata Madya Parva, P. 319.*
(b) *Kali Yuga bauda Kesaba Pratima Mulin hoibi nila sundar giri ye uttama. Dasa, Sarala, Bana Parva.*
(c) *Dvapara Yuga ante karibe Jagannatha Hari Bauda rupa basibe carilakse batisa Sahasra Pariyante. Dasa, Sarala, Sabha Parva, p.35.*
(d) *Bandai Jagannath Nilagiribasi, Bauda rupare Nilagiri Kandare chanti basi, Dasa, Sarala, Madhya Parva.*
5. *Misra, K.C. Oriya Sahityare Dharma-dhara, p.116.*
6. (a) *Tumbhe ambha sangataru antara nohiba, Kali yuge Buddha rupaku ye hejiba, Dasa, Acyutananda, Sunya Samhita, p.75.*
(b) *Bauddha rupe cakradhara keli karanti nirantara. Dasa, Balarama, Vedanta Sara Gupta Gita, p.51.*
(c) *Prabuddha Buddha avatare, Jnana bistari e sansare, Dasa, Jagannatha, Srimad Bhagavata.*
- (d) *Kaliyugare bije nilagiri, Bauda rupe Sankha Chakradhari, Sisu Ananta, Gupta Tika.*
7. *Mudha Chale Bauddha Murati, Dasa, Acyutananda, Guru Bhakti Gita.*
8. *Se Prabhu bije Nilagiri, Buddhatva rupe deva Hari. Koti koti Kalpa yuga, Galani Niladrire bhoga. Dasa Caitanya, Caitanya Bhagavata.*
9. *Preface of Visnugarva Purana, p.9*
10. *Ehe bauda rupe Hari, Maune acha Nilagiri Dasa, Sudarsana, Caurasi Agna, Verse 62-63.*
Quoted from Pusdagiri, Mohanty Bansidhara, from his article, Jagannatha Dharmare Bauddhadharmara Prabhava.
11. *Thakura boile Radha hoilukibai Kaliyuge basibu Baudha rupe yai. Dasa, Nilambara 'Deula Tola'.*
12. *Nirakara Bodhila to jyestha sapatani Dasa, Sarala Adi Parva. p.75.*
13. *Sunya Samhita, Anakara Samhita etc.*

Reader in History
Ravenshaw College,
Cuttack-753 003.

GUNDICHA TEMPLE

Next to the Great Temple, the most important sanctuary of Jagannath is the Gundicha temple the abode to which Jagannath, Balabhadra and Subhadra are driven in their wooden chariots once in a year, during the Ratha Yatra. It is situated at the Northern end of the great avenue (Badadanda).

PURI-PERSONAL IMPRESSIONS

K. SAMUEL BHASKAR

A sleepy-eyed Passenger-train shuttles from Cuttack to Puri every day. I got ready in a haste to go to Puri, described by a foreign tourist as having possessed one of the finest beaches in the world. The foreign tourist's comment is by no means an exercise in hyperbole. There is ample truth in it. From the Puri Railway station which is a terminus, the sea is less than a mile away. Almost all the roads leading to the beach look neat and clean without any litter. At the extreme end of the road that lay extended from the main beach road, there is Pentakota, a nestling bustee of Telugu-speaking fishermen who wrestle with the sea day and night. From the spot where the South Eastern Railway Hotel is situated, the sea is within a stone's throw distance. You get the first glimpse of the sea from that point and the vast expanse of water lies before you eerie and enigmatic.

Puri beach is adorned with a chain of posh hotels over-looking the sea. There is the posh the hotel Holiday Resort which stands as a colossal structure breasting the sea-breeze continuously in and out of the year. Then there is the palatial South Eastern Railway Hotel designed tastefully with separate balconies attached to the individual suites. There are other hotels as well, such as, Pantha Nivas, a well-maintained State government Tourist Guest House, Hotel Repose, Hotel Bay View, Ocean View and the famous Puri Hotel, equally bustling with tourist

traffic. "The youth Hostel", run by the State Government, is another attraction which provides comfortable stay to students and youth of all categories at subsidised rates. Right in the middle of this row of hotels is a Tourist Bureau which conduct pleasure trips to the nearby places of historical importance. This bureau is directly under the control of the Tourist Department of Orissa which runs a fleet of luxury buses to these places of interest. Places like Nandankanan, Chilika lake and Konark always draw the attention of the visitor to Orissa. The most attractive among these is the Sun Temple of Konark which was built in the 13th Century. Foreign tourists cluster round this great monument of architectural splendour with admiring glances of awe and wonder.

Though Puri is mainly a summer station, you find a steady stream of tourists trickling into this town almost all through the year. The affluent section of the Bengali community from Calcutta fills the place specially during the summer and the Puja holidays. Dressed immaculately in their spotless white dhotis and jubabis, these Bengali gentlemen take evening strolls on the beach road with their equally well-dressed wives and children. Standing at vantage points the "Jhal-muri" and the "Chinabadam" wallas do brisk business with their fresh and hot stuff. I see an American tourist bus in the parking-lot at the entrance of

the Puri hotel. While a few Americans saunter on the hard grey pavement in a relaxed mood, a couple of Yankees with their sun-tanned faces lean against their luxury bus. There are a few neat-looking road-side restaurants providing tea and snacks to the tourists. With a few tables and chairs arranged tastefully on their thresholds, these restaurants draw a number of holiday-makers who would be glad to bite a few cookies and sip tea. Sometimes young fellers spend hours together at these restaurants talking away their time and puffing at their expensive cigarettes. Right on the beach, couples (young and old alike) sit on the sand staring at the endless sheet of water before them. The billows roll on tirelessly and strike against the shore sending forth white froth and cool spray of water. The holiday-folk talk on every subject ranging from cabbage to kings. While the newly-married couples talk in whispers, the middle-aged and the older ones talk about their homes, relatives, friends and children. A mood of relaxation is visible on their faces. To do nothing, but to sit and talk, gives them a joy of blessed idleness.

Yonder lies the horizon with a neatly drawn line of accuracy. Horizon always baffles my imagination. I wonder at the divine hand of God that has drawn the neat line of illusive demarcation between the sea and the sky. These two universal objects of nature evoke a sense of awesomeness and wonder in the hearts of millions of men and women all over the globe and in all the ages! As I look at the sea and the horizon with a steady glance, Tennyson's "Ulysses" and Mathew Arnold's "Dover Beach" flash across my mind. Innumerable poems were

written on the sea and the poets' varying moods differ from age to age and generation to generation. Small children try to stand close to the sea and wet their legs as the surfs crash at a distance and send a volume of water on to the shore. The cool touch of water thrills them and they giggle with delight. They pick up small shingles and sea-shells from the sand and pocket them as precious treasure. The wavy sea changes its colour as the evening draws on. The sun with its purple glow does down slowly and steadily sending the evening shadows across the sandy shore. It would soon be dark. A neatly constructed tar road lay flanked between the sea-shore and the row of hotels. People saunter lazily enjoying the gentle touch of the cool breeze and the spectacular sight of the sea. The murmuring sound of the waves continues to chant in their ears. They walk till they reach the first bend of the road where it bifurcates. From that point, one road leads to the town and the

famous Jagannath Temple and the other leads to the raised plateau where a few residential houses are located. The Jagannath temple is one of the greatest temples in India with a hoary mythological background. Thousands of pilgrims pour into this town year in and year out to worship the deity. The Puri Jagannath temple is a huge stony structure with a high dome at the centre and strong pillars on all the sides. The construction of the temple dates back to 1192 A.D. and it was built by Ananta Varman Chodagangadev and Ananga Vima Deb of Ganga Dynasty. The Car festival, celebrated at this temple during the break of monsoon every year, is of national fame and is witnessed by lakhs of people. I see a German couple seated in garden chairs in front of a restaurant. They are engaged in a friendly conversation with a Bengali gentleman who happens to have visited West Germany some time back. He speaks about their famous river,

Rhine and his memorable boating expedition in it.

I suddenly become nostalgic about the place and a feeling of melancholy grips my heart. A holiday resort does not become a permanent place to anyone. Every tourist has to go away after enjoying a few days of rest and relaxation. The American tourists, the Germans, the Bengalis and the cross-section of the civilized and the affluent will leave the place in a matter of days or weeks. When once they leave, the place looks deserted and forlorn. But soon, the place will be busy again with a resumed spell of humming activity. As my rickshaw is on its way to the Railway station, I look back from a distance at the imposing structure of the Puri hotel, silhouetted against the grey evening sky.

*Reader in English
Chirst College
Mani Guta Lane
Sutahat, Cuttack - 753 001.*

MAHAPRASAD (The Holy Food)

Everyday throughout the year fiftysix varieties of dishes are prepared and offered to the Deities of the Jagannath temple. These consist of preparations of rice, dal and other select Vegetables. The food offering called Samkhudi bhoga, is steamcooked in accordance with prescribed procedures, and is offered first to Lord Jagannath and then to Goddess Vimala after which it turns into Mahaprasad.

The Mahaprasad, the holy food, is freely partaken by people of all castes and creeds without any discrimination. In all religious and social rituals in the Oriya homes, Mahaprasad plays a very important role. Exchange of Mahaprasad between two persons belonging to two different castes binds them in an abiding relationship, thicker than blood.

Mahaprasad and other offerings made to the deities are sold in public in Ananda Bazar on the north-east corner of the outer enclosure of the temple. It is the biggest open-air hotel in the world where every day thousands of pilgrims buy and eat various types of food sold at moderate prices.

METAPHYSICAL FOUNDATION OF JAGANNATH DHARMA

DR. N.C. PADHI

The uniqueness of the Jagannath Dharma needs no special mention, especially for the people of Orissa, because of its universal appeal and enormous significance. Redundant to state that this ineffable Jagannath and the enigmatic Jagannath cult stand as a symbol of universal brotherhood, synthesis of diverse religious trends and a messenger of peace. This cult has been viewed from many perspectives; metaphysical, religious, cultural, literary and so on. However, a close look at the metaphysical basis of the Jagannath Dharma appears to be important from the point of view of its exact position in the annals of the world-religion and to highlight certain important aspects, apart from tracing its philosophical antiquity in the Indian cultural heritage.

A discussion on its metaphysical foundation is difficult on account of the divergent interpretations and thought - processes criss - crossing each other. According to one interpretation the trinity is the embodiment of the Buddha, Dharma and Sangha; according to the Vedantins Jagannath is the non-dual absolute Brahman of the Upanisads. In other words, the cult is traced back to the vedic and non-vedic tradition in the Indian culture at the same time. With this background, one is at a cross-road to explore the metaphysical foundation of the cult and yet it is

incumbent upon any serious student to locate it, as without this a proper understanding of the cult is not possible.

What has one to do in order to go back to its metaphysical foundation after all? The only way appearing to be illuminating is to focus some of the distinct features of the cult and then to explore its foundation.

The significant feature, distinguishing it from other cults, is its universality which consists of the essential ingredients of many cults covered within the Hindu fold as well as the non-Hindu fold, such as Buddhism and Jainism. On the one hand, it is enriched by the vedantic ideal of all-encompassing Brahman and on the other it contains the elements of the Buddhist idealogy of seeking shelter under 'Buddha' 'Dharma' and 'Sangha'. The Vedantic element is evidenced by the concepts of 'mahaprasad', 'Kaivalya', 'Ananda bazar', 'Sahana mela darshana' etc. As such it obliterates all distinctions of caste, creed and colour and transcends the limits of all religious ideals and practices. It may be difficult, however, to establish if Jagannath cult really advocates the ideals of universal brotherhood since merely going beyond the ideal of caste distinction does not go a long way to establish universal brotherhood. The non-vedic, particularly the Buddhist

tic trend is exemplified by certain aspects such as the reverence to trinity, observance of 'Ghosa Jatra' etc.

No doubt, the great trinity Jagannath, Balabhadra and Subhadra have been viewed from many standpoints within the Hindu fold. While one section see their own trinity Brahma, Vishnu and Shiva in Subhadra, Jagannath and Balabhadra, others like Sarala Das see their Krushna, Balarama and Subhadra in Jagannath - trinity. It is not astonishing also to observe that in conformity with the prevalent Sakti-Upasana, Jagannath is identified with 'Bhairava' and goddess Bimala is worshipped as Bhairavi. Adi Sankaracarya, in Sir Jagannathastaka, glorifies the Lord as the one transcending the established deities of the Hindu-pantheon such as Lakshmi, Sambhu, Brahma, Indra and Ganesha engaged in worshipping the lotus feet of Lord Jagannatha. However, Bhima Bhoi goes a step ahead and distinguishes the Lord as the intermediary deity between the Hindu trinity along with the other allied concepts on the one hand and the 'Alekhya niranjan' on the other.

It is quite relevant and significant to ask here as to why should the Jagannath-cult be interpreted in so many ways? Is it only because no definite view has yet been finally accepted or is it because every religious cult, either Hindu or non-Hindu, finds its fulfillment here or is there a significant metaphysical element which appears to be so uncommon and yet so very common that it seizes the imagination of every other cult? This uncommon element is the element of concrete-evolutionary monism. The point I want to drive at is that the concrete monism is not a mere transcen-

dental monism going beyond the scope of other religious cults. Neither does it reject other religious cults as mere secondary concepts. It will not be proper also to tread in the hackneyed path of regarding Jagannath - cult as the synchronisation or assimilation or the synthesis of different religions, the reason being that such words are so vague and common that they can be ascribed to any great religion for that matter. It is significant to note that the concrete monism stated earlier is the final stage of the evolutionary process, of the metaphysical trend in the Indian culture. A cursory glance on the development of the culture from the Vedas to the Bhagavad Gita will bear this evidence. This is the transcendental foundation of the Jagannath - cult and is the concretization of the aspiration of every form of religion.

How are these concepts like concrete monism, evolutionary monism, transcendental foundation etc. meaningful? The point is that while the images of Jagannath, Subhadra and Balabhadra signify the polytheistic trend, the universal message of the cult is an echo of the vedantic monism.

Thus it represents the evolution of the metaphysical trend in the vedas starting with offering prayer to many gods, passing through the monotheistic tendency of giving highest estimation to the presiding deities like Vishnu, Indra etc. at different times and finally transcending all these and culminating at the absolute monistic and secular concept of Truth: 'ekam sat Biprah Bahudha vadanti'.

This evolutionary hypothesis is of major significance here as it marks the growth from 'Daru Devata' and then to the shapeless, formless and ineffable Jagannath. It marks the development from the naturalistic trend of worship of tree, the rock (nila saila), the incarnations (avatara) to the purushottama of the Bhagavad Gita transcending the Ksara and Aksara (the changeable and the unchangeable). It is an evolution from the gross to the subtle, from the physical to the metaphysical, from the local deity (nila madhav) to the lord of the universe (Jagannath), from karma, jnana and bhakti to surrender and finally from the respect for the diverse religious trends to the transcending of all religions (sarva dharman parityajya ma-

mekam saranam Braja).

But what is so very important about the concrete monism spelt out earlier? As it appears, it consists of laying the metaphysical foundation of the cult. It does not merely lay out the theoretical aspect but projects the concretization of the aspirations of all religious cults. The Aurobindaite ideal of ascent and descent is important to state here. The Jagannath-cult projects the aspiration of any religious person to ascend to the subtle from the gross, to the universal from the particular through action, devotion, prayer etc. On the other hand, it highlights the grace of the divine who descends to the level of the common man, to the lowliest, to dignify the individual. This is evidenced in the unique and spectacular example of the 'Rath Jatra' (car festival). In the words of Srimad Bhagavata, Jagannath is the hidden treasure of the lowliest. This marks the metaphysical foundation as well as the uniqueness of the great cult nourished in the land of Orissa.

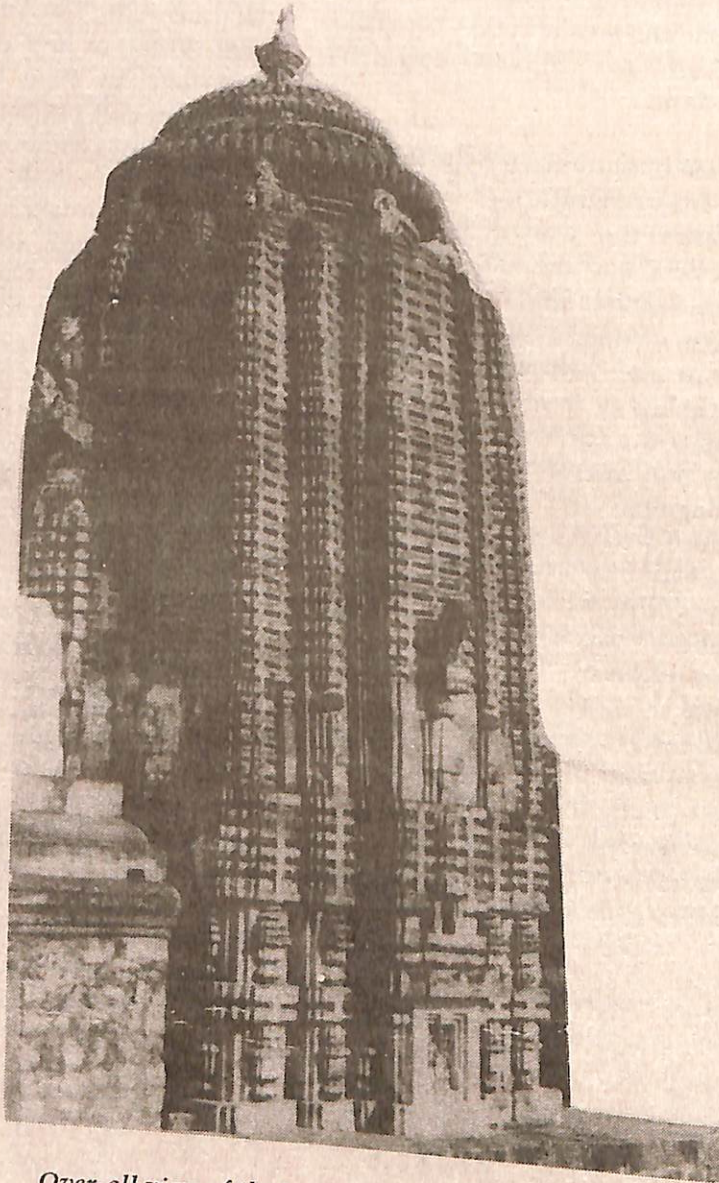
*Reader in Philosophy,
N.C. College, Jajpur.*

LIGHT HOUSE

A drum optic electric lamp was put into service from the 1st December 1956 on the centre of the terrace of the circuit house with castiron pedestal placed on wooden trestle. The situation of the lamp is approximately 280 yards north-east and East of the storm signal Mast. The light is visible in clear weather up to a distance of fourteen nautical miles or approximately 27 Kms. over the sea.

MAHISAMARDINI DURGA TEMPLE OF KUSANG

SASANKA SEKHAR PANDA



Over-all view of the Kusangai Temple.

After this author joined as the District Information and Public Relations Officer in the month of July 1984, he got an information from the Sarpanch of Kusang Gram-Panchayat, Sri Gangadhar Behera

that there is a temple at Kusang, which is believed to have been made by divine architect Visvakarma overnight. To his utter amazement, when this scholar reached Kusang, the temple with its Gajalaksmi sym-

bol on the door-lintel of the inner sanctum, the panel of Anantashayee Visnu, Nabagrahas, sculpture of Mandira Charini, Ganesa, Jatadhari Siva and Bhairava turned out to be a Pancharatha style of temple in the proto-type of the gigantic structure of Lingaraj temple of Bhubaneswar. The temple is very thickly covered with lime plaster. This village can be reached via Loisingha by travelling thirty-five kms. to the north-west of Balangir town. There is a site near the temple where arrowheads, potteries and bricks are found. This site may be taken as that of a settlement of the pre-mediaeval period, situated on the Suktel river valley, a tributary of river Tel.

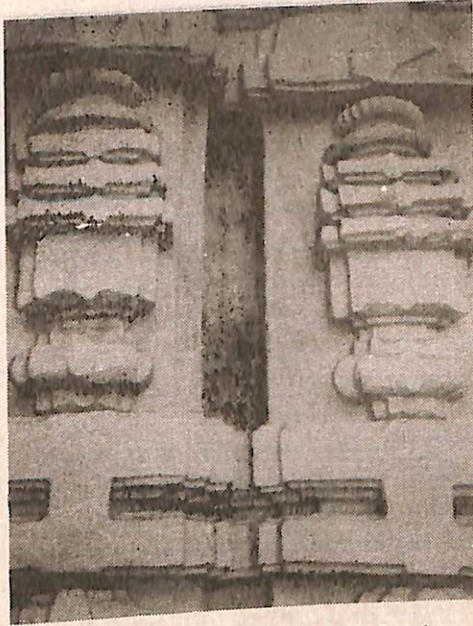
The Suktel takes its origin from the slopes of the Gandhamardan range and flows through the subdivisions of Patnagarh, Balangir and Sonapur in the district of Balangir till it meets the Tel a few kms south of its confluence with Mahanadi.¹

The temple of Kusangai is Pancharatha in plan, the Rathas having multi-faceted projections. The entire structure is divided into three parts namely the Bada, Gandi and Mastaka. This temple was repaired some fifty years ago by the then ruler of the erstwhile Patna-state Maharaja R.N. Singhdeo. Now it is standing on a stone platform of the height of about four feet from the ground and the Pabhaga is covered as a result of which nothing can be said about its design. The Pabhaga looks like a broad moulding. In the Tala-Jangha portion the Kanika and Anuratha are decorated by Pidha-mundi motifs. The Raha section in all three sides - east, west and south are converted into Parsva-devata niches.

The main Parsva-devata niches measure two feet and a half in height and two feet in breadth approximately. At present the Parsya-devata niches are occupied by Kartikeya, Ganesa and Hanuman which seems to be of recent origin. Most probably the original parsva-devatas are now kept as detached sculptures in the Jagamohana of the temple. Images of fourhanded Ganesa, seated in Ardhaparyankasana, his proboscis turned toward left eating something (ladu ?) from the Modka-patra held in his left upper-hand; a standing figure of four-handed Siva with Jat-abhara on head and wearing a tiger-skin as well as that of a four-handed standing Bhairava both upper hands raised up, holding a Khadga (sword) in his upper right hand are placed in the niches of the present Jagamohana, which was constructed fifty years back during repair.

The Bandhana portion consists of two mouldings of Khura and Pata which occur in between lower and upper Jangha. In the upper Jangha portion again the Pidhamundi motifs occur. Above the Parsva-devata niches in all three sides three moulding courses occur in the Raha portion, surmounted by small niches which are vacant now. Above the upper Jangha portion a broad band and five moulding courses make the Baranda, above which the Gandi of the temple stands in a curvilinear spire design. It has five bhumi stages, each stage consisting of six Bhumi-barandakas, crowned by a Bhumi-amalaka. In the Raha and Anuratha sections, just above the design of five Bhumi-barandaka, Angasikharas adorn the Gandi. Above this Angasikhara design, in the Raha portion, Vyala figures are placed in all three sides-east,

west and south on projected platform. In the front portion of the temple a big Anga-sikhara surmounted by a Gaja-kranta figure on a project platform is depicted. Like the Kanikas, the Raha and Anuratha portions are also serrated, but have no Bhumi divisions. The Gandi is surmounted by a Pancharath Bisama, consisting of the Beki, a huge Amalaka, a Khapuri and



Pidha-mundi motifs in the Tala Jangha portion of the Kusangai Temple

one Kalasa. In the beki portion crouching Mandira-Charini figures in the centre and sleeping Vyala figures are placed in all four corners. Another such Mandira Charini figure is now placed in a niche of the Jagamohana. These Mandira Charini as well as the Vyala figures very commonly occur in the Beki portion of the Lingaraj temple of Bhubaneswar as well as other smaller temples constructed in the Lingaraj temple complex.

In the northern outer wall of the Jagamohana is fitted a panel depicting the Bhoga-sayana Murti of Visnu. Here the Lord is seen used his right hand as a pillow,

by placing it below his head touching the Kirita-mukuta and the left-hand placed parallel to the body, touching the thigh. Near his head, goddess Lakshmi, his consort is seen to be seated touching his shoulder and Bhumidevi is seen to be seated near his feet, touching his left foot. Demons madhu and Kaitabha are also depicted near his feet. This panel is very badly eroded and also plastered by lime to such an extent that details are lost.

Another important panel fitted to the eastern outer wall of the Jagamohana is that of the Navagrahas. Except in the cases of Surya (1st), Rahu (8th) and Ketu (9th), four Grahas are seated in Ardhaparyanakasana. Surya is seated in Padmasana and ketu on the coiled snake-seat his own body being of a snake below waist. Surya is seen holding lotus in both hands, but in the cases of Chandra, Mangala, Budha, Brihaspati, Sukra and sani, they are seen to be carrying vase in their left hands. Kirita Mukuta is adorning their heads. This scholar was told by the old persons of the village that this panel was originally fitted above the Gajalaksmi panel, in the centre of the door-lintel of the inner sanctum of the shrine. Bricks of very big sizes, measuring mostly one foot by eighteen inches are lying scattered all around in the temple precinct.

Such Navagraha panels are found in the lintel portion of the Baud group of temples, numbering three, namely Bhubanesvara, Kapilesvara and Siddhesvara temple, which are believed to be constructed around the 10th century A.D. Such Navagraha panels are found in the Dasmati Ghat of Sonepur, on a stone-panel now fitted to the stone-slabs used to construct stone-embankment of

the river Mahanadi; at Deulgudi and Sauntpur temple ruins and in the door-lintel of the Siva temple of Bausuni. At Baud and Bausuni, it is fitted above the Gajalaksmi panel of the door lintel of the inner sanctum.

In both these places Dvarapalas are also seen on the base of both sides of the doorway of the inner sanctum. Goddess Kusangai is called Ugaratara by the local people.



Devi Kusangai (Ten-armed Mahisamardini Durga)

A big stone-slab on which eight-petalled lotus design is depicted is now fixed in front of the goddess on the floor. This stone-slab might have been fitted in its original state as the roof of the inner sanctum as occurs in almost all ancient temples of the upper Mahanadi valley.

This writer was told by Shri Jugal Kishore Panda, an old man of the village Kusang aged about sixty-five years of age that the temple was repaired by the erst-while ruler of Patna-state by engaging one Shri Bhagirathi Maharana, a Sculptor in around 1937-38 and at that time one three-plated copperplate grant inscription

was also found to be kept inside this temple which was taken away to Balangir and preserved in the Durbar office.

In the same temple-precinct there is another temple called Kosalesvara Siva temple which is a modern construction. But three sculptures kept inside the temple deserve attention. There is a standing figure of two feet height, which is that of Bhairava. In the upper right hand he holds a Gada (club) and in the left hand a Dambaru. Similarly in the lower right hand he holds an Ankusa while in lower left hand a Khetaka (shield). Other sculptures are those of a six-headed Kartikeya, a seated Ganesa and a four-handed Parvati. Parvati figure is so much eroded that it is beyond recognition.

In design Kusangai temple is a proto-type of the Narasimhanath temple and has got much similarity also with the Lingaraj temple of Bhubaneswar. Thirteen number of gold coins of the Kalachuri kind Gangeyadeva of Tripuri have been discovered from Padmapur, which is very near to Narasimhanath. From the Amoda plates of Prithvideva I it is known that his vassal king Kamalaraja, son of Kalingaraja of Tummana defeated the king of Utkala on behalf of his master Gangeyadeva. In all probability, after his successful expedition to the Narasimhanath region of the Somavamsi empire, Gangeyadeva circulated his coins for a few years till the Kalachuris were driven out by Yayati II as stated in the Brahmesvara temple inscription.² We know from the annals of temple records, Madalapanji, that the construction of Lingaraj temple was commissioned by Yayati Kesari, who has been generally identified by scholars as the So-

mavamsi king Yayati II, Chandihara (C.A.D 1025-40) (3) Prof Thomas E. Donaldson has rightly suggested that both the door-jambas having the Gaalaksmi motifs in the centre of the Dvaralatabimba and the exquisitely carved three bands of scrollwork of Kutila, Gelaba and Jalapatra motifs, now fitted to the entrance of the Jagamohana hall of the Narasimhanath temple are stylistically datable to the late 10th century or early 11th century A.D.⁴ The present Jagamohana of Narasimhanath temple is a late construction, where the materials of the original temple were used. This writer agrees with Charles Fabri that the inscription of the Chauhan king Vijjala II dated to 1413 A.D. has been incized in the wall of the Jagamohana⁵, which might have been re-constructed by him by using the beautiful door-jambas and the pillars of the dilapidated Jagamohana. Nowhere the Chauhans are known to have constructed a temple of the same architectural pattern of Narasimhanath in the 15th century A.D. Famous historian Shri D.R. Bhandarkar was also of the opinion that Vijjaladeva "stuck into" the wall of the Jagamohana which was repaired and rebuilt by him.⁶

From architectural point of view the Narasimhanath temple can be taken as a proto-type of Lingaraj. During digging of plinth of a room, some rare sculptures of Visnu as well as the head of a queen was discovered from underneath the earth just near the Narasimhanath temple. These sculptures as well as the antiquities of the four pillars now fitted to the Jagamohana hall make us to believe that from the time of queen Vasata, mother of the great Sirpur king Mhasivagupta Balarajuna of the Panduvamsi lineage, Narasin-

hanath flourished as a famous centre of Vaisnavism. Queen Vasata, who was a devout worshipper of Lord Purusottama-Narasimha might have built the first temple at Narasinghanath in the 8th century A.D. The four-pillars of the Jagamohana can be taken to be of the original temple. The two doorjambs as well as the Navagraha panel, Laksmi-Narayan in Alingana mudra as well as the present temple can be assigned to the early part of the 11th century A.D. to the time of the Somavamsi king Yayati II Chandihara who was ruling from Suvarnapura, the capital city. His name Chandihara, which we get in the Branmesvara inscription suggests that he was a devout worshipper of Chandi (Durga) and Hara (Siva). The goddess Bhagabati Panchambari Bhadrabika was his Ishtadevi, whose seat of worship was Patana Suvarnapura, situated in the confluence of rivers Mahanadi and Tel, as known from his Jatesingha and Dungri plates.⁷

An image of ten-handed Durga is worshipped as Kusangai by the people in the Kusang Temple. It is of a height of about five feet. The buffalo is seen lying on the ground in the right side of the pedestal, its head being cut-off and Mahisasura, staring back while running away is seen fighting with the goddess by carrying a sword in his right hand and a shield in the left. Lion's head with a front gaze is seen to be in the right hand side of the pedestal. The Devi holds Khadga (sword) Chakra (wheel) and Gada (club) in her right hands from upper to lower portion, in the first, second and third hands respectively. Object in her fourth

right hand is not clear. Similarly Padma (Lotus) Khetaka (shield), Sakti and Sarpa (snake) are in her left first, second fourth and fifth left hands respectively. Here goddess Durga is seen to be piercing the long Trishula (trident) on the body of Mahisasura by holding it in her fifth right hand and third left hand.

Behind Devi's head a beautiful semi-circular shaped Prabhavali is carved, depicting lotus-petalled motifs encircled by lined designs with dots in between. In the top portion, flying Vidyadhara couples holding garland in hands are depicted in both sides. The colour of the image has turned light black due to heavy application of oil and vermilion etc. From time to time, but on close observation it will be seen that the actual colour of the image is light red. Therefore, there is every likelihood that like other sculptures of the Somavamsi period, the image of Kusangai was also sculptured with a finishing in stucco, a phenomenon commonly followed in plastic art. Other significant sculptures attached to the Kusangai temple are the Gajalaksmi motif in the centre of the door-lintel of the inner sanctum, Anantasayee Visnu panel, Navagraha panel and the figures of Mandira Charini. In the Beki portion just below the Amalaka, there are lions in resting pose in all four corners. Near the Amalaka of the Lingaraj temple this type of lion motifs are found. Similarly Mandira Charinis are also depicted near the Amalaka of the smaller temples which are built inside the Lingaraj temple complex. This art of Mandira Charini belongs to the 11th century A.D.⁸ Kusangai

temple can be placed in the last part of the rule of mighty Somavamsi rulers of Daksina Kosala and can safely be assigned to the early part of the 11th century A.D.

There is every probability that the existing temples of Narasinghanath and Kusang were erected by the Somavamsi king Yayati II Chandihara Mahasivagupta III in the first half of the 11th century A.D.

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District Information and
Public Relations Officer,
Balangir.

SANKARSANA - BALADEVA

DR. H.C.DAS

The reactions against the elaborate and mechanical system of Vedic sacrifice gave rise to several religious sects like those of Vardhamana of the Jnatrikas, Siddhartha of the Sakyas and Vasudeva of the Vrisnis (these three advocating the doctrine of *ahimsa*) and to the religious and philosophical ideas clothed in the words of the Upanisad. These sects claimed the status of the Kshatriya. At the beginning following of Vardhamana Siddhartha and Vasudeva was very meagre, but their systems gradually gained wide celebrity and acceptability. The later prominence of Vasudevism was principally due to the identification of Vasudeva with the vedic god Visnu with an ancient deified sage Narayana with a number of tribal deities as well as with Parambrahman (the Supreme Spirit) conceived by the Upanisads.

The Vrisni sects of the Yadava clan flourished as a ruling class at Mathura in the early centuries of Christian era. This sect was famous in the later vedic times as is substantiated by its frequent mention in the Taittiriya Samhita, the Satapatha Brahmana Jaiminiya Upanisad and in Panini's Astadhyayi. The Arthashastra of Kautilya indicates the *Sangha* or republican corporation of the Vrisni people. A coin (1st century B.C) of the Vrisnirajnyagana (republic of the Vrisni Kshatriyas) depicting a *chakra* on the reverse and a pillar surmounted by an animal (a crude form of Garuda) on the obverse discovered from north

Punjab clearly speaks of the high status of the Vrisnis. It may be mentioned in this connection that on account of their inimical attitude towards Brahmans the distinguished Vrisni hero was depicted in several texts as dark-complexioned (Asatikusuma Shyama).

The Bhagavata Gita which seems to contain the earliest dogmatic exposition of the religion characterised by the Bhakti which may be called Vaisnavism represents Vasudeva otherwise called Krisna and identified with the god Visnu as well as the Supreme Spirit as a scion of the Vrisni family. The names of the five Vrisni heroes referred to in the Mora (near Mathura) inscription of the first century A.D. are recorded in the Vayu Purana as Sankarsana (son of Vasudeva by Rohini), Vasudeva (son of Vasudeva by Devaki), Pradyumna (son of Vasudeva by Rukmini), Samba (son of Vasudeva by Jambhavati of non-Aryan origin), and Aniruddha (son of Pradyumna), all of whom are known to have been apotheosized and worshipped.

The Besnagar (near old Gwalior) inscription of the second century B.C. refers to the setting up of a Garudadhvaja at Bidisa in honour of Vasudeva, by his Yavana (Greek) devotee Heliadores of Taksasila in Gandhara, who called himself a Bhagavata (worshipper of Vasudeva-Visnu). Another inscription from Besnagar refers to the erection of a Garuda column for a temple of the Bhagavat. The Nanaghat (in Maharashtra State) inscription (1st century B.C.)

of the queen of a Satavahana king begins with an adoration to the gods Dharma, Indra, Sankarsana and Vasudeva etc. These epigraphs support the literary sources regarding Vasudeva's association with Garuda Visnu, with Sankarsana, considerably before the birth of Christ. The spread of the Bhagavata religion outside the Mathura region and Vasudeva's own clan, especially among the performers of Vedic sacrifices had the support of epigraphic evidence.

One of the Vrisni heroes, Sankarsana was associated with the ancient snake worship. The Mahabharata relates that Baladeva was the head of the Nagas and was worshipped on the eighth day of the black- fortnight in the month of Kartika for obtaining the strength of the Boar incarnation of Visnu. According to the Samhitas Baladeva is white-complexioned wearing blue garment and having a snake-canopy overhead. The image of Baladeva bears the same iconographic features. It is, therefore reasonable to believe that the character of this god evolved out of the Naga cult. In course of time his features were greatly absorbed in Krisnaism. The erascible temper, drinking habit and his emblem of palmyra leaf are all indicative of his Naga origin. Similarly the Ramayana speaks of the thousand-hooded serpent Ananta with three-forked palmyra banner of golden colour. The three-pronged motif is significant; it evidently denotes the Naga character of the emblem, and the flag-staff of Baladeva is also

described as three-headed. He is regarded as an incarnation of Sesanaga, and it is said that a snake came out of his mouth at the time of his death. In fact, if we dissociate the Naga element from the character of Sankarsana-Baladev hardly anything distinctive remains.

Sankarsana-Baladeva has close association with the cult of Rudra-Siva. Rudra is known as Halaydha (one who holds plough as his weapon) in the Brahma Purana, and the Visnu Purana, which say that "Sankarsana-Rudra comes out of the mouth of the serpent Sesa at the end of every aeon." The Harivamsa states that Ananta, another name of Sesa who is invariably identified with Sankarsana, was born of Siva. The palm tree, as we have stated earlier, is associated with Sankarsana and appears on the coins of the Bharasiva Nagas, who were the devotees of Siva and it is possible that the three-forked palm standard of Sankarsana had, in its genesis, some affinity with the trident of Siva. We may note that the god Siva is also intimately associated with the Nagas. One of the prominent features of Sankarsana is his close link with agriculture. His two weapons, plough and pestle (*musala*) and the puranic stories in this connection point to the conclusion. According to the stories he changed the course of Yamuna by his plough-share and pushed Hastinapura by his powerful pestle. The literal meaning of Sankarsana is the act of ploughing or furrowing, which emphasises his pastoral character.

Whatever might have been his origin, the cult of Sankarsana flourished before the 4th century B.C. Sankarsana is recognised as older than Vasudeva-Krisna in

the Puranas. I have indicated earlier that Sankarsana-Baladeva, the elder brother of Vasudeva Krisna is recognised as a Vrisni hero in the Mahabhagavata Purana. However, Sesa-Sankarsana, a Naga god was identified with Baladeva of the Vrisni tribe. In the beginning Sankarsana and Vasudeva were held in equal status as clearly evidenced in the inscriptions of the first century B.C. The Mahabharata refers to Sankarsana as the incarnation of white and Vasudeva of a black hair of the all-pervasive god Narayana-Visnu. Thus both were partial incarnation of great god whose superior authority was already well established. Sankarsana is described as the first born, the eldest of all beings, and the existence of a powerful cult of Sesa is indicated by a passage which states that some people describe the highest region as that of Visnu, some as that of Brahma, some as that of Nara and some others that of Sesa. The Ramayana speaks of Sesa as one of the Prajapatis, the progenitors. The cult was evidently totemistic. The cosmogonic myth of Sesa balancing the world on his thousand hoods is often referred to in the epics, and sometimes he is described as a transformation of a form of the god Narayana-Visnu. Garuda once tried but failed to find the end of the serpent who was identical with Visnu and Baladeva. But later the cult of Sesa-Sankarsana became completely subordinate to the syncretistic divinity Narayana-Vasudeva and in a passage of the Mahabharata Baladeva had to admit frankly that he could not dare cast his eyes on the world without the favour of Krisna and so he followed and assisted Kesava in whatever he wished to achieve. Traditionally Visnu is described as resting on the ser-

pent Sesa lying on the water. The myth indicates the subordination of the non-Brahmanical divinity of agricultural masses to the Brahmanical god Narayana-Visnu. The original non-Brahmanical or even anti-Brahmanical attitude of Sankarsana worship is reflected in the story of Brahmicide committed by Sankarsana for which he had to expiate by going on a long pilgrimage. The alliance of his cult with that of Vasudeva and Narayana must have promoted the cause of Vaisnavism by winning over a large number of agricultural population to its fold, but it also pushed the worship of Sankarsana-Baladeva into the background, and in the Vyuha theory the Agraja or the elder brother came to occupy the subordinate anomalous position of a mere emanatory form of the supreme god Narayana.

Mathura was one of the important centres of Sankarsana-Baladeva worship. Most of his heroic exploits were associated with this region. He brought Yamuna here, killed the demon Dhenuka, Pralambha, drank wine, flew out of the Kadamba tree etc. Mathura was also a stronghold of Naga worship as is attested by Puranic stories and archaeological evidences. This shows the popularity of the cult in the pre-Christian era. An image of Sankarsana belonging to the 2nd century B.C. (now preserved in the Lucknow State museum) appears to be one of the earliest extant images of the pantheon. It bears the snake canopy and plough. The Besnagar site contains the shrines of the three out of five Vrisni heroes alongwith Tala, Garuda and Makara capitals. These are assignable to the 2nd/1st century B.C. The stone column shaped like a cluster of palmyra leaves (1st

century B.C.) at Paway of Gwalior indicates the practice of constructing Taladhvaja in honour of Sankarsana. Nikkilar, a famous Tamil poet (3rd century A.D.) compares the Pandya king to Siva, Baladeva-Krisna and Subramaniya. The Silapadhikaram (a work of 5th century A.D.) narrates the existence of temples in honour of these gods at Madura and Kaveripattnam. This indicates the prevalence of the cult in the South India till the 6th century A.D.. A series of fragmentary pieces of the deity in north India attributed to Gandhara, and Mathura schools indicates its continuance in the early centuries. The Gadhwa stone inscription (5th century A.D.) indicating the installation of an image of Ananta swamy, the Gauhati inscription (5th century A.D.) recording the construction of a cave temple in honour of Bhagavata Balabhadra Svami, sculptures of Balarama from Mandor (5th century A.D.), rock-cut statues of Balarama and Revti at Rupabasa at Bharatpur bespeak the afflorescence of the cult and the art in the early phase of Indian culture. But with the growing popularity of Vasudeva-Visnu the cult of Sankarsana ultimately lost ground, and later iconographic texts make a distinction between the *Vibhava* or the incarnatory and the *Vyuha* or the amanatory acolyte form of Sankarsana. In the former he

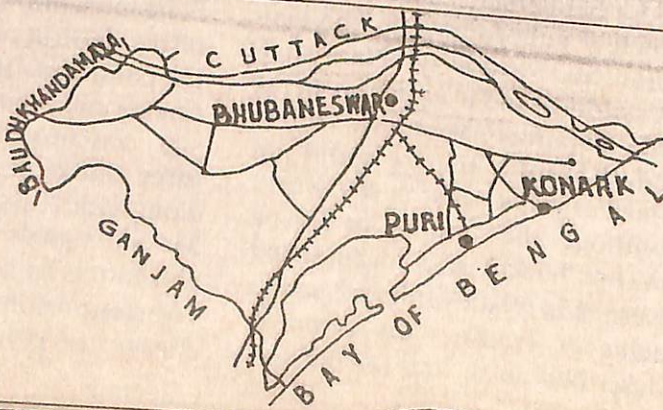
still retained traces of his Naga and agricultural origins, but in the later he became quite indistinguishable from Vasudeva-Visnu, and the only distinction between an image of the vyuha Sankarsana and of Vasudeva-Visnu lay in the fact that the order of the emblems held in the hands of the images differed in each case, but the emblems held by the Vyuha-Sankarsana were characteristically those of Vasudeva-Visnu; and thus the personality of the god Sankarsana was completely absorbed into that of Visnu.

Sankarsana is evidently a non-Aryan deity evolved in the agricultural community with a large following. He is identified with one of the five Vrisni heroes from the time of Chandragupta Maurya. With the passage of time the cult on account of its popularity and wide celebrity, was associated with the supreme god Narayana-Vasudeva ultimately losing its own entity. The Balabhadra cult now prevalent in rudimentary form in association with Krisna and Jagannatha exhibits the synthetic character of the non-Aryan and Aryan gods. Visnu, the cult-hero, at least from the Gupta period, rose to eminence with the character and qualities of vedic and epic gods, finally undermining their positions. The archaeological evidences, the literary records

and the historical accounts of successive periods may stand in support of the viewpoint.

The question now arises with regard to the association of Sankarsana-Baladeva with Purusottama-Jagannatha in formation of the famous Triad. Sankarsana completely identical with Baladeva or Balabhadra was associated with Jagannatha at a stage to satisfy the feelings of the Saivites of Orissa and to impart the deity at Puri a more universal character. In course of time the Saiva character was lost leaving the trace of snakehood only. His Vaisnavite aspect became prominent. He was worshipped by the mantra of Bhagavat-Vasudeva. With the introduction of Krisna element in the cult and rituals, both Jagannatha and Balabhadra were propitiated in the Gopijana-vallabha mantra, but Subhadra in Bhuvaneshwari mantra. Except the snakehood (Naga/Saivite character) the iconography of Baladeva shows composite Vaisnavite character. The shape of his head and his eyes is the same as that of Subhadra, but has arms like Jagannatha. All these facts lead us to conclude that the association of Balabhadra in the Triad must have taken place when the process of Krisnaization was well advanced.

Superintendent, Orissa State
Museum, Bhubaneswar.



GODDESS SHITALA IN THE PRECINCTS OF THE JAGANNATH TEMPLE

ER. RAGHUNATH PATRA

Holy sanctum and the goddess

The holy shrine of goddess Shitala stands to the right of the North gate - Compound of the Jagannath temple, flanked by the dilapidated sanctum dedicated to goddess Uttarayani. Unlike other deities, she does not possess complete body of her own except neck and head. The portion underneath is uncarved sand



Shitala Devi

stone, covered with coloured sarees up to the neck and the top domed with hued cloth to give a colourful panoramic view of the niche that accommodates Shitala. Small silver sheets cut into square and round size with impressions of ornamentation are stitched across the saree she wears, from one end to other. Three eyed goddess Shitala looks very graceful with leaf-like sil-

ver, sheets on her head and ornament in the nose and ears. Golden ornaments being very costly, she wears silver ones.

Belief in her revelation

She is worshipped as the goddess of blister, small pox and the like mostly by women. It is believed that goddess Shitala has soared up from the nether world (Patala) and her countenance is depicted as such. She will reveal herself in full embodiment with twelve-hand-long wickedly sharpened sword during dissolution of kaliyuga to remove all vices from the surface.

Her relationship with Lord Jagannath

It is said that goddess Shitala keeps watching the sacred well in front, 'Suna-Kuan' or golden well, the water of which is being utilised once in a year, in the famous bathing ceremony of Lord Jagannath, 'Snanotsab', held in the full-moon day of the month of Jyeshtha. Mahaprasad and stale garlands of Lord Jagannath are offered to goddess Shitala daily by local devotees. On the brim of the sacred wall majestically stands her Vahana, lion on a dwarf post.

Mythological and iconical background.

Goddess Shitala is well described in Bodhayana Griha-Sutras as

Jyeshtha devi or Alakshmi. It is learnt from Padma Purana that Alakshmi, the elder sister of Lakshmi, made her appearance during 'Samudra Manthan', the churning of vast ocean by gods and demons for immortalising ambrosia. Soon after the eruption of 'Kalakuta - Visha', the all-destroying cosmic poison, she appeared and asked all the gods present there, what to do. Gods advised her to go to the places where wicked people live in and vices swarm about. None of the gods and demons come forward to share her hand till she married a Brahmin ascetic Duhsaha to whom she was devoted. In some of the sanskrit scriptures, she is seen to have married Maharshee Kapila in lieu of Duhsaha and widely celebrated as 'Kapilapatni', the wife of Kapila Maharshee. In some others, Maharshee Uddalaka happens to be her husband.

Indian iconography depicts that Jyeshtha devi appears in a group of three images - a female image in the middle flanked by a bull headed male in the right and a beautiful female image on the left.

According to some sanskrit scriptures, dark coloured goddess Jyeshtha or Alakshmi possesses two arms, two eyes, long pointed nose with big cheeks, drooping belly, hairs braided to knot and a mark of tilak on her fore head.



Jyeshtha Devi : (stone : Madras Museum)

Her legs spread hanging down on 'Bhadrasan' her seat. She holds a nilotpala flower 'Blue lotus' in her right hand and the other rests lying on the seat. Some other authorities are of opinion that in one hand she appears with nilotpala and the other with abhaya mudra. In most of the sculptures she is found with her right hand in dhyanamudra and the left rests on her thigh. She has been described nude in some of the sanskrit works.

The emblem on the banner of Jyeshtha devi is a crow and her Vahana is an ass. Her cloth is of blackish hue. She holds a broom-stick. She is adorned with steel ornament and sandal paste. She is worshipped as goddess of small-pox. In some of the sanskrit works, she holds a winnowing fan in her hand instead of getting it crowned on her head. She is regarded as goddess of all diseases instead of pox alone. Her graceful look cools down all the sufferings of human life. She

dwells in the navel-core of human being like thread of lotus-stalk and saves her devotee from death. She has been invoked as mother and father of the universe. Vishnu-dharmottar Purana describes two types of Jyeshtha such as Rakta Jyeshtha and Nila Jyeshtha. Both of them happen to be seated images having their feet touching the ground. The two eyed and two armed goddess is mostly propitiated by the heroes for their victory. Both Hindus and Budhists worship goddess Jyeshtha. In some of the myths, she is described as of whitish complexion with broom-stick and pitches in her hands and winnowing fan above head.

Goddess Shitala in Jagannath temple does not possess hands to hold broom-stick or abhaya mudra or pitcher. Even she does not appear to have been crowned with a winnowing fan. She is three eyed instead of two and her vahana, located in front, is a lion instead of an ass contrary to the

description in traditional scriptures.

Negligence of Worship

Jyeshtha who was once worshipped as an important goddess of the sanctum, is now left uncared for in the corner of the temple - compound and worshipped mostly by the women on special occasions.

In South India, one of the Sri-vaishnava Alvars (saints) called Tondas - adippodi denounced the worship of Shitala devi for fulfilment of human desires when the most powerful lord Vishnu is there to accord all boons to his devotees. In many of the shrines the images were pulled out of their respective seats.

Rituals of Alakshmi

In some parts of India during dark night of Dipavali Amabasya Alakshmi is worshipped outside the houses with offerings of black flowers on the images prepared out of cow-dung after the worship of goddess Lakshmi inside. The children shout in bidding farewell to Alakshmi and welcome Lakshmi in lieu with sounds of winnowing fan. In some of the myths Alakshmi is worshipped in every Chaitra - Sankranti after worship of Ghantakarna, for redress of pox with recital of slokas of Skanda Purana.

Rituals of Shitala

No special ritual of goddess Shitala is observed except the bathing ceremony, 'Jalasei' of Shitala on Jyeshtha - Ekadashi (Rukmini Vibaha Ekadashi) out of subscription from devotees. No financial aid is accorded from Jagannath temple management.

The water used in this ritual is brought from another well instead of 'Suna-kuan'. In no way she is related to the rituals of Lord Jagannath. During bathing ceremony of Lord Jagannath the water of 'Suna-kuan', golden well is used once in a year. Rest of the days the well remains closed. The mantras cited during bathing ceremony of Lord Jagannath is known as 'Samudra Jyeshtha'. This signifies the birth of Jyeshtha from Ocean, 'Samundra'. In some of the villages people worship Shitala at the entrance of the village in order to avoid fire-havoc and pox.

Goddess Jhadeswari

In front of goddess Shitala, one can behold goddess Jhadeswari Carved aloft on North gate of Jagannath temple with a broom-stick in her right hand and a parrot on the left. It is believed that Jhadeswari, the associate or younger sister of Shitala devi, drives away all diseases and suf-

ferings with her broom-stick. She stands like a Sakhi or Alasa Kanya, cross-legged beneath a tree with left leg in front and right at the rear slightly bent, on a lotus carved pavilion. She does not possess any vahana of her own. Her body leans on a tree with drooping branches with flowers. As it appears, a sakhi or companion seems to have been worshipped later in the name of Jhadeswari. The broom-stick she holds is nothing but a branch of tree overhanging with a flower blooming at the tip. 'Chua' smeared in thick coats has made the figure indistinct. It is learnt from the priest that the prasad of Shitala is offered to Jadeswari.

Wroship and Magnanimity

People died in the past helpless, out of small-pox. No medicine or vaccination was discovered then for cure or eradication of the same. So goddess Shitala was the only divine solace. The patients of chicken-pox even now are admini-

stered with green cocoanut and sandal offered to divine mother Shitala for immediate redress.

There are ten priests now engaged in worship of goddess Shitala in rotation. All of them belong to Vimanbadu Sampradaya. The priests only get an earthen-measure-full of sweet parched paddy (Ballav Khai offered to Lord Jagannath), a day, from Srimandir management, as food. North gate and Shitala temple remain closed after evening Devotees get opportunity of paying prayers during day time only. Although small-pox has almost become obsolete due to advent of modern science, the belief in the magnanimity of divine mother remains uninterrupted. She is widely celebrated and adored as the divine solace in diseases and miseries of life.

Editor 'MAHAPRABHU'
BRINDABAN DHAM
LOKANATH ROAD
PURI -752 001.

LOKANATH TEMPLE

The Lokanath temple is situated about 3 kilometers away from the Jagannath Temple on the western outskirts of the town. Its presiding deity, Lokanath a Linga remains always under water in a small square vat, fed by a natural spring of the near-by Parvati tank. On the night of Sivaratri, the 14th of the wane in the month of Magha, all the water is bailed out to make the top of the Linga visible to the worshippers.

POPULATION PROFILE OF ORISSA

DR. SHRIBATSA L. JENA

Backdrop :

India ranks second next only to China in respect of its population size. The 1981 census had placed its population at 685 million. As against this population scenario, the Population Reference Bureau, a prestigious Washington - based private non-profit educational foundation estimated India's population to be 816.8 million in early 1989. Interestingly, projections indicate that her population is expected to bounce to 101.3 million by the close of the current Century and further bulge to 130.8 million by 2020. If the present rate persists

unabated, in all probability, India is likely to over-take China by 2050. India has been besieged by the explosion of numbers the pace and dimensions of which have assumed classic proportions. Despite the intensified operation of the Indian Family Planning Programme, since 1952, its achievements have always fallen short of its intended targets. Rampant population proliferation has been the single largest obstacle to india's socio-economic development. The dividends of her sustained planned efforts are being reduced to insignificance due primarily to

her unrestrained population.

Agregative averages never represent and reveal the disaggregative realities. They are always deceptive. Disguised in this macro-level averages are quite a lot of regional differences and disparities. It would be appropriate, therefore, to delve deep into the micro level population to discern the patterns of demographic change. Therefore, an attempt has been made in this paper to critically examine some of the vital aspects of population profile of Orissa.

Population Profile of Orissa :

Population growth in Orissa has been juxtaposed with that of India in the following Table in order to present the changing demographic scenario in a comparative perspective.

Population Growth in India Vs. Orissa : 1901 - 1981

Year	INDIA			ORISSA				Rank order.
	Population (in million)	Decadal change (in million)	Decadal Growth Rate(%)	Population (in million)	Decadal change (in million)	Decadal Growth Rate(%)	Population as % of India's.	
	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)
1901	238.40	10.30	4.32	09
1911	252.09	(+) 13.69	(+) 5.75	11.38	(+) 1.08	(+) 10.44	4.51	09
1921	251.32	(-) 00.77	(-) 0.31	11.15	(-) 0.23	(-) 01.94	4.44	09
1931	278.97	(+) 27.65	(+) 11.00	12.49	(+) 1.34	(+) 11.94	4.48	09
1941	318.66	(+) 39.69	(+) 14.22	13.77	(+) 1.28	(+) 10.22	4.32	09
1951	361.09	(+) 42.43	(+) 13.31	14.65	(+) 0.88	(+) 16.38	4.06	10
1961	439.23	(+) 78.14	(+) 21.51	17.55	(+) 3.90	(+) 19.82	4.00	11
1971	548.16	(+) 108.93	(+) 24.80	21.94	(+) 4.39	(+) 25.05	4.00	11
1981	685.20	(+) 137.04	(+) 24.75	26.27	(+) 4.33	(+) 19.72	3.85	11

Sources : (1) Census of India

(2) Analysis of Situation of Children in India, UNICEF : 1984.

A close look at the Table makes the following demographic features evident :

- The populations of India and Orissa have registered a consistent upward trend over the period 1901-1981 with the singular exception of the decade 1911-21 with a negative growth rate. It is primarily due to the catastrophic out-break of epidemic resulting in large scale deaths of people unprecedented in the recorded history. While the population of Orissa has increased by two-and-half times the Indian population has experienced almost a three-fold bulge.
- In terms of the relative position of the State in respect of its share in the total population of the country, the range extends from 3.85 (1981) to 4.51 (1911) percent. In other words, over the period (1901-1981), the state has improved its rank by being pushed back to the 11th from the 9th position.
- While during the first five decades i.e., 1901-51, the decadal variation in growth rate of the State was well within 12.00 percent, there has been a phenomenal rise in the subsequent decades. During the penultimate decade, its growth rate reached the all time peak (25.05 %) surpassing the national average.
- However, during the last decade, the population growth rate of the State experienced a dramatic decline almost by five percentage points. It has the privilege of being bracketed only with two other States having annual growth rates below two percent, the

other States being Tamilnadu (1.75 %) and Kerala (1.92 %)

Therefore, it could be concluded that the Family Welfare programme had made appreciable strides in curbing the rising trend of population growth in the State. Non-availability of data in respect of birth rate, death rate, infant mortality rate, fertility rate etc. restrict further analysis of the demographic transition.

Inter-district Variation :

Regional variation is a marked feature of the demographic scenario of India. The size, density and growth rate of population relate in a complex way to many factors of geography, rural-urban disparities, language and culture. Differences are also found to exist in the population profile of small geographic units i.e. within the districts of States.

- During both 1961-71 and 1971-81 the four coastal districts namely Cuttack, Puri, Balasore and Ganjam taken together accounted for nearly half of the total population of the State. One of the possible explanations of this demographic scenario is precisely population momentum i.e., a broad-base population with a relatively high rate of growth. This is also reflected in the unchanged relative rank order of these four districts.
- When the districts are clustered on the basis of their decadal growth rates compared to those of the State average, it is seen that tribal districts i.e., Bolangir, Phulbani, Kalahandi and Mayurbhanj registered lower rates of growth. During 1971-81, Mayurbhanj

district had the lowest decadal growth rate (9.96%) and followed closely by Phulbani (13.65%), Kalahandi (14.25%) and Bolangir (14.96%), as against the State average of 19.72 percent. This State of things appear to be incompatible with the socio-economic explanation of the theory of demographic transition. The high incidence of migration of tribal people to cities and towns to take out a subsistent living might be one of the reasons for this. The declining growth rates in the tribal-dominated districts call for an indepth and large scale investigation to identify the contributing factors.

- Two other districts i.e., Koraput and Sundargarh, with high concentration of tribal population had the highest rates of growth. Probably, rapid industrialisation and resulting pull factor might have swelled the population of these two districts.

Composition of Population

Next to the magnitude of total population, the most important attributes of the population are the age and sex composition. These characteristics are not only basic to other demographic processes but are also essential in understanding specific aspects of community and national life. Sex ratio is defined as the number of females per 1,000 males. A favourable sex ratio is, therefore, one wherein the number of females is at least equal or more than males. A favourable sex ratio is a proxy measure of a set of socio-economic-cultural variables. It reflects, directly or indirectly, the status of women in a socio-cultural setting. For ex-

ample, if in a given social order equal access to education is provided without sex differentiation and discrimination, it is assumed that the members of the fair sex are on equal footing with the male folk.

An attempt has been made in this section to analyse and discern the trend in sex ratio in the State over a period of time. This has been done on two different planes : first, an aggregative analysis; and second, a disaggregative analysis to highlight the inter-district variations.

Overall, India has had an excess of males over females from the beginning of the current century. The sex ratio is seen to have consistently declined from 972 in 1901 to 935 in 1981. As a result in 1981, men outnumbered women by a margin of 22.9 million. The State of Orissa, on the contrary, has had a favourable sex-ratio till 1961 and thereafter, it has marginally declined. Kerala is the only Indian state to have a consistently favourable sex ratio where females tend to outnumber males. In most of the northern and northeastern states males are in excess by almost 10 percentage points. Orissa and Tamilnadu have only a bare two-percent deficit of females.

The major causes of adverse sex-ratio are reckoned to be :

- Higher incidence of female deaths from infancy to the end of reproductive age, partly due to discrimination against females in health care, child rearing and nutrition. This is essentially due to the dominance of son-complex in the traditional Indian societies.

- A traditionally inculcated at-

titude of self-effacement among females.

Disaggregative analysis of sex-ratio in the State reveals interesting patterns. With the exception of Ganjam, Kalahandi and Phulbani district, other districts have adverse sex ratios. Again districts like Koraput, Keonjhar, Bolangir and Mayurbhanja with extensive concentration of tribal population have registered almost 1:1 sex ratio. These four districts together with Kalahandi and Phulbani represent the tribal Orissa. What could be the contributing factors to such a peculiar demographic phenomenon ?

- The grip of the son-complex is probably not so firm with the tribal people. It might be due to the absence of dowry system and deployment of girls/women in wage earning works ensuring returns to almost no investment.

- In terms of costs involved in rearing sons or daughters investment is insignificantly low in case of tribal people. Therefore, probably sex-discrimination is almost non-existent in tribal societies.

This pattern of sex-ratio appears to be in consonance with the position and trend prevailing in Goa, Daman and Diu, Lakshadweep and Mizoram. This situation contrary to the general pattern of sex ratio, calls for indepth investigation.

Literacy in Orissa :

Literacy Level indicates the state of development of people. A close examination of the position of literacy rate of the state reveals

the following features :

- Substantial expansion of the education sub-system in the country since independence has resulted in an appreciable improvement in the literacy in the country (almost a two-fold increase) and the State (from 15.8 to 34.12 percent over the period 1951-81).
- In spite of visible improvement in the literacy level in the State, the progress achieved appears to be inadequate in relation to the size and growth of population. This inadequacy is reflected in the swelling rank of illiterates which has increased from 12.33 million in 1951 to 17.34 million by 1981. This paradox could be accounted for by two factors : first, fast growing population; and second, huge backlog of adult illiterates.
- The disparities in the male and female literacy rates are indeed distressingly wide. Though the female literacy rate has substantially gone up from a bare 4.5 in 1951 to 21.11 percent in 1981, the gulf continues to persist. With renewed emphasis on women's development and stress on equality of sexes, this hiatus is most likely to be increasingly bridged in course of time.

Urban-Rural distribution of Population :

Urban revolution is one of the most significant demographic phenomena of the modern times. It is a product of industrial revolution and is increasingly being puffed up by agrarian revolution and transport revolution. Urbanisation has its impact on

social, economic and political life. The urban future, in a large measure, will determine the world future (Houser and Gardner : 1982). The import of its impact will loom even larger in the developing regions where the pace and scale of urbanization is without any historical precedent. Demographically, urbanization refers to the proportion of a total population which inhabits urban places. Symbolically, degree of urbanization is expressed as :

$$UN = \frac{UP}{TP} \times 100$$

Where UN = Degree of urbanization
 UP = Urban population
 TP = Total population

An analysis of the Urban-rural distribution of population in the 13 districts of the State during 1971 and 1981 shows the following :

- In 1971, a bare 8.4 percent of the total population of the State lived in urban areas. During the next decade, this percentage increased to 11.32. The degree of urbanization in the State does not compare it favourably with all-India averages i.e., 16.00 and 23.7 percent respectively. This could be attributed to the relative backwardness of the State. The tempo of industrialisation and expansion of education is likely to boost up the position in years ahead.

- When the districts are ranked in order of extent of urbanization, Sundargarh tops the list followed by Sambalpur, Puri and Ganjam. The enviable rank held by Sundargarh could be explained as : first, fast growing Steel City of Rourkela with its cosmopolitan character; and second, total population of the district constitute hardly five per-cent of the State's population.

- Urbanization is both a dependent and an independent variable. As an independent variable, it has a series of demographic and socio-cultural-political implications. Growing urbanization in the State will have, in future, a tremendous import of its impact on various aspects of life.

Infant Mortality Rate : (IMR) :

Infant mortality rate is generally defined as number of deaths of infants under one year of age in a given year per 1000 live births in that year. High infant mortality rate tends to have serious demographic implications : it induces parents to have more children to offset the loss of children caused by rampaging infant death. it is also closely associated with poverty and illiteracy. To put it differently, incidence of low infant mortality rate is an index of high quality of life.

Infant mortality in India declined from 200 live births in 1901 to 129 in 1970. Touching a plateau for

some years, it dipped down to 120 in 1979 and to 114 in 1980. Despite this declining trend, it is still more than 100 in our country. Inter-state variations have been distinctly visible in all the years.

For the year 1980, Uttar Pradesh (159), Orissa (143) and Madhya Pradesh (142) ranked as three highest IMR states while Kerala, Karnatak and Jammu and Kashmir ranked as the lowest three with IMR 40.71 and 72 respectively. Available statistics show that the IMR in Orissa has steadily gone up from 131 in 1972 to 133 in 1978 and further to 143 in 1980. The rural IMR in the State is still higher i.e. 136,137 and 150 respectively.

The IMR is linked to a larger cluster of factors : antenatal care of expectant mothers, institutional care during delivery; infant care after birth; and socio-economic support for the family.

Conclusion :

The analysis made in the preceding sections is based on demographic data made primarily available through Censuses. The non-availability of related data tends to restrict further probing. However, the 1991 census will throw open a series up-dated data to examine the demographic status of the State over the next decade 1981-91.

*Lecturer
 State Council of
 Educational Research & Training
 Bhubaneswar -751 001.*

JAGANNATH CULT AND THE BANDHA ART OF ORISSA

KESHAB CHANDRA MEHER

An inevitable and strong influence of Jagannatha Cult is seen in the traditions, social customs and manners, culture and above all in the arts of Orissa.

The images and the cult of Jagannath are seen on the Bandha Art of Orissa. From the very beginning we find the use of black, white, yellow and red colours on the Bandha yarn. These colours were then natural and were used as the body-colours of Lord Jagannath. These natural colours were prepared from leaves, fruits, flowers, bark and lac etc at the residence of the Bandha weavers.

The lotus Bandha of traditional saree is circular like the round-shaped eyes of Lord Jagannath. The 'Ghaghara' Bandha is the exact imitation of the floral pendant on the neck of Shree Jagannath. This Ghaghara is the basic bandha in tie and dye art. These colours have deep meanings and intentions. White is the symbol of knowledge, purity, the present and light. Red indicates rajoguna, glamour, strength, Atharva veda and Sudarshana. Black is the indication of death, mysterious facts, shapeless future, the place of dissolution of all religions and also our deity Lord Jagannath. Yellow expresses the idea of past, gold, beauty and Devi Subhadra. The colour green points to peace, prosperity and

life. Again, Jagannath, Balabhadra and Subhadra are respectively the symbols of future, present and past. So these three images are not only black white and yellow. They also indicate all Kalas(times). We see originally the use of black and white and afterwards yellow and red colours in the Bandha arts of Orissa. Green was used with these colours in later years. The Singha Dwara (lion gate) of the temple of Lord Jagannath and the conch, Chakra (wheel), mace and lotus displayed in His hands have influenced the singha (Lion), Shankha and Padma (Lotus) Bandhas in tie and dye works. These Shankha, Chakra and Padma carry different meanings and indications. The three images, i.e. Jagannatha, Balabhadra and Subhadra have been imagined as "Ratna Traya": "Ratna trayeshu budhaatmaa krupaabaan sarba janustea". This 'Triratna' is the source of knowledge: "Tribhaabaadi sukham jnaanaam raagaadi traya saadhanam". There is chakra to eliminate ignorance. Padma (lotus) is the symbol of knowledge, wealth and beauty. Shankha (Conch) is to eliminate the 'klesh'(afflictions) of the world.

In 7th and 8th century, Indrabhuti, the king of 'Sambala' (Sambalpur) has in his book "Jnanasiddhi", described Lord Jagannath as 'Shunyarup' (formless), 'Jnanarup' (Source of knowledge):

*"Pranipaty Jagannathan
Sarvajina Baraarchitam.
Sarba buddhamayam Siddhi
Byaapinam gaganopamam.
Sarbadam Sarbasattwedhyah
Sarvajnam Barabajrinam.
Bhaktyaaham Sarbadhaabena
Bakshye tat saadhanam param".*

(Jagannath is worshipped all the days by the best sculs of Buddha and all-pervading. He gives everything to all creatures according to their needs. He is omniscient and omnipotent. Hence, I bow down at His feet with devotion and describe the best ways to have Him).

Lotus, peacock, swan, parrot, deer or stag fish etc, are the symbols of love. Lion and elephant are the symbols of strength and pride. Horse symbolises advancement. All these creatures have got places in the Bandha Art and various temples of our gods.

It is known that the Maharaja of Puri had brought Gaudiya Patara from Bengal around 13th Century A.D. to get woven silk and tassar fabrics for Lord Jagannatha.

The weavers of Nuapatna have been receiving orders to supply the following fabrics for Jagannath. From this list one can easily imagine how our God Jagannath is fond of dresses and clothes woven by the weavers of His native place.

1. Patanee : God wears this cloth at the time of His car festival. It is woven by tassar yarn.
2. Boiranee : It is woven with cotton yarn. God wears this fabric in different times for different dresses.
3. Baralagi Pata : Twelve kinds of different fabrics for Lord Jagannath.
4. Geeta Govinda Khandua :- It is a silk fabric for the body (Shreeanga) of our Great god. Here some verses of Gita Govinda are set through Bandha art. Sri Jagannath wears it every day.
5. Nagapuri :- This cloth of our Great God was at first being supplied by a weaver of Nagpur. Now the weavers of Nuapatna are supplying this fabric. God wears it in the moonless day (Amaavasya) of the month of Kartika (October-November).
6. Gadaa. : This is like gauze and bandage fabrics, god uses it all over his body.
7. Cheheli Matha : It is a red-coloured cloth woven with tassar yarn. It adorns the body of our God at the time of His dressing during 'Anasara'. This pata is also used at the time of His 'Singhaari Vesha,' and car festival.
8. God wears a sort of fabric at the time of His 'Chandana
9. Abakasha Tadapa : Sri Jagannath uses this cotton cloth at the time of rest.
10. Barunga pata : God uses this pata at the time of car festival. It remains round the waist of God like a rope. Patanee is also used in His waist.

Vesha'. The length of this fabric is 14 haats, i.e. 7 yards.

God wears a sort of Chaddar in Odhana Shasthi of Margashira (November-December). The length of this chaddar is 16 haati i.e. 8 yards.

Patani cloth is used after He returns from Snana Mandapa. Boirani is used by Him on festive occasions.

Besides these, Jagannath uses the following fabrics also.

11. Malmal.
12. Chemedi.
13. Gadipheta.
14. Bhauree.
15. Kalakhadi, etc.

God Jagannath appears new every day by wearing new fabrics each day woven by the weavers of Orissa. The creator of this vast universe encourages the weavers to weave various sorts of fabrics for Him every year.

SALABEGA

Salabega, son of the Muslim subedar Lalbega, of the early 17th century, was a staunch devotee of Lord Jagannath who composed a large number of lyrics in praise of Jagannath. Salabega's Bhajans are, today, among the most popular prayers offered to Lord Jagannath.

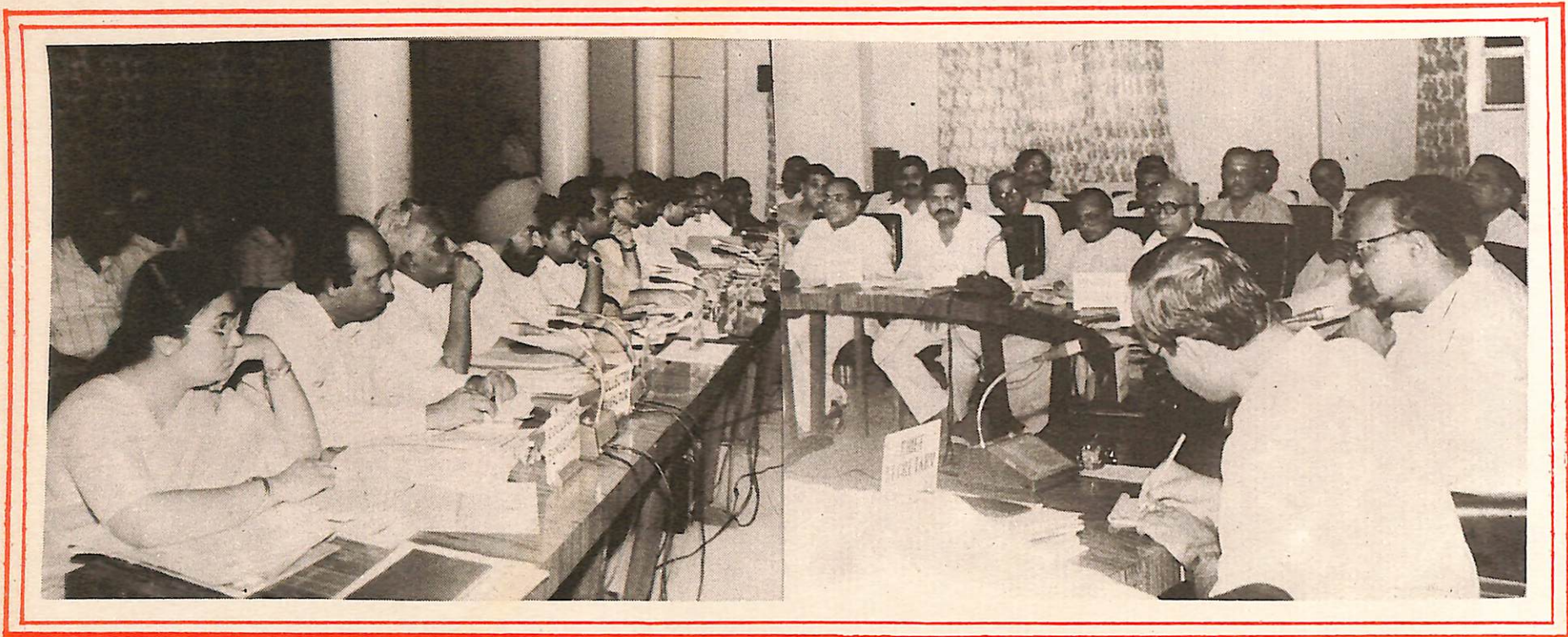
THE CULT OF JAGANNATH

Centuries of myths, legends and history have all blended into a grand composite culture centred round Jagannath, the Lord of the Universe, one of the most revered and ancient of the deities of the Hindu Pantheon. The earliest references to Lord Jagannath are found in the Puranas and ancient literature though details of His origin and evolution are still shrouded in mystery. Legendary sources suggest that Jagannath was originally worshipped by the tribals, the Sabaras. The most important evidence of this belief is the existence of a class of Sevakas called the Daitas who are considered to be of tribal lineage and who still play a major role in the various services to Lord Jagannath in the temple.

In course of time, the cult of Jagannath took an Aryanised form and various major faiths like Saivism, Saktism, Vaishnavism, Jainism and Budhism were assimilated into the concept of Jagannath as an all-pervasive and all-inclusive philosophy, symbolising unity in diversity.

Some scholars think that the three main images of Jagannath, Balabhadra and Subhadra represent the Jain Trinity of Samyak Jnana, Snyak Charitra, and Smyak Drusti. Many others say that the three images represent the Buddhist triad of Buddha, Dharma and Sangha. It is widely believed that the soul of Jagannath, most secretly ensconced within the image of Lord Jagannath, is no other than the Tooth Relic of Lord Gautama Buddha. The philosophy of Tantra which in course of time became an integral part of Budhism too has significantly influenced the rites and rituals of the Jagannath temple.

The philosophy of Lord Jagannath thus defies all definitions and is yet comprehensive enough to perceive unity among beliefs of all sects and castes.



Chief Minister Shri Biju Patnaik addressing the Collectors' Conference in the 3rd Floor Conference Hall, Orissa Secretariat on 26th May 1990.

