

Dassera and the Tradition of Kingship in Sonepur Ex-State

Dr. Pabitra Mohan Nayak

Everywhere in India Dassera is observed as the valedictory ceremony of the *Triratna Puja* of Aswin. The images worshipped with so much faith and fanfare are carried in a procession for immersion in a river ghat. The giant effigy of Ravana erected with so much pain and pleasure is finally consigned to the flames. Demon king cracks and crashes amid the thunderous applause of the audience. The victory of good over evil is symbolically enacted. Hence Dassera is called *Aparajita* or *Vijaya Dasami*, the day Rama scored his victory over Ravana : *Vijaya nama Kaloayam sarva Karyartha sadhakah*.

Yet Dassera carries and connotes more than this symbolic significance for Sonepur.

On this day the annual inspection of the arms and ammunitions of the *garhtias* and *garhti* sepoy is conducted. The day before, they assemble in the state capital for the purpose. The

zamindars from Rampur, Sukha, Kamsara, Barapali and Panchra, the *garhtias* from as many as 18 *garhs* accompanied by the *garhti* sepoy in their traditional uniforms and arms in the midst of beatings of drums-dhols and *nisans* - marching on the roads of the town is indeed a spectacular sight.



The Dassera day is also observed as the day of *abhiseka* for the Raja and Rani. Early in the morning weapons of war like *Janjala*, *tomar*, cannons and guns are placed on the altar in front of the *simhasana* and below the altar, war-drums like *tamakas* and *nagaras*. Beside the drums are planted two flags embossed with the royal insignia of the Chauhans. The *Patkhanda*, *Katari*, *Tega* are placed on the throne and worshipped. This is followed by *abhiseka* and *nazarana* or *bheti* by the *zamindars*, *garhtias*, officers and *amlas*. The Raja then proceeds ceremonially, *Patkhanda* in hand, for the *darsan* of Bhitiri Gopalji, Durga Devi, Barh Gopalji and Jagannath, accompanied

by the royal retinue and the beatings of drums and blowing of trumpets and conches. The *Patkhanda* is left with Lord Gopalji and on the *mandap* the Raja is offered blessings by Brahmins, by *Pundits* and astrologers. Some of these *asirvada slokas* have been composed and preserved in a printed form in *Asirvada sloka mala* (1925) by Pt. Gopinath Panigrahi, Vidyaratna.

The Dassera evening is a wonderful, colourful evening of light and sound, pomp and ceremony. Loud with the booming of guns and blare of trumpets, it is the grand finale of the Aswin festival. It appears all the joy and hope, expectations and enthusiasm of the people of Sonepur converge and concentrate on this moment. The furlong - long road from the Rajabati (Royal Palace) to the Somlai temple is lined with people from all parts of the state. The Raja proceeds in a procession of *zamindars*, *garhtias*, *gauntias*, *birtias*, *Babus*, *Bhayas*, *amlas*, officers, sepoy, mallicks, police guards, *Tehsil Chaprasis* in the midst of *Masalchis*, *Daruans*, *Sankhuas*, *Birkahalias*. The road looks decorated with horses, elephants, cars, *tamjans*. Round the Raja walk people carrying *sontha*, *balam*, *jhandi*, *punkha*, *taras*, *chhatra*, *chamara*, *alata*, etc. The sound of drums and bugles and conchshells, the horns of cars, the trumpet of elephants, the neighing of horses and rattling of wheels along with the noise of the bustling crowd of men, women and children produce a deafening cacophony.

The next attraction of Dassera is the *Baliyatra* here on the *mandap* of the temple consecrated to the tutelary deity of the Chauhans - goddess Somlai. The *Khambeswaria Purohit* draws the *yantra* on the *mandap*, makes his offerings and, amid the tinkling bells of the *gaen* and his *avahani* *malasri* hymn, chants the *mantra*,

while the *gandas* beat *dhols* and *nisans* and blow *muhuris* - all these combine to create a hypnotic state for the descent of the deity on the *Barua* lying sub-conscious on the *yantra*, his head to the north and his feet towards the deity. Slowly his limbs tremble; he swings from side to side; he crawls; he dances in a wild frenzy. The Raja ties the Bali's *chula* (bunch of hair), and with the Bali dancing and holding the *Bauti Chhatra* returns to the Rajabati. The *Bali* receives the offerings from the Raja and retreats to the Somlai temple.

A goat is sacrificed to the weapons of war worshipped during the *Triratna*. The image of Kanakadurga is ceremonially carried back from the Somlai temple into the Durga Devi temple in the Rajabati to the sacrifice of three goats and a buffalo. The Durga Devi pillar planted in front of the Rajabati bathes in the warm blood of the innocent buffalo. A new flag is hoisted on the top of the Durgadevi temple and the *Mahadipa* is lighted. In the faint light of the *Mahadipa* glistens the fresh blood-spot down the pillar where the buffalo was bound and butchered.

While the buffalo was slaughtered, the elephants had their day on Dassera. Elsewhere *Aswin Krushna Sasthi* is observed as *Gaja Sasthi*, but here is an exception. The elephants are worshipped and fed with pancakes and sweets on the Dassera night. The Bhoi washes their feet and the Rajpurohit worships them.

But Dassera will be remembered forever in the royal history of the country for one single event uniquely associated with Sonepur. Here a *Praja* becomes Raja for a day. The event perhaps relates to Prithvi Sing (1786-1841). On the night of *Aswin Sukla Chaturthi*, a *Barua* is made to plunge his fingers into a Tantric hole known as '*Khaul gad*' near the Sureswari temple in order to collect the soil which has the strange property of sending the *Barua* into a swoon. This is a secret

midnight operation which no one is allowed to witness. Stirred by a boyish curiosity Prithvi Sing stole into the forbidden zone that fateful night. When the *Barua* demanded human blood, struck with surprise, the Khambeswara Purohit looked around and found the young Raja up on a tree near-by. The Raja was saved but the Barua died. In return, the Raja promised the Purohit kingship for a day. And the day is Dassera.

On this day the Purohit puts on the royal robe and the *pugri*, holds the *Patkhanda* left by the Raja in the Gopalji temple and proceeds on horse to the *Ranjita* field followed by the Chief Pujari of the Gopaji math, the Mallick, a *garhti* sepoy with a gun, the *Tahsil Chaprasi*, police guard and the *Bargai* (Orderly). On the way to Khambeswari temple the *Patkhanda* is set against the Khambeswari pillar and worshipped with the blood of a sheep sacrificed. Four bullets are fired in four directions before they proceed to the *Ranjita* field near Golabandh. Here *Mahakhala puja* is performed. A goat is

sacrificed. The Purohit sends four arrows to the east, west, south and north, imposed a fine on the *Bargai* as a mark of his royal authority before the procession retreats to the Rajabati where the Raja keeps waiting on the throne to receive the *Patkhanda*, the emblem of kingship.

This is a single event in the world where royal authority is voluntarily surrendered by Raja in respectful response to an old tradition. Kingship is non-transferable. But Sonepur makes an exception. It is delegated to an ordinary subject like the *Khambeswaria Purohit*, even if it is for a day. People still recall this event through the snatch of a children's song : *Ek dinia purta raja / Ding dang kari bajla baja*. "The drum beats to declare the Purohit, RAJA FOR A DAY."

Dr. Nayak, A Professor in English Literature, has retired as the Registrar of Berhampur University and lives at VIM-689, Sailashree Vihar, Bhubaneswar.



Hon'ble Chief Minister Shri Naveen Patnaik inaugurating 23rd Foundation Day of Council of Higher Secondary Education at Bhubaneswar on 7.9.2005. Shri Samir Dey, Minister, Higher Education, Public Grievances and Pension Administration is also present.

Tara

Gitarani Praharaj

Three religious systems of India, namely Hinduism, Buddhism and Jainism are known to have developed their respective groups of patheons from an early time. As a result of free and frequent exchanges of ideas, it becomes difficult to determine to which of them a particular image should be assigned. It is only with the publication of the *Sadhanamala* the task of identifying images of Buddhist pantheon has become easier. The numerous Tantric texts like *Hevajra Tantra*, *Heruka Tantra*, *Vajravarahi Tantra*, *Yoginijala Tantra* and others also supply us plenty of information.

The concept of five Dhyani Buddhas and their association with their female counterparts are for the first time met with in the *Guhya-samaja Tantra*. They are Vairocana, Aksobhya, Ratna Sambhava, Amitabha and Amoghosiddhi. Later on Vajrasatva was added. In Nepal Vajrasatva is considered as the priest of the five Dhyani Buddhas.

The Dhyani Buddhas are each assigned with a special symbol and a colour. The most popular Buddhist Goddess is Tara who should not be confused for her name sake with the *Sakti* of Amoghasiddhi.

Taras are generally grouped into five classes according to colour of their body which they derive from their parental Dhyani Buddha.

Tara occupies the supreme position in the hierarchy of Vajrayana pantheon. In early Aryan worship the male gods alone had importance. In Mahayana worship there was a period in Buddhism when the male principle was adored. In the 4th century A.D. a change took place in Mahayana worship. It was Asanga who initiated the philosophy of tantrism and the adoration of female principle was introduced in Buddhism in the form of the goddess Tara. In the beginning Tara appears to have been closely associated with Avalokitesvra where as later, she came to be described as one of the consorts of Tathagata Amoghosiddhi. Tara is the common name applied to a large number of feminine divinities in the Buddhist pantheon.

In the *Sadhanamala* only seven deities are stated to bear the image of the Dhyani Buddha, 'Amogha siddhi' on the crown.

According to Hirananda Sastri the cult of Tara originated in Tibet. She is a saviour goddess. She is the Sakti of Avolikitesvara as Uma is that of Mahesvara. Tara is referred in Hindu literature as a sea goddess. Tara the mother, who can control as chief of those saktis and guide the boats and have dark complexion. In Buddhist *tantras* Taras are of green, white, yellow, blue and red colours. According to Professor Poucher the classification of Tara is done according to her

colour and to whom the mantra *Om Tara Tuit Re Ture svaha* is assigned.

Om Tara tuit re Ture svaha is meant *Om* for the eastern one, *ta* for the southern one, *ra* for the western one, *tu* for the Northern one, *it* for the southeastern one, *re* for the western one, *Tu* for the northwestern one and *Re* for the northeastern one. Bhattacharya has classified the various description of Tara according to their colours and thereby identifying their respective families presided over by the five Tathagatas, five Dhyani Buddhas accordingly.

Five Dhyani Buddhas are

1. Vairocana, 2. Ratna Sambhava, 3. Amitabha
4. Amogha Siddhi, 5. Aksobhya,

Taras associated with five Dhyani Buddhas

(A) Green Tara

1. Khadiravani Tara, 2. Vasya Tara, 3. Arya Tara,
4. Mahattari Tara, 5. Varada Tara,
6. Durgaltarini Tara, 7. Dhanada Tara,
8. Janguli Tara, 9. Parna Savari Tara,

(B) White Tara

1. Astamahabhaya Tara, 2. Mrtyu Vancana Tara,
3. Chatur-Bhuja-Sita Tara, 4. Sada-Bhuja-Sita-Tara,
5. Visvamata, 6. Kurukulla, 7. Janguli

(C) Yellow Tara

1. Vajra Tara, 2. Janguli, 3. Parna Savari,
4. Bhrukuti

(D) Blue Tara

1. Ekagata, 2. Maha-Cina Tara

(E) Red Tara

1. Kurukulla.

This classification of Tara is hardly applicable for the identification with stone or metal images where colour is absent. Therefore,

according to B. Bhattacharya special attention should be given to the particular pose of the goddess and to the companion deities, and the number of hands of the deity.

The White Tara and Green Tara are two important goddesses. The symbol of White Tara is the full blown lotus while of the other is the *Utpala* (White Lily) with the petals closed. White Tara represents the day and the Green Tara the night.

The White Tara is regarded as the consort of Avolokitesvara. Her right hand is in the boon giving pose and the left holds the stalk of a full bloom lotus. When Tara appears as the Sakti of Amogha-siddhi she is depicted as seated in the *pariyankasana* with her right hand in the boon giving pose and the left hand holding a Visva-Vajra over a lotus.

According to Tibetan legend there was a story regarding the miraculous birth of Tara which make her character merciful. Tibetan legend was that a drop of tear fell from the eye of the god misericordia Avolokiteswara and falling in the valley it formed a lake. From the water of the lake arose a lotus flower which by opening its petals, displayed the pure goddess Tara. White and green colour classification of Tara is associated with its day and night symbolism though both of them were born from the tears shed by Avalokiteswara.

In the beginning Tara was associated with Avolokiteswara but later she came to be described as the consort of Tathagata Amoghasiddhi.

However the concept of Tara is mysterious and the present paper is an humble attempt to bring to light some Tara images now housed in the Orissa State Museum.

Besides we have traces of Tara images in different districts of Orissa and different parts

of India also. They are found at places like Bada Tara (Cuttack), Kendrapara, Dharmasala (Jaipur), Bhubaneswar, Lalitagiri, Ratnagiri, Balasore, Baneswaranasi, Ranibandha, Vajragiri (Cuttack), Madhupur, Boudh etc.

An image of Tara, originally, collected from Ratnagiri in Cuttack district displays her saviour aspect. A beautiful Tara image belonging to Circa 11th century has been recovered from Jajpur, and now in the Orissa State Museum. It presents the goddess as seated in *Rajalilasana* showing *Vyakhyana mudra* in right hand and lotus stalk in the left. The Banapur hoard contains bronze images of Tara in *lalitasana* carrying lotus in left hand and exhibiting *Varadamudra* in the right.

A good number of sculptural representations testifying to the popularity of the Buddhist goddess Tara are found in and outside Orissa also, i.e. in the caves of Elora, Sirpur (in Chhattishgarh) and Nasik. In the subsequent history of Buddhism this goddess assumed numerous forms and some of the varieties occur in sculptures, in stone and bronze conforming to the *dhyanas*, at Nalanda, Budhagaya, Bengal and Orissa.

In the 7th century according to Huien Tsang there were many images of Tara in Southern India and her popularity equalled that of any god in the Mahayanic Pantheon. Many temples and colleges were dedicated to her and her worship extended to all over India. Orissa State Museum has preserved many Tara images which are under display in the Archaeological Gallery. They are given below :

Tara Images of Tara in the Orissa State Museum

AY/46, Find Spot - Bhubaneswar, Measurement - 5' 5" / 3'0"/1'8", Circa 8th Century A.D.

It is one of the life size sculptures displayed in the Archaeology Gallery of the museum. The image is made of sand stone and seated in *lalita* pose on a double-petalled lotus pedestal. All the four arms from the elbow are broken and missing except the fingers and the portion of the wrist of one arm holding some object, which is seen to be placed on the left thigh. Facial appearance is also not clear, as it is badly mutilated. The heavy hair and earrings are quite befitting to the figure. Necklace fitted with a triangular central locket, armlets, wrist band and anklets are the ornaments worn by the deity. A beaded chain with several strands encircles her body. Below the pedestal on either side are found two attendant figures. Another bald headed devotee wearing sacred thread is also depicted in kneeled down position and folded hands. The figure of the lion is shown on the extreme right side of the image. The image is carved out on two blocks of red sandstones which are joined together. Because of the sand stone the carvings, especially the ornaments and other decorative elements are devoid of true aesthetic merits.

AY/68, Find Spot - Nimapara (Puri), Measurement - 4'3" / 2'2" / 1'2", Circa 10th Century A.D.

This image of Tara carved out of sand stone, was originally lying buried under a tree in the Nimapara area of Puri district. The museum authorities acquired the image which is now on display in the Sculpture Gallery. It is the only specimen in which we notice the characteristics of a Buddhist Goddess. The two armed image of Tara is seated in *Padmasana* on a double petalled lotus throne. But unfortunately the hands from the elbow are broken portion and nose, lips and cheeks are slightly rubbed. Below the pedestal on the right side are shown two female devotees in kneeled down position and folded hands. The

objects hold in each hand by the devotees are distinct. One male figure is sitting in the kneeled down position and the other one is sitting crosslegged. To the extreme left side is shown another headless damaged figure sitting crosslegged. In between the devotees the objects of worship such as lamps and miniature stupas etc are carved. Below the lotus pedestal there are several sculptures which includes, from proper left to right, a lotus bud, a sword, two seated damsels, a horse and an elephant. The deity is flanked by two seated devotees. Dhyani Buddhas numbering five are seated on lotus pedestal showing *Abhaya*, *Bhumisparsa* and *Dharmachakra Pravartana mudras*. The Dhyani Buddha shown at the top of the *kirtimukha* is flanked by two slightly damaged flying *vidyadharas*. Again two female devotees are depicted just below the *vidyadharas* in either side. The notable ornaments worn by the deity are anklets, *valayas*, girdle, necklace, armlets, garland (or sacred thread), earrings and crowning *mukuta*. The image is very superbly carved as observed from the details of its ornamentation, which not only reveals the artistic merit of the sculpture but also enhance the feminine accomplishment of the image.

Cl.No.113, Find Spot - Bhubaneswar, Measurement - 1'5" / 0' 10" / 0'6", Circa 9th Century A.D.

With completely broken and damaged face this image of Tara sits on a double petalled lotus pedestal. The knee portions are broken. Her left leg rests on the lotus pedestal, where as the right leg is hanging down and placed on the base of the pedestal indicating the *lalita* pose. Below the lotus to the left side is depicted a lion whose head is broken and missing. At the top of her head is shown a *kirtimukha*, below is seen the *makara* motif forming an arch over the head of

the deity. She is wearing beaded anklets, double strained *valayas*, three strained girdle fitted with a central locket and tussels covering portions of the lower garment. Other ornaments include bangles in her right hand, armlets fitted with jewels, seven strained beaded necklace the middle of which is damaged, a beaded garland or *upavita* encircling the body and circular earrings. The upper garment is covering the shoulder and the breast portion.

SK.No.117, Find spot - Bhubaneswar, Measurement - 1'2" / 0'11" / 0' 7", Circa 10th century A.D.

This image is seated on a double petalled lotus in *lalita* pose. A female devotee in folded hands is seen below the pedestal in the left side. Her right hand is shown in *Varada mudra* where as her left hand holds the lotus with the stalk coming upward from the pedestal on the left side. She is flanked at the top by two flying *vidyadharas* with wreaths in their hands. The upper portion of her body is covered with garment and after a gap the lower garment covering the waist hangs down up to the ankles. Thus the belly is left uncovered. She is wearing bangles, armlets fitted with central jewel, a beaded necklace, circular *kundalas* as well as other crowning ornaments. Her nose and a portion of the left eye is broken.

AY/36, Find spot-Bhubaneswar, Measurement - 2'2" / 2'10" / 0'10", Circa 8th Century A.D.

Among other sculptures displayed in the museum mention may be made of some unique Tara images collected from different localities. Prof. Poucher has classified Tara into different categories on the basis of colour. It is therefore difficult to identify the representation of Tara images, especially of stone, which are normally devoid of colour. So special attention should be

paid to the particular pose in which Tara sits as well as to her associates for correct identification. Moreover only those images should be designated as Tara to whom the Mantra *Om Tara Tuit Re Ture swaha* is attributed. There are seven different varieties of Tara carrying the lotus flower in left hand and exhibiting *varada* in the right.

This image is headless and is seated on a double petalled lotus pedestal. Out of the four hands the right two hands are totally broken and missing. The upper left hand is also damaged but the lower left hand holds an object which cannot be identified. A beaded girdle duly fitted with full bloom lotus petalled locket at the centre encircling the breast is a typical ornaments worn by the deity. Traces of wearing bangles and armlets are also visible. The image is carved in rough sand stone and therefore, the ornaments are devoid of artistic merit.

Sl.No.118, Find spot - Bhubaneswar, Measurement - 1'4" / 0'11" / 0'9", Circa 10th century A.D.

Sitting on a double petalled lotus pedestal with the left leg resting on it and the right leg hanging down in *lalita* pose, in her left hand she holds a lotus whose stalk originates from the pedestal and her right hand shows the *varada mudra*. Portions of her face, the left knee and the left breast are broken. Below the lotus pedestal there is a carving of the branches of a tree. She is putting on beaded *valayas*, armlets, necklace and ear-rings and a garland or the sacred thread encircling her body.

References :

1. The Gods of Northern Buddhism - Alice Getty.
2. Iconography of the Buddhist Sculptures of Orissa - T.E. Dolandson.
3. Indian Buddhist Iconography - B. Bhattacharya.
4. Tantric Buddhist Iconography - D.K. Bhattacharya.

Gitarani Praharaj is a Curator in the Orissa State Museum, Bhubaneswar.



Shri Rameswar Thakur, His Excellency the Governor of Orissa, felicitating Shri Nabakishore Routray, President and Sri Basanta Kumar Behera, General Secretary of Orissa Freedom Fighters' Welfare Association on the occasion of 59th Independence Day.

Vimala Temple at the Jagannath Temple Complex, Puri

Ratnakar Mahapatra

The temple of Vimala is situated in the south-west corner of the inner enclosure of the Jagannath temple complex of Puri. It seems to be an old structure and has nothing striking in it from the architectural point of view. It is a temple usually visited by the Tantrics who attach more importance to it than the main Jagannath temple. Goddess Vimala is considered as the presiding deity of the Purusottama kshetra. She is described as the Bhairavi and Jagannatha the Bhairava.¹ This temple seems to have been constructed during the Ganga period and it is likely that it has been built over the ruins of an earlier temple. The *Madala panji* states that the temple of Vimala was constructed by Yayati Keshari.² Structures of the temple are built in both sand stones and laterite stones. The temple faces to the eastern direction.

The temple of Vimala consists of four structures such as *vimana*, *jagamohana*, *nata mandapa* and *bhoga mandapa*.

(a) **Vimana :**

The *vimana* is a *pancharatha Rekha deula* and its height is about 60 feet from the ground level of the temple.³ It stands on a platform of 2 feet high. The *pistha* or platform is ornately decorated with scroll works, flower medallions and lotus petalled designs. The base of the *vimana* is a square of 15 feet in each side.

The *bada* of the *vimana* is consisted of five fold divisions such as *pabhaga*, *talajangha*, *bandhana*, *upara jangha* and *baranda*. The *pabhaga* of the *bada* consists of five conventional mouldings of *khura*, *kumbha*, *patta*, *kani* and *basanta*. The niches and intervening recesses of the *pabhaga* are finely decorated with *khakhara mundis*, flower medallions, scroll works, creepers, amorous couples and Naga pilasters. The niches and intervening recesses between the *pagas* of *talajangha* are relieved with *khakhara mundis*, *simha-vidalas*, *Gaja-vidalas*, *jali* works, scroll works, *sikshadana* scene and *kirtimukha* motifs etc. Figures of *Asta-dikpalas* are housed in the niches of the *khakhara mundis* of the *tala jangha* and are all in seated postures with their respective mounts and directions. *Sikshadana* scene of saints are also depicted in the *khakhara mundi* niches of the *tala jangha*. Some *devi* images are also depicted on the wall niches of the *tala jangha*. The *bandhana* of the *bada* consists of two horizontal decorative mouldings which are relieved with *Alasakanyas*, scroll works, flower designs and lotus petalled designs. The *upara jangha* niches and the recesses between the *pagas* are richly decorated with *pidha mundis*, *simha-vidalas*, erotic scenes, *alacakanyas*, scroll works, *jali* works, Naga and Nagini figures and flower designs etc. The consorts of the *asta-dikpalas* are comfortably

accommodated in the niches of the *pidhamundis* of the upara *jangha* and they are all in seated postures with their respective mounts and directions. Different incarnations of the *Devi* are also depicted on the niches of the upara *jangha*.

Parsva devatas :

Parsvadevata images have occupied central niches of the *bada* in all the three sides. The eight armed Mahisamardini Durga is the *parsvadevata* of the southern side of the *bada*. She has been installed on the double petalled lotus pedestal. Out of the eight hands of deity, only two upper hands display *khadga* and *parasu* and the remaining hands of the deity are completely broken. Two flying *apsara* figures are depicted on the top corners of the back slab and they are holding garland of flowers in their hands. The back slab of the deity is decorated with the *kirtimukha* motif at the apex. The *astabhuja* Durga is shown piercing Mahisasura (demon) by a trident. This gesture is not completely visible because it is severely damaged by nature. Lion, the conventional mount of *Devi* firmly stands on the pedestal. Two conventional attendant female figures are also depicted at the base of the frame of *parsvadevata* niche. The image of goddess Chamunda is the western side *parsvadevata* of the main presiding deity. The six-handed image has been kept on the prostrate body of a corpse who is lying on the plain pedestal. Most of the parts of this *devi* image are broken. Among the six hands of the deity, five are completely broken and only right upper hand displays *khadga*. Two female attendants are flanking on either side of the deity. Here *Devi* is in standing posture on the prostrate body of Siva. The works of the background slab seems to have been designed during the Somavamsi period or before the ruling period of the Ganga dynasty. The frames of the western side *parsvadevata* niche are decorated

with scroll works and *kirtimukha* motifs. The image of Gaja-Lakshmi is carved on the middle portion of the lintel of the *parsvadevata* niche. Two female *dvarapalas* of *Devi* are also depicted at the base of the frame of the *parvadevata* niche. There is no image of *Devi* found from the northern side central niche as the *parsvadevata* of the main deity. Most probably it has been stolen by the local miscreants.

The *baranda* portion of the *bada* consists of ten horizontal decorative mouldings which are relieved with scroll works, lotus petals, flower medallions, *kirtimukha* designs and geese etc.

Gandi or Sikhara :

The *gandi* or *sikhara* of the *vimana* is surmounted by the curvilinear superstructure. It continues the *pancharatha* plan of the *bada*. The base of the *gandi* is decorated with a series of *angasikharas*. The *kanika* pagas of the *gandi* contain seven *bhumi-amalas* in its surface. Two *vajra-mastakas* are super-imposed one above another at the base of the *kanika paga* of the *gandi*. The *Raha paga* contains four *angasikharas* on each side. The base of the *Raha paga* contains three *angasikharas*; one big at the center and other two small flanking on either side of the central *angasikhara*. There is another *angasikhara* superimposed on the central *angasikhara* of the *raha paga*. The middle portion of the western side *raha paga* is finely projected with the *sardula* headed motif. The *jhapa-simha* motif is projected on the middle portion of the eastern side of the *raha paga*. *Deula charini* figures are inserted in the four cardinal directions of *beki* above the *raha pagas*. They are the supporting elements of the *amalakasila* of the *mastaka*.

The *mastaka* of the *vimana* consists of usual elements such as *beki*, *amalakasila*, *khapuri*, *kalasa* and *ayudha (chakra)*. Here

the finial or *dhvaja* of the *mastaka* is not found from the top of the *ayudha*.

The sanctum of the *vimana* preserves the image of Goddess Vimala as the presiding deity of the temple. The deity has been installed on a plain *simhasana*. The image of the goddess is said to have been built in *lakha* (wax). Her four hands display *akshamala* (rosary), *amrita kalasa*, *varada mudra* and a human figure. There is a lot of controversy over her attributes in the upper left hand. It is differently stated as a human figure, a naga woman, a *naga phasa* (noose) and some other object. The height of the deity is a little more than four feet. The figures of *Chhaya* and *Maya* are finely carved on both sides of the *simhasana*. The back side of the head of the deity is decorated with trefoil *makara torana*. The inner walls of the sanctum are devoid of decorative elements.

The sanctum has one doorway towards *jagamohana*. The door jambs of the sanctum are finely decorated with scroll works, flower designs and creepers with the frolicking boys. The flying *apsara* figures are depicted on the surface of the door lintel. The central portion of the door lintel is carved with an image of Gaja-Lakshmi. The *navagraha* figures are carved on the architrave above the door lintel. Figures of two traditional *dvarapalas* of the presiding deity are found on both side of the door way of the sanctum.

(b) Jagamohana :

The *jagamohana* or *mukhasala* of the Vimala temple is a *pidha deula* and its height is about 35 feet from the surface of the temple complex. It has four vertical divisions viz. *pistha* or platform, *bada*, *gandi* or *sikhara* and *mastaka*. The structure of the *jagamohana* stands on a low platform of 2 feet high. The *pistha* portion of the *jagamohana* is decorated

with scroll works and flower designs. The ground plan of the structure is a square of 25 feet in each side. The *bada* is consisted of five-fold divisions such as *pabhaga*, *tala jangha*, *bandhana*, *Upara jangha* and *baranda*. The *pabhaga* consists of conventional mouldings of *khura*, *kumbha*, *patta*, *kani* and *basanta*. The niches and intervening recesses of the *pabhaga* are relieved with *Khakhara mundis*, Naga pilasters, amorous couples, erotic scenes, scroll-works, flower designs and *jali* works. The erotic scenes and amorous couples are housed in the *khakhara mundi* niches of the *pabhaga*. The niches and intervening recesses of the *talajangha* are relieved with *khakhara mundis*, *Astadikpalas*, *Simha-vidalas*, *Gaja-vidalas*, *Sikshadana* scene of saints, scroll works and *jali* works. The *khakhara mundi* niches of the *talajangha* are housed with *astadikpalas* seated on their respective mounts and directions. The *bandhana* of the *bada* consists of the three decorative horizontal mouldings. The *upara jangha* niches and the intervening recesses are also relieved with erotic scenes, *pidha mundis*, scroll works, *kirtimukha* motifs and *jali* works. Female counterparts of the *astadikpalas* are also housed in the *pidha mundi* niches of the *upara jangha* and they are seated on their respective mounts and directions.

The *baranda* of the *bada* consists of seven horizontal decorative mouldings. The *raha* or central portion of the *baranda* is decorated with dancing female figures, amorous couples, scroll works, a frieze of elephants and deers and *jali* works etc.

Gavaksha :

The central or *raha paga* of the *bada* contains two balustraded windows; one on the northern and another on the southern side of the *jagamohana*. The window of each side contains

four balusters, which are finely carved with dancing female figures holding musical instruments in their hands. Frames of the balustraded windows are relieved with scroll works, flower medallions, *jali* works, creepers containing the frolicking boys and decorative female figures etc. The *gavaksha mandana* of both northern and southern sides of the *bada* are relieved with the royal court scenes or *sikhadana* panels.

Gandi or Sikhara :

The *gandi* of the *jagamohana* is surmounted by the pyramidal superstructure. It consists of two *potalas*; the lower and the upper *potalas*, which contain five and four *pidhas* respectively. Figures of the *deula charinis* and *dopichha* lions are completely absent in their respective places.

The *mastaka* of the *jagamohana* is consisted of usual elements of *beki*, *ghanta* (bell shaped member), above which there is another *beki*, *amalaka sila*, *khapuri* and *kalasa*. Here the *ayudha* of the *mastaka* is missing.

Inner walls of the *jagamohana* are completely plain. The *jagamohana* has two door ways one on the western side towards the sanctum and another one on the eastern side towards *natamandapa*. The door jambs of the eastern side doorway of the *jagamohana* are ornately decorated with scrollworks, flower designs, *jali* works and creepers with the frolicking boys. The central portion of the doorway lintel is carved with the image of Gaja-Lakshmi. Flying *apsara* figures are also depicted on the lintel portion of the doorway. *Navagraha* figures are also carved on the architrave above the doorway lintel. They are all in seated postures with usual attributes in their hands.

(c) Natamandapa :

The *natamandapa* of the Vimala temple is a *pidha deula* and its height is about 22 feet

from the surface of the temple complex. As known from its architectural designs, it might have been constructed in a later period than the main *deul* and *jagamohana*. This structure stands on the platform of 3 ½ feet high. The ground plan of the structure is rectangular and it measures 35 feet by 18 feet in length and width respectively. The *bada* of the *natamandapa* consists of five-fold divisions such as *pabhaga*, *tala jangha*, *bandhana*, *upara jangha* and *baranda*. All the components of the *bada* are completely undecorated. The *bandhana* of the *bada* consists of three horizontal mouldings.

The *gandi* of the *natamandapa* is surmounted by the pyramidal superstructure. It consists of three *pidha* mouldings. There is only the *kalasa* kept on the top of the upper *pidha*. The *natamandapa* has four door ways, one on each side of the wall. All the door ways except that in the western side are completely undecorated. Inner walls of the *natamandapa* are fully depicted with the paintings of as many as sixteen forms of Goddess Durga such as Vimala, Chhinnamasta, Ugratara, Mahakali, Bagala, Dhumavati, Shyamakali, Bhubanesvari, Sodasi, Vairabhi, Vana-Durga, Bhadrakali, Hara-Chandi, Matangini And Jaya Durga, etc. These deities are painted in the traditional *pata* painting style of Orissa.

(D) Bhogamandapa :

The *bhogamandapa* of the Vimala temple is a *pidha deula* and its height is about 20 feet from the surface of the temple complex. It stands on a high platform of 4 feet height. The base of the structure is a square of 15 feet in each side. The *bada* of the *bhogamandapa* also consists of five-fold divisions viz:- *pabhaga*, *talajangha*, *bandhana*, *upara jangha*, and *baranda*. All the components of the *bada* are completely undecorated. Small *dopichha* lions

have been installed on the two front side corners of the *tala jangha*. The *gandi* of the *bhogamandapa* is surmounted by the pyramidal superstructure.

The niches of western inner wall of the *bhogamandapa* are housed with two excellent sculptures of Ganesha and Kartikeya. Both the sculptures are a little more than 2 feet in height. The eight-handed image of *nrtya* Ganesha has been installed on the double petalled lotus pedestal. His right three hands display rosary, broken tusk, and *dhyana mudra* while the left three hands hold battle axe, a pot containing *ladus* and *Abhaya mudra* and the upper two hands hold a snake. Mouse, the conventional mount of Ganesha is carved on the left side of the pedestal. Two *sakhi* figures are flanking both side of the Ganesha image.

Another notable sculpture of Kartikeya is kept in a niche of the right side western wall of the *bhogamandapa*. The six-headed Kartikeya image is installed in standing posture on the plain pedestal. He has twelve hands ; the right six hands are holding *naga-phasa*, arrow-head, *pasa-ankusa*, club, lotus flower and touching the mouth of peacock while the left six hands are holding rooster cock, shield, *gada*, bow, direction figure and broken object etc. Peacock, the conventional mount of deity is installed in a standing posture on the right side of the Kartikeya image.

The ceiling of the *bhogamandapa* is finely depicted with paintings of the flower designs. The middle portion of the ceiling contain a lotus flower design which is suspending to down wards.

The *bhogamandapa* has four doorways to all opening sides. Jambs of these doorways are completely undecorated. Two female figures are depicted in the niches of the entrance doorway wall. They are acting as the *dvarapalas* in both sides of the entrance doorway. They hold knives

in their right hands, while the left hands are placed on the left thighs with vigorous posture. Their faces, bellies and hands are very plump.

The figure of *Gaja-Simha* or Lion on a crouching elephant has been installed outside the temple i.e. ten feet eastern side of the *bhogamandapa*. The *Gaja-Simha* figure is about 4 feet in height and this place is covered with a flat roof.

A flight of steps is provided for approach towards the *bhogamandapa* as well as the sanctum. Recently, all the four structures of the *Vimala* temple are renovated by Archaeological Survey of India ; Bhubaneswar Circle.

The shrine of *Vimala* is believed to be a suitable place for Tantric form of worship. *Purusottama kshetra* or *Puri* is regarded as one of the several *Sakta pithas* enumerated in *Tantra Chudamani*, *Kubjika Tantra* and *Jnanarnava Tantra* and it is here that the navel of *sakti* had fallen.⁴ according to the *Devi Purana* the feet of *Adishakti* fell here for which this place is considered as one of the important *Sakti pithas* in India.⁴ The names of *Vimala* and *Purusottama* are found mentioned in *Matsya Purana*.⁵ This information is supported by other *puranas*. Goddess *Vimala* is regarded as the protectress of the *kshetra*, while *Jagannatha* is the presiding deity of the temple.

On the basis of the architectural features, the present temple of *Vimala* can be tentatively assigned to the Ganga period of Orissan history. The sculptures, especially the *parsvadevatas* seem to have been made in Somavamsi period. The background slab of the deity is decorated with trefoil arch which was the unusual pattern of the Somavamsi art. The images of the *Parsvadevatas* are not designed in the Ganga style. It indicates that these images are the side deities of the original temple. So the present

temple is erected on the ruins of the earlier *deula*. It is also said that before Lord Jagannath was installed in the temple, goddess Vimala was enshrined there.

References :

1. Quoted in *Bharatiya Tantra Sastra* (Oriya), Nilamani Mishra, p. 181.
2. *Madalapanji*, Prachi Edition, 1960, Bhubaneswar, p. 6
3. L.K. Panda, *Pitha*, edited in *Odisara Sakta Sanskruti* (Oriya), P.29.

4. S.D.Kar, *Puri Guide*, Puri, 1992, p.
5. *Matsya Purana*, P.13 - 35.

Shri Ratnakar Mahapatra is an ICHR Junior Research Fellow in the P.G. Department of History of Sambalpur University, Jyoti Vihar, Burla in the district of Sambalpur-768019.



His Excellency the Governor Shri Rameshwar Thakur inaugurating Sangam, a Confluence of Odissi and Kathak dances at Rabindra Mandap on 5.9.2005. Dr. Subas Pani, Chief Secretary is also present on this occasion.

Sakti Shrines of Orissa and the Time of Their Existence

Dr. Janmejaya Choudhury

With the evolution of society religion took a complicated shape with the emergence of Gods and Goddesses, each of them symbolising a particular phenomenon. This process was not only the speciality of India, but evolved simultaneously in different parts of the ancient world. The earliest known Greek Goddess represents a piece of long stone like Sivalinga. The ancient Egyptians propitiated before erection of pyramid, the Goddess Hathor in the shape of a cow and Sekhmet in the form of an aligator. The Gaia Devi of Greece was later on transformed into Dharitri Ma or Mother Goddess. The Mother Goddess of the Romans was Terramater. The ancient Semitic people propitiated the Goddess Nana. On the coins of Kushana emperor Huviska, Goddess Nana with an inscription of her name is depicted. In the ancient India Bhramari was a Goddess of this type. A Goddess in ancient Egypt was regarded as a War Goddess like Indian

Durga. In ancient Babylon and Asiriya the benevolent Istar deity was the earliest Goddess conceived from the natural Phenomenon. In Babylon every women before copulation with her husband would be bed partner of other males and the income from this sacred prostitution was dedicated to the Goddess. Such ladies were regarded as sacred prostitutes. Such ancient custom was prevalent in Asiriya, Iran etc. The Goddess Isis of Egypt was represented in a Pillar containing the symbol of Yoni. In this context Goddesses of ancient World, like Venus and Diana of Rome, Athene of Athena, Hulda of Germany may be worth-mentioning. In ancient India many such Goddesses were prevalent in the primitive societies.



Kakatapur Maa Mangala

the universe, occupies a unique position in the religious system of India. Originated directly from the primitive Mother Goddess the Sakti cult

gradually crept into the mainstream of Indian religions and the indigenous tribal faiths incorporating local godlings of aniconic and iconic forms, heterogenous elements, customs, rites, beliefs, worship patterns, interesting myths and legends etc. No other religion can claim to have continuous and colourful history right from the Indus Valley Civilisation with richest source of mythology, *tantras* and numerous manifestations as Saktism. The earliest evidence of tide of Tantrism we get from the Indus Valley Civilisation. "Objects unearthed at the prehistoric (C.2750 B.C.) sites of the Indus Valley Civilisation prove the prevalence of the cults of the Father God and Mother Goddess among the pre-Aryan people of India !! This male god is the proto-type of later Siva. He is represented in Yogic posture surrounded by animals and having three visible faces with two horns. Besides several figures of Mother Goddess discovered from the site represent the idea of Mother Goddess cult which was the source of all creations of the later Tantrism and Saktism. Sir John Marshal who exavated Mahenjodaro and Harappa sites writes about the religion of the civilisation in the following lines- "Saivism and Saktism are the two aspects of Tantra. Saktism represents the beginning of Tantra Sadhana and Saivism is the culminating point of the spiritual march."



Banapur Maa Bhagabati

Saivism and Saktism, the two schools of Tantra metaphysics, were the official religions of the non-Aryans of the Indus Valley Civilisation who practised various aspects of Tantra Sadhana according to their intellectual standards. Siva and Sakti, the dual deities symbolizing the two schools, were their principal divine beings and worshipped. The Sakta Upanisads raised the position of Sakti to the status of world mother Viswamata, Viswambara, Viswatmita, etc. The creator,

preserver and destroyer of the Universe. The Sakta Upanisadas regarded her as Brahman the idealistic monism or absolutism. Similarly the Saiva Upanisad held Sakti as the creative power of Siva. These Upanisads introduced tantric terminologies like *Bindu*, *Nada*, *Mantra*, *Yantra* and a number of plexuses. Sakti according to the Upanisads is the ramification of the whole world and there is nothing in the Universe devoid of Sakti. The omnipotent, incomprehensible and unknowable character of the Sakti is described in a hymn of the Devi Upanisad. We know the genesis of Durga as the

all pervasive and all-powerful world mother. This concept found fruition in the Puranas. The Mahapuranas, Upapuranas, especially the Sakta Upapuranas and Tantras conceived and propitiated numerous goddesses with different modes of worship, thus enlarging the horizon of Saktism.

Orissa with its territorial units of ancient Odra-Utkal-Kalinga-Kosala, was in the past, one of the greatest centres of Indian religions which were patronised and supported by the successive royal dynasties and the people at large. It is pertinent to note here that in all cultural epochs of ancient and medieval history numberless Gods and Goddesses were conceived and propitiated.

Through the process of permutation and combination many of them were dropped out of the pantheons replacing new ones; created accordingly to the needs of situations. The nucleus of Sakti cult in Orissa is traced from the Ashokan (3rd century B.C.) and post-Ashokan periods when the tribal Gods and Goddesses like Naga-Nagi and Yaksha-Yakshi were incorporated in Buddhism. After Kalinga War (261 B.C.) Kalinga became a stronghold of Buddhism. Ashoka laid the foundation of art and architecture through the medium of stone. The rock-cut elephant and special

Rock-Edicts of the colossal Bhaskareswar Sivalinga, bell-capital and lion (all three forming parts of Asokan pillar at Bhubaneswar), the Naga-Nagi, Yaskha-Yakshi images of Sundarpada village and a few other images of this type from the vicinity of Bhubaneswar are some of the important archaeological remains of Asokan period in Orissa. The Naga-Nagi and Yaksha-Yakshi images are marked for their crude workmanship with bulging breasts and hips, pot bellys, five-

hooded snake over the head (in case of Naga-Nagi). In course of time Naga-Nagi and Yaksha-Yakshi become important cults in Jain, Buddhist and Brahminical religions.

In the beginning of the Christian era a number of tribal deities were incorporated in Jainism, Buddhism and Hinduism. Stambheswari, for example, represented in the form of a pillar

was adopted and worshipped by the Hindus. The Teresingha copper plate grant of King Tustikara states that Stambheswari was worshipped as his tutelary deity. At present such Goddess is worshipped at Aska, Sonepur, Bolangir and Sambalpur etc. as an important deity. A tribal Goddess Samaleswari was adopted as the patron deity of the Chauhan Raj family of Sambalpur in the sixteenth century.



Jajpur Maa Biraja

The classical Goddesses in the forms of Mahisamardini Durga, Sapta Matrukas in group and in individual manifestations, 64 Yoginis, Katyayanis, Manasa, Parvati, Lakshmi, Kali, Tara, Bhagabati, Vimala, Mangala, Charchika made their appearances in Orissa from the Gupta period and enlarged the Pantheons with the addition of local godlings. The two-armed Durga holding in her right arm a Sula piercing the buffalo shaped demon and the left hand pulling the tail of the animal is the earliest classical Goddess worshipped as Viraja at Jajpur. Of all the forms of Sakti Mahisamardini became

extremely popular in Orissa flourishing from the Gupta period till Orissa lost her independence in 1568 to the Afgans of Bengal. She has the largest distribution in the State from two-armed to twenty-armed varieties. The influence of the Goddess was so great in the religious arena of Orissa that some Ganga and Gajapati monarchs styled themselves as Durgaputra and Purushottamaputra. On the basis of the forms of Mahisasura and Mahisamardini, the Durga images are broadly divided into three groups. In the first category Mahisasura is in the form of buffalo, in the second group he has human body, but with the head of buffalo and in the third category Mahisasura is a fully developed human being fighting with the goddess with his sword and shield.

The Sapta Matrugas representing the Saktis of important Gods spread sporadically in Orissa from the 7th century onwards. In the Puranas Matrikas are many, but the number seven has been universally accepted. The worship of Sapta Matruga (seven mother) was another form of Saktism during the Bhaumakara period. The Seven Goddesses are Varahi, Indrani, Vaishnavi, Kaumari, Sivani, Brahmani and Chamunda. The deities are two or fourarmed. The earliest representation of such Matrugas are found at Parasurameswar, Vaitala and Mukteswar Temples at Bhubaneswar.

The Sapta Matruga images have been found at Jajpur, Belkhandi in Kalahandi district, Markendaswar Tank at Puri, Solanpur in Jagatsinghpur district etc. These seven mothers are accompanied by Ganesh and Virabhadra. The iconographic peculiarity divides the Matrugas of Orissa into two broad groups, earlier and later. The earlier group of Matrugas seem to have been

in prevalence in the Sailadbhava and the Bhaumakara periods and the later group with their distinctive attributes, seem to have originated in the Somavamsi period. Satpamatruka found in the modern temple of Dasaswamedha Ghat on the river of Vaitarani at Jajpur, Markandeswar tank, Puri and the images of Solanpur belong to the later group. There are 26 sets of Sapta Matrugas and many images of Chamunda and several of Varahi developed individually as independent cult deities. The Matrugas were conceived as War Goddess to assist the

Mahadevi in her combat with Mahisasura and his allies. Although they were born as War Goddesses they are depicted as mothers holding each, a child on the lap (except Chamunda who was created in the battle field from the third eye of Durga). Matrugas were associated with child from the Somavamsi period onwards.

A significant development of Saktism took place when Tantrism made its appearance (from



Bhusandapur Maa Ugratara

about 8th century A.D.) and was amalgamated with Saktism. The Cult of 64 Yoginis was the exuberant expression of extreme form of Tantrism in about 8th century A.D. Out of the total 7 circular Yogini temples erected in India between 8th-12th century A.D., two are found in Orissa. One is at Hirapur near Bhubaneswar (the earliest one built towards the end of 8th century A.D.) and the other at Ranipur-Jhari in Bolangir district. The 64 terrific images of Yogini enshrined in their respective niches in a circle with Bhairavas at the centre create a grim atmosphere. When Tantrism was widespread Sakti was multiplied into sixty-four manifestations.

Parvati, the consort of Siva is invariably depicted as a *parswadevata* in the Siva temple. She is a *Paribaradevata*, benevolent by nature. In Orissa she was raised to the status of an independent cult. The magnificent four-chambered Parvati temple, enshrined with a four-armed Parvati within the complex of Lingaraj Temple at Bhubaneswar, suggests her pre-eminent position in the Saiva-Sakta pantheon. Lakshmi the Goddess of Wealth in the Indian Hindu villages is an important form of Sakti in Orissa. She exerts an exalted position in the Brahminical Pantheon. She is an auspicious symbol depicted in the *Lalatabimba* of Hindu temples, Buddhist monasteries and in Jaina architecture. She flourished as the consort of Vishnu and as an independent cult. The beautiful Lakshmi temple within the precinct of Jagannath Temple at Puri in the 1st part of 12th century A.D., relates her high position in the Jagannath culture. Ganga and Yamuna, the two sacred rivers are manifested in sculptural art and found in almost all Hindu Temples. They are also depicted as Yoginis in the

64 Yogini temple. Manasa, the Naga Goddess who saves people from snake-bites is very popular in folk level. The rural folk propitiates her to be freed from snake bite. With the emergence of mainspring of Indian religions the Naga Cult of ancient origin was relegated to a subservient position; and even in many cases the entwined Naga-Nagi was depicted as decorative motifs in the temples. In the 7th/8th century a vigorous attempt was made to save the cult from ruination. Hence sprang up Goddess Manasa, the mindborn daughter of Siva. She gradually carved out a niche in the Saivite Pantheon.

Besides these important cults there are minor Goddesses and numerous folk-Goddesses further enlarging the horizon of Saktism. Saktism mingled with Tantrism greatly highlighted the whole religious system, substantially enriched art and architecture and developed vast mass of literature interestingly mixed with legends, myths, philosophy and spectacular iconography of Goddess of multifarious nature. Thus Orissa has immense contribution to the evolution and development of Saktism. The royal patronage and popular support were greatly responsible in the growth of Indian Religions. The peculiarity of Orissa is that the quintessence of all religious faiths was absorbed in Sri Jagannath who stands supreme all-pervasive and the *Rastra Devata* of the State.

Dr. Janmejaya Choudhury is a Lecturer in History in the Sri Jagannath College, Kaipadar, Khurda.

The Concept of the Goddess Khambhesvari in The Culture of the Orissan Tribes

Dr. Bidyut Lata Ray

Prolegomenon :

Two major racial elements can, nevertheless, be identified in Orissa following the classification of Dr.B.S. Guha,¹ the former director of Anthropological Survey of India. Those are the Proto-Australoid type and the Western Brachycephals. The first kind is mostly represented among the scheduled tribes and among lower castes in Orissa. It is mostly found in the hilly tracts of Western, Southern and Northern zones of Orissa. The second type is found widely among the higher castes both in Eastern and Western Orissa. A third racial group, the Mediterranean is found in good major in the population of Orissa.

In ancient Orissa the non-Aryan Savara tribes predominated. Though the generic term 'Savara' was applied to all the tribal folk of Orissa in ancient India, it may safely be surmised that some other tribes besides the Saora tribe of Orissa were also present in the remote past. This is evident from the prevalent tribes speaking Dravidian languages, like the Gond, Kondh, Oraon, Kisan, Koya and some others of Koraput district of Orissa. Again, there are also some folk customs of South-East Asian type found in the southern most part of Orissa. There are nearly 63 tribes found in Orissa such as Bhuiya, Kondh, Kolla, Gond, Ho, Santal, Savara, Juanga, Paraja, Munda, Kharia, Oraon, etc. Majority of the backward classes of Orissa comprises mostly of scheduled tribes, scheduled castes and a few others. Scheduled tribes are scattered in large

numbers in the districts of Sundargarh, Mayurbhanj, Phulbani, Koraput, Keonjhar, Kalahandi, Sambalpur and Bolangir. The socio-economic and cultural life of the hill tribes of the state is out and out structured with the elements of the forests, the river-beds, the valleys, the mountains, the lakes, the streams, the plains and above all, the total biosphere exposed to the tribal race.

Goddess Tradition :

Generally the tribes live in the forests, valleys and hill-tracts. They are the lovers of nature. Therefore, they worship the components of the nature as their deities. The worship of the Sun, the Earth and the tree is popular among the tribal community. The Sun is most commonly worshipped deity of the tribes. The Sun worship by the aboriginals of Orissa played the significant role in the spread of Mahima Dharma in the State. The worship of the Earth has taken the form of mother-worship among them. For this, they sacrifice animals and birds etc. in the honour of the mother-goddess. Another chief objective of worshipping spirits, ghosts and witches is to protect the society or community from diseases, floods, cyclones, fires and other natural calamities. The tribes like Gond and Juang held such festivals to wipe out the fear of spirits, ghosts and witches. It is observed that the worship of a female deity predominates the worship of a male divinity. The principal deity is the Earth Goddess and her offspring the Tiger god. The other deities include the village Mother-Goddess (*gramadevi*), the

water-god and the gods of the forest, fire, air and rain. The five elements of nature, i.e. the earth, the air, the fire, the water and the *antariksa* are being worshipped by the tribes in general. Biosphere is another attraction for them. They live on the products of a tree and hence worship the trees as the goddesses. The worship of a pillar or post is the further development observed in the tribal culture.

Tree Worship :

Tree-worship is also prevailing among the hill-tribes of Orissa. This tree-goddess is later known as 'Khambhesvari' (the post-goddess). The goddess Subhadra worshipped in the temple of Lord Jagannath of Puri has a link with 'Khambhesvari',² as she is having an aboriginal origin. The *Savara Srestha* (the great Savara) Visvasasu was worshipping Lord Jagannath as 'Nilamadhava' in the dense forest on the bank of river 'Mahanadi' of Orissa. Later, the deity appeared as the great '*Daru*' in the east-sea (*Mahodadhi*) near *Nilacala* (Puri) and from this '*Daru*', king Indradyumna had ordered the skilled architects of his kingdom to consecrate the idols of Jagannatha, Balabhadra and Subhadra. Thus, Lord Jagannatha is termed as '*Daru Devata*' having tribal evolution.³ Rgveda⁴ also refers to the floating of *Daru* in the sea and its worship. In due course of time, the tribal deities of Orissa have passed through the process of Hinduization. The Kondh priest worships 'Khambhesvari' (the lady of the post) represented by a stone under a tree.⁵

Khambhesvari, the Tribal Deity

The iconography of Subhadra corresponds to the usual iconography of a tribal deity. She has been Hinduized by being identified with a Sakta goddess and resembles particularly to the iconography of the Hinduized goddess Khambhesvari 'the pillar goddess.' Both, the figures of Khambhesvari and Jagannath developed from the same tribal substratum. Many features in the mode of worship of Subhadra point

to the fact that she was originally a Sakta goddess; the most important of which is that she is still worshipped with a Sakta Mantra, the mantra of Bhuvanesvari.⁶

The figure of Khambhesvari in Aska (Ganjam) resembles very much with the figure of Subhadra in Puri. There are only marginal differences : the shape of Subhadra's head is slightly different, more oval. While the present Jagannatha figure has a waist line, has the body of Khambhesvari in Aska is a straight pole. The main image of the place is striking. It consists of a stone pole, which has been anthropomorphized by the addition of a disk as head. The image confirms that gradually the pillar-post has been converted into an image in order to appear somehow as a human being. It is also noteworthy to record here that a wooden pole stands opposite to the main door of the Aska temple and in front of the main image of the goddess. This wooden pole presides over the sacrificial pit in the temple.⁷

The worship of Khambhesvari was gradually converted to the worship of the stone-images. The name of the goddess is familiar in Western Orissa. The cult of '*gramadevi*' (the village goddess) is of a very 'tribal' typology : the goddess is represented by a uniconical symbol which often can hardly be distinguished from its surroundings and is only occasionally worshipped with animal sacrifices by a non-Brahmin priest.

The process of Hinduization has led to an association of the tribal deity with Durga, though mostly found in this realm. In many temples of Hinduized mother goddesses, in the hinterland, stones or pebbles are worshipped alongwith the main image in the *garbhagrha*.⁸ Frequently stones or wooden posts stand outside such temples or even in their compounds. Mostly these symbols are daily worshipped alongwith the main image. It is usually in front of them, that the sacrifice is performed, and to them the blood is offered and not to the main image, which on the contrary may be sheltered by closing the doors of the temple.⁹

The symbols represent the main goddess, although they are another *murti* of her or of a related goddess, a 'nonvegetarian sister'. The tendency to separate the sacrifice from the main cult is evident and it might be natural at this state of intensive Hinduization.

When the symbol of the goddess is a wooden post, there is a further possibility to combine images and symbols. The post may become the movable image (*calantipratima*) of the main image. For instance, in the Samalai temple at Sonepur, besides the main image, a wooden post, wrapped in a sari, represents the goddess Baunthi and is daily worshipped along with Samalai. During Dasahara, this representation of Baunthi visits the shrine of an old tribal deity, Budha Raja. Wrapped posts in the same fashion are found in Ranpur, representing the goddess Khilamunda (from Oriya, *Khila* 'waste land' and *Munda* 'trunk') and in Banpur for Bhagavati a goddess called *kathi* (*Kathi* in Oriya means piece of wood).¹⁰

The worship of the goddess Khambhesvari is performed by a Suddha-dehuri, a tribal priest. He is perfectly aware of the fact that the stump of a post will not last much longer, and also has a vague idea of how a renewal should be made. But, he and the villagers are equally positive on the fact that it is impossible for them to perform the complicated ritual, and that to remove the post without the proper knowledge would be moreover highly dangerous. So, they calmly wait for the post to disappear, which does not mean that the worship of Khambhesvari is going to be discontinued; she will be by then represented by the stone only.

Above discussions reveal the fact that the goddess tradition in Orissa has its inception in the culture of the aboriginals of the state. During the process of Hinduization, the pillar-goddess has been anthropomorphized and transformed into stone images, Ostensibly, the root of the worship of the present '*grama-devi*' lies in the culture of the tribal people of Orissa.

Note and Reference :

1. Guha, B.S., quoted in *Sidelights on History and Culture of Orissa*, edited by Prof. M.N. Das, Vidyapuri, Cuttack, 1977, p.28.
2. Eschmann, A., 'Hinduization of Tribal Deities of Orissa : The Sakta and Saiva Typology', in the book, *The Cult of Jagannatha and the Regional Tradition of Orissa*, edited by Eschmann, A., Kulke, H. and Tripathy, G.C., Manohar Publications, New Delhi-2, 1978, pp.79-97.
3. Ray, B.L., *Jagannatha Cult : Origin, Rituals, Festivals, Religion and Philosophy*, Kant Publications, Delhi, 1998, Introduction, p.4.
4. *Rgveda*, X. 155.3 :
Ado Yaddaru plavate Sindhoh Pare apurusam / Tada rabhasva durhano tena gaccha Parastaram //
5. Ray, B.L., *Op. cit.*, p.19.
6. Ray, B.L., *A Critical Edition of Niladri Mahodayam*, Classical Publishing Company, New Delhi, 1998, Ch.88, p.481.
7. Ray, B.L., *Jagannatha Cult, op.cit.*, p.19.
8. Eschmann, A., *op.cit.*, p.89.
For instance in the temples of Samalai in Patnagarh (Bolangir district) and Barpali (Bargarh district) and in the Khambhesvari temple of Aska. (Ganjam district).
9. Stones as the representatives of the goddess, accepting sacrifices in her stead outside the main temple are found for instance in the Bhairavi temple in Puruna Katak (near Baudh), in the Manesvara temple near Sambalpur and, in the Samalai temple of Barpali. Posts in the same function are found in the Bimalesvara temple in Huma (Sambalpur district), in the Patnesvari temple in Sambalpur, the three temples of Sonepur.
10. Cf., Kulke, H., 1975, p.40f, quoted in *CJRTO*, Delhi, 1978, p.89.

Dr. Bidyut Lata Ray is the Head of the Department of Sanskrit, Neela madhava college, Kantilo, Nayagarh - 752078 and lives at 'Divyadyuti', Debottar Colony, Nayagarh - 752069

Sakti Centres in Cuttack District : A Historical Perspective

Pareswar Sahoo

With its bountiful nature, Orissa is an enchanting state of old charms and new glamour. Having thirty districts in her heart it has a kaleidoscope of tourist attractions. Cuttack, the previous capital city of modern Orissa, is famous for filigree silverware, horn and brass work. The old Cuttack district is known for its silk and cotton textiles, besides the Buddhist golden triangle and also for Sakti pithas (Bhatarika, Charchika and Maa Pragala). These places are associated with Devi Durga, the symbol of power and strength and are therefore regarded as traditional *Sakti Kshetras* of Orissa dedicated to Brahmanical *Panchadevatas*.¹ These centers are honeycombed by glamorous scenic beauty and the religious potentialities are intended for all sections of visiting tourists, both inland and outland. The domestic tourists belongs to the eastern belt and the southern belt, although few of them are from the central region also. Abhinaba Varanasi Katak, the earlier capital city of medieval Orissa and British time Orissa has river Mahanadi on the north and river

Kathajodi on the south. The stone embankment protecting the river banks speak eloquently of the engineering skills of the earlier era and is regarded as an interregnum in the history of the Somavamsi rule in Orissa.



The origin of Sakti cult is shrouded in mystery. Since time immemorial the worship of Sakti (power) has been an important religious pursuit. The archaeologists, historians, indologist, philosophers and scholars of many other disciplines have expounded various theories with regard to the origin and evolution of the Sakti cult. It is easy to understand that Sakti means power and strength, which is expressed through different phenomena.

In *Devisukta*, the *Saptasati* records,² intelligence, satisfaction peity etc. as the various forms of Sakti.³

The Sakti or goddess in her different manifested aspects and forms represent various phenomena. For instance, Saraswati depicts learning and wisdom, Laxmi means wealth, Durga

and Kali represent benevolent and malevolent aspects respectively and Maa Sarada Devi represents the socio-religious aspect of the philosophy of humanism and so on.⁴ Archaeological evidences prove the concept of Sakti, which can be traced back to 2200 B.C. - 1700 B.C. As a result of the fusion of the Vedic concept of Sakti, known as 'Uma' with the cult of Stambha there emerged the worship of Stambheswari who is considered to be the universal mother, the supreme reality.⁵

Both Mahenjodaro and Harappa discoveries have corroborated the concept of Sakti in the pre-Vedic period. A seal from Harappa showing on the observe a nude female figure, head downwards and legs stretched out upwards with a plant issuing out of her womb, may be regarded as the proto-type of the mother goddess Sakambari.⁶ Macdonald remarks, "Goddesses occupy a very subordinate position in the Vedic belief and worship. The important goddesses of this period were Aditi, Usha, Saraswati, Prithvi, Ratri, Riti, Revati, Indrani, Rudrani."⁷ Although, Saktism was developed in the ancient times, now in Europe, the female worship is conducted through the worship of Virgin Mary.⁸ There are instances of mother worship in Far-Eastern Asian and African countries. The Tantra legends speak of the Sati and Daskhya Prajapati⁹ episode which reminds us the terrible sacrifice of Sati in the *Yajna kunda* due to the unbearable insult meted out by Dakshya, her father. It also tells us how Lord Siva in anger cut off the dead body of Sati into several pieces and threw the pieces all over (*Matsya Purana*). The places where the parts of the Sati's body fell are know as Sati's *pithas*.¹⁰

Orissa has taken the root of every major religious sects of Hinduism. Lakhs of pilgrims pay a visit to Puri to have a glimpse of Lord

Jagannath, who is regarded as the epicenter of Tantra cult. Historians like Dr. S.C. Behera has pointed out that, Saktism in Orissa too, has absorbed the tree worship of the aboriginals into its fold. The worship of 'Stambha' or a pillar made of stone or wood as the Divine Mother, is prevalent now also among the tribals and aboriginals of Orissa in various places. We learn from the Maranjamura Charter¹¹ that the tutelary deity of Somavamsi rule was Panchambari Bhadrabika,¹² identified with Stambheswari. It seems very probable that it is the result of fusion of the cult of Stambheswari and Bhadrabika which contributed to the evolution of Goddess Subhadra, the central wooden figure in the Jagannath temple.¹³ In the evolution of the Saktism in ancient Orissa, primitive tree worship of the aboriginals was an important aspect. The assimilation of two cultures viz. the Aryan and the aborigin also led to a synthesis of religious beliefs which characterized the growth and development of the various forms of religious beliefs like Vaishnavism, Saktism and Saivism in Orissa down the centuries.¹⁴

There are several *Sakti Pithas* all over Orissa. They include the seats of Goddess Bimala at Puri, Goddess Viraja at Jajpur, Goddess Bhubaneswari at Bhubaneswar, Goddess Mangala at Kakatpur, Goddess Charchika at Banki, Goddess Sarala at Jhankada, Goddess Tarini at Ghatagaon, Goddess Samaleswari at Sambalpur, Goddess Pataneswari at Patnagarh, Sambalpur and Bolangir, Goddess Bhagavati at Banpur, Goddess Bhattarika at Baramba, Goddess Pragala at Narasinghpur, Goddess Katak Chandi at Cuttack, Goddess Mahakali at Kharuda, Goddess Dakshinakali at Bandhahuda. I would like to focuss here one of the traditional but much informative topics relating to the *Sakti Pithas* in Cutack district. The district of Cuttack was consisting of six old Garhjats i.e.

Narasinghpur, Baramba, Tigiria, Athagarh, Banki, Saranda. These Sakti pithas are closely associated with the cultural and social developments of the people of the district.¹⁶ They draw great inspirations from the worship of Katak Chandi at Cuttack, Charchika at Banki, Bhattarika at Baramba, Maa Pragala at Narasinghpur, Mahakali at Kharuda, Dakshinakali at Bandhahuda.

Saktism in Orissa is a long tradition. Banki, which was one of the old Garhjats of Cuttack district, has been famous as a seat of the presiding deity, Maa Charchika since 14th Century A.D.¹⁷ It is located on the picturesque mountain named Richika, where the sacred river Renuka washes its feet. On their way from Bhubaneswar to Narsinghpur, via Govindpur, tourists, both inland and outland, visit the temple in the month of October and offer their worship to the Goddess. Especially a large number of visitors come to this *Pithas* in autumn due to *Mahastami puja*.¹⁸ Several other festivals are also observed in the temple with high testimony.

In ancient time, the whole region was a beautiful fertile land, with green paddy fields, dense forest with cajurina trees and some tall palm trees. Usually the tribals like Kondhs,¹⁹ Sabaras,²⁰ use to live there. Historically speaking the region was inhabited by the Aryans and some rulling dynasties, viz. Airas, Somas, and Gangas. Some historians believe that Goddess Charchika, known as "Mother Earth"²¹ is being worshipped on the Blue Mountain Richika, in Banki since 3rd century B.C. According to Gibbon, precious stones was exported from Banki region to the ancient Roman empire. Ptolemy and Hieun Tsang supported the view of Gibbon.

The goddess Bhattarika at Baramba, in Cuttack district has a sprawling complex, to the west of Ratnagiri hills, over looking the river

Mahanadi. The hills encircling Bhattarika on either sides of the river are Basistrunga, Ratnagiri, Nilagiri, Bankamunda, Gayaldiha, Baigani and Manibhadra, which are considered to be sacred by the local people. Besides the scenic beauty is truly exotic and a heart throb to any visitor, devotee or tourist. This place occupies the central position in the sacred *panchakosha*²² (distance of 10 miles) extending from Simhanath to Nilamadhab. The following hymns describes the nomenclature along with the sacred *pithas* :

देव्यास्तु दक्षीशणनीरे देवी नारायणी भवेत्

नारायण पश्चिमेतु नीलमाधव रूपधूक ॥

माधवश्चीतरे श्म्यकानने बिन्ध्यवाशीनी

तथा तत् पूर्वगीशी इश्चाः सिहनाथ महीश्वर

पन्चकोशमिदम 'ख्यातः पूण्यपातक नाशानं ॥

(Gist - Devi Narayani exists on the Southern bank and Narayana, Nilamadhaba to the West. Vindhyabasini is worshipped to the north in a beautiful forest. Simhanatha Maheswar lies to the West of Vindhyabasini. All these sacred pithas spread in an area of Panchakosha wash the sin of the people.)

The existence of the presiding deity Maa Bhattarika can be traced back to the 7th century A.D.²² The iconography of Bhattarika image can give an idea whether it was a Buddhist and Hindu Sakti pitha. The Deity image of Bhattarika is seated on *Lalitasana*, the left hand holding a lotus stalk, and the right one in the *Varada* pose associated with the pedestal having eight very small images five in *Padmasana* and left in *Lalitasana* with the *Ayudha* as the central figure. The Oriya book '*Bhattarika*' identifies the associated images of this temple as Prabha, Maya, Jaya, Sakshama, Visuddha suprabha, Avaya, Brahmani, Maheswri, Kaumari, Vaishnavi, Varahi, Indrani, Chamunda and Mahalaxmi. Now the

head priest Nilamani Mahapatra and his associates worship the Goddess as Raja Rajeswari, Mahamaya Tripura Sundari and Siddha Bhattarika by reciting the Durga *mantras*. So it is believed that the iconography of the Goddess is similar to Maa Astabhuja Mahisamardini Durga. The local people say that the goddess worshipped here is very powerful with divinity. In earlier times, the practice of human sacrifice or *Balipratha*²³ prevailed here. Gradually that practice was given up and only the practice of animal sacrifice continued. On the full moon day of Mahastami puja the people from all over Orissa come to the sacred place and offer their prayer. The three great *Sankrantis* like *Raja*, *Mahavisuba* and *Makar* are celebrated here with a great interest and fervor.

A historic place of pilgrimage, Narasinghpur is located on the bank of the river Mahanadi, which has the sacred *Sakti pitha* of Maa Pragala. Narasinghpur is situated at a distance of 144 kms from Bhubaneswar, and 124 kms from Cuttack by road. The location of this place is beautiful, and therefore it is a natural picnic spot for the picnickers. Especially for the celebration of New Year, on January 1st, thousand of visitors come to this place only to enjoy its calm and quite natural scenery. The attraction of this place is the small waterfall.

The background of Maa Pragala is also ancient in origin and its existence has been traced back to 8th - 9th century A.D. According to the head priest Braja Dehuri, the early name of Maa Pragala, was Balangi,²³ the daughter of the then king of Angul. When Narasinghpur garh (fort) was ruled by Anantavarman Singh Deo, in a bloodiest war he defeated the king of Angul. Then Balangi turned into the manifestation of Maa Pragala. She said to the king Anantavarman Singh Deo in a dream to take her away and worship in

his palace by offering one goat in each step. It was a difficult task for the king to fulfill this wish of the Goddess. He collected a large number of goats from all parts of the Garhjat which were not sufficient. The dense forest where the *Sakti pitha* is located, the king constructed a house with brick walls and straw thatched roof and installed the goddess there. Since those days Maa Pragala is worshipped as the Sakti, the source of power by the people. Apart from the place like Bhattarika at Baramba, Katak Chandi at Cuttack, Charchika at Banki, the place bears the testimony of the history and culture of Orissa in some way or other. The village Pragala is constituted with the tribal people like Kondhs, Savaras, Santals and Kolhas. In early period the priesthood system was based on tribal heredity.²⁴ Gradually the practice has deteriorated and taken over by Mahapatras and Dehuries.²⁵ Therefore, Maa Pragala is accepted as the tribal deity. Now the goddess is worshipped in the form of a metal idol with 12 feet long sword by her side.

These *Sakti Pithas* in the district of Cuttack, provide enough evidence to support the notion that once upon a time Saktism played a dominant role here.

References :

1. See *Bhagavati Sutra*.
2. J. Pradhan, : *A Journey to Orissa, Bhubaneswar*, 2001, p. 27.
3. M.N. Das (ed) : *Sidelights on History and Culture of Orissa*, Cuttack, 1977, p. 380.
4. *Skandapurana (Vishnukhanda)*, Ch. VII, Vr. 97.
5. F. Brighenti, : *Sakti Cult in Orissa*, New Delhi, 2001, p. 179.
6. B. C. Roy (ed) : *Cultural Heritage of Orissa*, Vol. I, Calcutta, 1977, pp. 4 - 5.
7. V. S. Agrawala : *Matsya Purana : A Study*, Varanasi, 1963, pp. 105-107.

8. Sakti Cult in Orissa, *op.cit.*, p. 182.
9. *Orissa Review*, Vol. VIII, No. 3, Oct. 2001, p. 21.
10. *Ibid.*,
11. K. C. Panigrahi : *History of Orissa*, Cuttack, 1975, p. 353.
12. Cultural Heritage of Orissa, *op.cit.*, p. 7.
13. L. Pujapanda, : *Srikhetres Wari, Bimala* (Orissa), Puri, 1976, p. 13.
14. H. C. Das : Religions of Orissa, *OHRJ*, Vol. XXX, Nos. 2,3 and 4, Bhubaneswar, p. 133, 1972.
15. H.C. Das : *Sakti Pitha-A Study*, Bhubaneswar, 1994, p. 114.
16. Interview with Sadananda Mohapatra, the priest of Maa Charchika held on 10.9.04.
17. H. Bhattacharya : *Cultural Heritage of India*, Calcutta, 1969, pp. 74 - 76.
18. A. K. Rath : *Studies on Some Aspects of History and Culture of Orissa*, Calcutta, 1987, p. 84.
19. Interview with Nilamani Mohapatra, the head priest of Bhattarika held on 15.9.2004.
20. N. N. Bhattacharya : *Indian Mother Goddess*, Calcutta, 1971, p. 78.
21. R. N. Nandi : *Religious Institutions and Cults in the Decan*, Delhi, 1973, p. 76.
22. Interview with Gadadhar Mohapatra the priest of the goddess, Maa Charchika on 10.10.2004.
23. P.K. Das : *Orissa Review*, Temples of Nayagarh District : An Overview, Vol. LX, No. 10, pp. 35 - 38, Bhubaneswar, May 2004.
24. *Ibid.*,
25. G.D. Pattnayak : *Narasinghpur Itihas*, Bhubaneswar, 1943, p. 76.
26. *Ibid.*

Pareswar Sahoo is a Ph. D. Research Scholar in P.G. Dept. of History, Utkal University, Vani vihar, Bhubaneswar.



Hon'ble Chief Minister Shri Naveen Patnaik inaugurating new Traffic Tower Building at Angul on 4.9.2005. Shri Nagendra Kumar Pradhan, Minister, School & Mass Education is also present.

Place of Goddess Bimala in the Shakti Cult of Hindu Mythology

Durgamadhab Das

Goddess Bimala is the Pitha-Devi of Srikshetra, Puri. She is described as Shrikshetraswari in many Puranas of our mythology. She is the main goddess in the Temple of Lord Jagannath. The temple of Bimala is a very old shrine. A four-roomed structure, it is situated in the southwest corner of Jagannath Temple complex at Puri. The construction of the temple dates back to the rule of Ganga dynasty. It is believed that the shrine of Bimala was built on the foundations of an earlier Shakta shrine dedicated to some other goddess of the time. As stated in Madala Panji, the first temple of Bimala, which refers to the above position was constructed during the time of the Somavanshi king, named Jaya-I. It is stated in the history of Orissa that the present structure of the Bimala temple was built during the rule of Ananta Varman Chodaganga Dev in the first half of the 12th Century. Goddess Bimala is entirely a Shakta deity.

There is a small concrete structure in front of the temple of Bimala. It is adorned with the image of a lion pouncing upon the image of an elephant. The posture of the animals has a significant disposition. The position of the lion pouncing on a crouching elephant is the symbolic expression of the soul ruling over the intellect of the Jiva. The lion represents the soul and the elephant the intellect. Some scholars are of the opinion that the lion here conveys the expression

of intellect and the elephant, the expression of Avidya, the adversarial qualities of the Jiva. The combination of the two animals in the aforesaid disposition goes on to say that, when intellect reigns supreme, the Jiva is freed from the negative qualities of human nature like lust, greed, hatred, anger, jealousy and so on. Avidya actually hinders the spiritual progress of an aspirant. If Avidya is vanquished, spiritual progress in general becomes possible and the Jiva is on spiritual march without obstruction to attain the goal of life. This is the underlying concept of the lion and elephant sculpture situated in front Bimala temple and by the side of Rohini-Kunda in Jagannath Temple complex at Puri.

The image of goddess Bimala is made in chlorite stone. The image is consecrated in the temple in a full-bloomed lotus pedestal. The image is deified as Bhairabi having four hands in a divine manifestation, one hand holding a rosary known as Akshyamala, another hand holding a serpent known as Nagaphasa, still another hand holding a pot of ambrosia known as Amrit Kalasa and the fourth hand displaying Varada-pose, a pose of blessing. Bimala is described as the prowess of delusion. She is at the same time invoked as Kriya-shakti (the prowess of action) of Lord Balabhadra, Ichha-shakti (the prowess of will) of Subhadra and Maya shakti (the prowess of the delusion) of Lord Jagannath. Not only this,

She is also worshiped as Mahakali, Mahalaxmi and Mahasaraswati constituting the Shakti Triad in the Shakti cult of Hindu mythology. Bimala is all-powerful as the ruling governess of the Temple of Lord Jagannath and venerated as Srikhestra Rajeswari and Sripada Rajeswari. We also get to know many more details about Bimala in the Hindu scriptures like the Devi Bhabagbat and Kalika Purana.

The Puranic descriptions say that one day Dakshya Prajapati, the Manasaputra (willed son) of Brahma, the Creator of the Universe, held a divine sacrifice in his place. He invited to this function all gods, demigods and all his son-in-laws but not Lord Siva, the consort of Dakshya's daughter, Sati. Siva did not mind the lapse of Dakshya Prajapati. But Sati was greatly bewildered. She remembered the days when she was given in marriage to Lord Siva against the will of her father. Narada Maharshi, brother of Dakshya Prajapati, was actually instrumental in this marriage. But for him, her marriage with Siva could not have been possible. Sati therefore concluded that, out of a revengeful attitude, her father had not probably invited Lord Siva to the aforesaid function. But Sati could not avoid the function despite the ill treatment meted out to her husband. After all she was a daughter. How could she remain away from the function, which was organized by none other than her own father? So she decided to attend the function, albeit uninvited in the usual order. She appealed to Siva to permit her to attend the function. At first he denied saying that one should not attend a function without proper invitation. Yet, when Sati insisted on his permission, at last he permitted her and Sati thus proceeded to her father's place and attended the sacrificial function. Dakshya Prajapati was neither happy nor unhappy seeing her daughter Sati at his place.

In the Siva Purana, Siva is described as the Lord of the Universe. He is also described as the Supreme Brahman and the celestial cause behind the creation of the universe. Dakshya, in these Puranas is described as the son of Brahma's divine will and his birth had a divine mission. Yet, under the influence of Maya, the divine illusion, Dakshya was motivated to commit an incredible aberration in not inviting Lord Siva to the sacrificial function of the family. In the analogy of the cosmic pastime, this was a negative happening and yet this, like every positive happening, had a divine purpose. According to the Puranic descriptions, Sati was insulted at her father's place with a divine purpose. However, Sati tolerated everything so long as his father's actions were directed against her individual self. But things went beyond control when Dakshya insulted Lord Siva. Now, Sati, awfully intolerant, jumped into the sacrificial fire. All those present there were but silent witnesses to the incredible happening. They counted danger at hand. When Siva received the information, he got wild at the loss of her beloved Sati. He immediately rushed to Dakshya's place where the sacrifice was being performed. He witnessed all that had happened there. In no time, he took out the half-burnt body of Sati from the sacred fire of the sacrifice and, stretching it on his shoulders, he started doing Tandab, frenzied by a historical impulse. The goddess of Earth could not bear the poundage of the Lord's steps. So she accompanied by the Devas, went to Vaikuntha and appealed to Lord Vishnu for immediate help to alleviate her distress. Vishnu having realized her perplexities consoled goddess Earth that he was fast going to Dakshya Prajapati's place to intervene in the unprecedented catastrophe and solve her hardship in no time. Vishnu came to the spot. Siva was then awfully insolent in his dancing poses. Vishnu used his divine disc and severed the half-burnt body of Sati from Siva's possession.

The body of Sati thus decapitated was scattered to different places. With the severing of Sati's body from his possession, Siva came to his senses. It is believed in this connection that, the leg portions of Sati's body fell in Nilachal Dham of Udradesha. At a later period, the temple of goddess Bimala was constructed at that place. This is how Bimala is known and worshipped as Pada Pitheswari and Pada Rajaswari in the Temple of Lord Jagannath. Here, some scholars are inclined to hold that after severing of Sati's half-burnt body, her tongue portion fell at Nilachal Dham. So the citadel of goddess Bimala is also worshipped as the embodiment of her celestial tongue. There is a legendary belief that, because of this reason, the women of Udradesha while worshipping gods and goddesses ululate in devotion to invoke their divine power. The practice of ululation, it is said, has originated from Udradesha i.e. Utkal for the aforesaid reason. This practice is not seen in any other part of India.

Goddess Bimala, as described in the scripture, has an infallible yearning for the Prasad of Lord Jagannath in her daily ritualistic oblation. It is further said that, the Devi assumed this form in the Kaliyug (Iron Age) only to be worshipped in the massive Temple of Lord Jagannath with the offering of Lord's Prasad. Pursuant to the customary religious practices of the Temple, everyday the Prasad of Lord Jagannath is re-offered to goddess Bimala in a golden plate. It is then that the Prasad comes out of the Temple as Mahaprasad for the consumption of the devotees. This ceremonial offering is not noticed in any other temple of India. This is a peculiar religious practice, which is symbolic of both Shakta and Vaishnavite rites.

How could this practice be introduced in the Temple of Lord Jagannath? A Puranic legend explains its religious background. According to

this legend, once, on a special religious occasion, Maharshi Narada had the privilege to visit Vaikuntha, the abode of Lord Vishnu. He had the darshan of the Lord and his consort Mahalaxmi in their celestial position. Lord Vishnu was gracious enough to offer him Prasad in his own hands. Maharshi Narad enjoyed the Prasad and felt immensely blessed and gratified. Then he left Vaikuntha and moved across the sky singing the name of Lord Narayana. Lord Siva was seated then in Kailash in deep meditation. The spiritual ecstasy of Narada had the divine feeling of a gleaming lustrous aura, which shook Yogiraj Siva from his spiritual repose. Siva opened his eyes as Narada passed across Kailash. He looked onto the sky and had a glance at Narada Maharshi's splendid drift in divine sublimation. Seeing the Lord seated in meditation, Narada Maharshi descended on Kailash and said his usual prayer to Lord Siva. The Lord said to Maharshi Narada, "How come you are so delighted today?" Maharshi said, Bhagawan, I had been to Vaikuntha today. Lord Vishnu, graciously pleased, fed me Prasad in his own hands. I enjoyed its immaculate divine taste, the one of which I had never enjoyed before. This is the cause of all that you see in me today." Immensely gratified with his testimony, Lord Siva requested Narada to give him some Prasad. In fact, Lord Siva also wanted to have the same divine gratification like Narada. But Narada was virtually helpless. He remembered well that he had consumed the entire stock in Vaikuntha. He explained his helplessness to Lord Siva. But Siva was not prepared to leave Narada after hearing his explanation. He noticed at a corner of Naradaji's mouth a morsel of Kaibalya. Taking the morsel from his mouth, he took it with utmost satisfaction. Lo and behold! Siva too had a similar divine sensation. In no time, he was stooped to unusual divine swings in his eternal celestial dance. Now Parvati appeared on the

scene. She could not believe her eyes seeing the celestial dance of the Lord. She came to know all details about the cause of Lord's excitement from Maharshi Narad. Parvati was the better half of the Lord. In that way, she was also entitled to a portion of the Prasad, which the Lord had taken from Narada. She started fretting the moment she learnt from Narad that the Lord had taken the entire morsel and that nothing was left out for her. In a frenzy of excitement, She resorted to austerities beseeching the blessings of Lord Vishnu for Kaibalya Prasad. Gratified with her devotion, Lord Vishnu appeared before her and offered her Kaibalya, which she was frantically craving. Vishnu also blessed her saying that in Kaliyug, he would make his appearance in Daru form in Nilachal Dham by the side of sea in Udradesha. There, he would be offered Prasad in the form of rice. Parvati would have the most sacred privilege of being worshipped in His Temple in the name of Bimala and partake of his Prasad in the order of a customary practice. The Prasad that would come out of his Temple would be then known as Mahaprasad. This is how the Prasad of Jagannath Temple has come to be known as Mahaprasad and the glorifying eminence of Bimala has come down over the ages in the Cult of Lord Jagannath. Bimala has thus come to be known as the craver of Mahaprasad of Lord Jagannath. She is the celestial amalgamation of both Vaishnabi and Bhairabi Tatwa and in this sense, goddess Bimala is associated with Durgamadhab Puja, which is unique of its kind in Hindu mythology. It may be mentioned here that Durgamadhab Puja has originated from Udradesha i.e Utkal.

According to the ritual of Durgamadhab worship, both Bhairabi and Madhab are worshipped at one place two times in a year in the Temple of Lord Jagannath. The first ritual of this order falls in the month of Chaitra (March-April). This ritual is celebrated for nine days starting

from the first day of the bright fortnight of Chaitra. The second one falls in the month of Aswina (Sept.-Oct.). This is celebrated for sixteen days starting from the 8th day of the dark fortnight of Aswina. Goddess Durga and Lord Madhab are the presiding deities of this ritual. Before welcoming the deities to the acropolis, the blessings of Subhadra are invoked by the priests for the successful celebration of the ritual. According to the practice being followed in this connection, the golden idol of Durga is consecrated on the stone platform of the temple. Thereafter the idol of Durga, after a formal customary rite, is taken to Majanamandap and installed there on a special *divan*. The image of Madhab is then brought to this place and placed by the side of goddess Durga. After completion of all the rituals over here, the deities, Durga and Madhab, a rare combination in the Pantheon order of the Temple, are taken to Bimala temple and seated in a palanquin for ritualistic worship. The last eight days of the ritual are performed in Narayani temple of Dolamandap sahi (street) of Puri. On the seventh, eighth and ninth days of the fortnight, the servitors of the Temple make a temporary kitchen by the side of the temple of the goddess Bimala. The Prasad of the goddess is prepared for these three days at the temporary kitchen. As per the practice being followed, on Mahasaptami, Mahastami and Mahanavami, fish is specially caught from Narendra Tank, Puri and, after proper cooking in the temporary kitchen, the curry is offered to goddess Bimala in the ritualistic oblation. Not only this. On the Mahastami night, a goat is killed in full obeisance of the goddess and then offered to the goddess by the servitor-priests through a secret passage to her temple. This sacrifice is performed at mid-night after the temple of Jagannath is closed. The offering is not directly presented to Bimala. It is offered to an image of Dakhinakali enshrined within the Jagamohana of

the temple. The sacrifice testifies to celebration of Shakta rites encapsulated in the Tantrik order. During Durgapuja, Bimala is regarded and deified as both Durga and Bhairabi. The Devi, during this period, is worshipped in red garment akin to the customary rituals of Tripura Bhairabi. Thus in the worship pattern of this Temple, we notice a combination of Vaishnavite and Shakta rites which is peculiar to the Temple of Lord Jagannath.

Bimala is evidently a Shakta deity. She is the earliest Shakta deity of Purusottama Srikshetra. But her Vaishnavi character is more conspicuous on account of her infatuation about the Prasad of Lord Jagannath. This is a Vaishnavite inclination. The origin of the Bimala of Purusottama Srikshetra goes back to a hoary past. It is believed that she emerged as the Pithadevi of Nilachal, Puri even before the emergence of Lord Jagannath at this place.

Bimala is no different from Vishnu. It is said in the scriptures of our mythology that Lord Vishnu assumes Devi Shakti when he embarks upon an adventurous operation to vanquish evil and restore righteousness on the earth. Bimala and Durga are one. Bimala is worshipped as Durga during Dashahara Puja in the Temple of Lord Jagannath. Bimala is believed to be the nourisher of the world and bestower of happiness and well being of mankind. She is addressed and worshipped in different names and although a Shakta deity, She enjoys a dignified place in the Vaishnavite cult of Hindu mythology.

Shri Durgamadhab Das lives at C-80, Palasapalli, Bhubaneswar - 20.



Hon'ble Chief Minister, Shri Naveen Patnaik inaugurating District Consumer Dispute Redressal (DCDRF) Forum Building at Angul on 4.9.2005. Shri Nagendra Kumar Pradhan, Minister, School & Mass Education is also Present.

Sakti Worship During the Ganga Rule

(An Epigraphical Study)

Bharati Pal

The *Gangas* ruled over the glorious country *Kalinga* from 6th century A.D. to about 14th century A.D. They conquered *Utkala* and unified it with their own kingdom in the first quarter of 12th century A.D., then they shifted their headquarters from *Kalinganagara* to *Varanasikataka*, the modern *Cuttack* on the bank of the river *Mahanadi*. In the time of the *Gangas* prior to *Chodaganga* they were residing at *Kalinganagara* and worshipping *Siva* and *Sakti* who were installed at *Mukhalingam* in the temple of *Madhukesvara*.

From the historical records it is known that before the advent of the Imperial *Gangas*, Orissa was under the *Somavamsi* kings who were devout *Saivite*. It is known that their headquarter was located near *Jajpur* which was a religious centre of *Saktas*. The principal Goddess was *Viraja*, who was the important deity of the previous kings of the *Bhaumakara* dynasty. So *Anantavarman Chodagangadeva*, the ruler of the Imperial *Ganga* dynasty conquered *Utkala* by defeating the *Somavamsi* King and shifted his capital to *Varanasikataka*, the present *Cuttack* city of Orissa. His empire extended from *Ganga* in the north to the river *Godavari* in the south. His religious centre was *Puri* where he constructed the great temple of Lord *Sri Jagannatha*. He installed the images of *Siva* and *Sakti*¹ within the premises of *Jagannatha* temple. *Vimala* the principal goddess has been worshipped in the same temple premises in the process of *Saktism*. As the *Sakti* cult is also present at *Jagannath* temple it shows the inter-relation between *Saktism* and *Vaishnavism*. It is therefore clear that the God *Jagannatha* who is considered as the Supreme

Lord of the Universe, from whom the *avatars* of *Vishnu* are borne, has been called as *Bhairava* in association of *Saktism*. According to the *Buddhist Tantra*, there exists a wonderful world within the celestial world of a *Yogi* where the Lord *Jagannatha*, with his *Sakti* is seated on a hundred petaled lotus, made of gold and flouted on the surface of the water of the *Kshira-Samudra*.²

Saktism took a different form in the *Ganga* period. In this period all male deities were provided with consorts or female counterparts.³ The innovation introduced shows that during the *Ganga* period it was thought necessary to provide consorts to all male deities. The temple of *Parvati* in the *Lingaraja* temple compound was built in the *Ganga* period. The great temple of *Konark* had originally a temple of *Chhaya*, the consort of *Sun God*. In the compound of the *Jagannath* temple at *Puri* the temples of *Vimala* and *Lakshmi* seems to have been built during the *Ganga* period, which proves that *Saktism* took a different turn in Orissa.

Though the *Ganga* rulers patronized *Vaishnavism*, the worshipping of *Sakti* still was prevalent which has been revealed from their epigraphical records. A copper plate grants⁴ of *Anantavarman Chodagangadeva* which was issued in 1084 A.D. states that he registered the gifts of the village of *Sellada* in the *Rupavartani Vishaya* to *Komarachandra*, son of *Nanni Pangu* and grandson of *Vellana Pangu*, a resident of *Talagrama* for worship, offering and lamps of the goddess *Bhagavati* of *Sellada* village. He also donated the land for the repair of the temple. Another grant was made by the Eastern *Ganga*

ruler Yuvaraj Rajendra Varman in favour of the goddess Kanchipotti Bhattarika. The Pattali grant⁵ was issued from Kalinganagara by Yuvaraja Rajendravarman, in which he is described as the son of Maharajadhiraja, Paramesvara. Parama Bhattaraka Ananta Varman of Eastern Ganga family. The object of the charter is to record the grant of the village Pattali situated in the territorial unit called Krishna Matha, in favour of the goddess Kanchipotti Bhattarika. The grant was made in order to facilitate for her offerings like bali, charu etc. (*Srimat Kanchipotti-Bhattarikayo-Va (ba) linivedya-charnimita (ttaya)*). It also records that Loka-Mahadevi, mother of Rajendravarman granted the village Kusa Sarikiragrama in Dapupanchali and Arali-grama in Jambotta-Panchali in favour of the same deity Kanchipotti-Bhattarika. The grant was issued in the year 313 of the Ganga Era.

The opening verses of some Ganga charters are devoted to the adoration of Lakshmi and her husband (Vishnu). In the Nagari plates⁶ of Anagabhima, Verse I is in adoration to the Goddess of Prosperity (Lakshmi) while the following verse speaks of her husband. The relationship between Rajaraja and Rajasundari has been compared to that between Lakshmi and Narayana. The same thing is repeated while referring to Jakalladevi as the queen of Bhanudeva.⁷ So the association of Lakshmi with Narayana is found in many inscriptions of Ganga period.

Lakshmi was primarily an agricultural goddess⁸ developing out of a primitive fertility cult and that is why she is still worshipped with paddy corn and cowrie shells. Later on, she became the presiding deities of trade and commerce, and ultimately symbolized royal fortune. But the inscriptions bear no trace of her agrarian or commercial associations. She is just the symbol of wealth or Sri, born from the ocean of milk and bestower of all happiness.

Many Ganga rulers also used the title such as Durga-putra. In the Kapilas Stone Inscription⁹ of Narasimhadeva I, the king has used

the epithet Paramamahesvara (a devout worshipper of the God Mahesvara or Siva) and the imperial title Paramabhataraka and also has been described as the son of the Goddess Durga. It is clear from the statement that Narasimha I was devoted to Mahesvara and his consort Durga. He is also described as the son of God Purushottama, the Creator of the Universe. It is therefore interesting to note that the Kapilas Inscription represent Narasimha I as Paramamahesvara, Durga-Putra and Purushottama-Putra. His father Anangabhima III himself is also called both Paramamahesvara as well as Purushottama-Putra, Rudra-Putra and Durga-Putra in one of his inscriptions in the Siva temple at Draksharama,¹⁰ which records the grant made by the king in favour of the Saiva shrine in his 8th Anka or 6th regnal year.

The temple of goddess Mahishamardini Durga called Dvaravasini¹¹ is situated on the eastern bank of the Bindusarovara at Bhubaneswar. There is one inscription of Narasimhadeva in this temple, where the king has used the epithet Durga-Putra.

The reign of Ganga is an important landmark in the history of Orissa. The outstanding fact in the religious history of the Ganga is the revival of Brahmanical Hinduism. The Gangas were originally Saivas but after the conquest of Utkala they were attracted to Vaishnavism. They encouraged the principle of tolerance towards other cults. Saivism continued to be a major cult and Ganga rulers continued to show reverence to Siva by building temples for him and donating lands for their maintenance. Similarly the construction of Parvati temple in the compound of Lingaraja temple at Bhubaneswar and Lakshmi and Vimala inside the Jagannatha temple at Puri are examples to show the religious catholicity of the Gangas towards different religious cults, particularly the Sakti cults.

Bharati Pal is the Assistant Curator (Epigraphy), Orissa State Museum, Bhubaneswar.

Devi Cult in Medieval Hinduism and Jainism

Dr. Gouri Shankar Tripathy

A Jain writer of tenth century Somadeva had referred to the Cult of Chandika. In his *Bhabasamgraha*, Devasena, a few decades earlier, mentioned about the killing of goats at the altar of Chandika.

In Somdeva's *Yasastilaka* the most important is, of course, that of Candamari which forms the starting point of the matter among the non-Jain cult. Human sacrifice was an essential feature of the worship of that goddess. To some extent it is gruesome and fantastic. There was another form of Chandika in the tenth century A.D. as is evident from the descriptions of the *devi* and the blood stained temple in works like *Kadambari* of Bana, the great writer of repute and Haribhadra's *Sumaraiccakaha*. The Deity is called also Katyayani and Kadambari. In his work *Vasavadatta*, Subandhu refers to the shrine of Katyayani while narrating the city of Kusumapura which was otherwise known as Pataliputra. In *Malatimadhava* the goddess appears as Karala or Chamunda to whom a human victim is to be offered by a Kapalika in accordance with the great Bhavabhuti. She appears as Vindhyasini to whom lengthy hymn is addressed by Yasovarman in *Gandavaho* of Vakpati. The Goddess is also called as Narayani, Sabari and Chandi.

Among other things, sacrifice of the human victim and the custom of selling human flesh as depicted in the hymn in question is really gruesome and horrible. In another context *Harsacharita* of Bana refers to the burning of Guggulu resin on the head while supplicating the

Mahakala Siva and the offering of flesh cut out of one's own body as an oblation in the fire which is the self torture as described by Somdeva as being practised by certain fanatics in the temple of Candamari. The offering of slices of one's own flesh to the *devi* has been mentioned in *Kuvalayamala* composed by Uddyatana in the eighth century A.D. In the seventh century A.D. the Chinese traveller Yuan Chwang visited a temple at Prayag where certain devotees committed suicide in the hope of gaining the *Swarga* of the gods.

On the island of Mandhata in the Narmada situated in the Nirmar district of the then Central Province, a similar practice was prevailing. At the eastern end of the island over the rocks of the river brink, the terrible god Kala Bhairav resided where the devotees until recent times were in the habit of dashing themselves on the Birkhala cliffs. In 1824, the last such offering to Kala Bhairava was witnessed. In Somadeva's *Yasastilaka* the shrine of Chandamari is called Mahabhairava which is really significant. A Chauhan Rajput named Bharat Singh took Mandhata from Nathu Bhil in 1165 A.D. It is said that a priest named Daryao Nath used to worship Omkar Shiva on the island for the protection of the pilgrims. As the legend goes, that Daryao Nath

by his austerities shut up Kali Devi, the consort of Kala Bhairava who fed on human flesh in a cave. The mouth of the cave is still shown to the pilgrims visiting the place. For of the worship of Omkar Siva, the disciples of Daryao Nath still enjoy landed property allotted to them. In these traditional accounts it is difficult to separate fact from fiction. Evidently at a later time, an abnormal kind of tantric cult seems to have developed in Mandhata. This is "Bamamarga" as narrated in *Yasastilaka* of Somadeva which is a debased type of Saivism.

From about the seventh century onwards it seems to have been widely prevalent as the Devi came to be known by different names such as Chandika, Katyayani, Bhavani, Durga etc. The Shakti worship must be distinguished from the abnormal ritual mentioned by Somadeva in his *Yasastilaka* as is ordinarily practised. About 64 kms south of Chennai there are two rock-cut temples dedicated to Sri Durga at Mamallapuram now known as Mahabalipuram. Out of the two temples on the sea-coast one is known as Kotikal Mandap and the other one is Draupadi Rath. Kotikal Mandap is a primitive-looking shrine consisting of a hall of size 22 feet long and 8 feet width. Draupadi Rath is a beautifully carved shrine with a domical roof with a figure of Durga inside.

There is a huge rock-cut figure of Durga's vehicle, the ferocious lion, carved in front of the temple. Near the temple facing the sea, a number of crudely fashioned figures of the goddess and her vehicle lion are also carved on some of the isolated rocks. The figure of Durga is four-armed in the so-called Draupadi Rath. It has been portrayed standing on a lotus pedestal with two worshippers kneeling at her feet. In one of the large panels of the walls of the temple known as the Varahamandapa, these features are also seen in the representation of the goddess. The goddess with eight arms, trampling on the head of a buffalo occurs on the facade of the Trimurti temple in a panel. Not only in India but in Java also, the story of Durga slaying the buffalo demon is popular. A remarkable fight of the goddess with the demon

has been regarded as one of the finest specimens of India as found in the so-called Mahisasuramandapa.

On a much smaller scale, in a beautiful panel discovered near the Siva temple at Bhumara of the early Gupta - period a wonderful scene is represented the goddess is four-armed, where with a sword in one hand and a trident in another, putting the left foot on the head of the Buffalo and grasps his tail with one of her hands.

One of the worshippers is shown as cutting off the tresses of his hair with a sword as a votive offering to the goddess in Draupadi Rath which is quite noteworthy. As described by Somadeva and others, such practices are, of course, far different from the various forms of self-torture, practised in connection with the cult of Candamari or Chandika. In *Yasastilaka*, the practices narrated belong to an abnormal kind of the cult appealing to the fanaticism of a limited class of worshippers.

In later times, some of the old temples dedicated to Devi have been rebuilt. The temple of Amba Bhavani is an important centre of pilgrimage situated on the summit of the hills of Arasur at the south-western extremity of the Aravali range. It lays claim to a remote antiquity.

About 32 kms to the south east of Baroda the ancient town of Dabhoi contains a temple dedicated to Bhadra Kalika Mata. To the right of the famous Hira Gate at Dabhoi on the east side of the old fort it is situated and stands in honour of the same goddess on the site of an older shrine. Probably it was built around 1255 A.D. by Vishaldev Baghela. Of the monuments of the Pre-Muslim period in Gujarat, this temple is one of the most important architectural monuments. On the lofty summit of the hill of Pavagadh situated about 38 kms north east of Baroda, another Devi temple known as Kalika Mata stands in glory. For many centuries as the guardian deity of the hills, the goddess has been worshipped on the rocky peak. As a place of pilgrimage developed under the rulers of Anhilvad Patan the shrine is

visible from a distance of many miles in the plain below and is no doubt very ancient. In the Garoth district of M.P., an ancient temple of Devi exist at the small village of Antri which is venerated by Rajputs throughout Malwa and Mewar. With the materials collected from the ruins of an older shrine, the present temple is built in a modern structure.

A couple of miles from the frontier of Hyderabad, and six miles east of Kajgaon station in the east Khandesh district a small temple dedicated to the god Sambhu is built outside the village Dighi. The sanctum contains a small Linga and a large standing image of Devi. A niche on the north wall of the Mandap contains a dancing figure of Chamunda. In an emaciated body she has four hands. She holds a trident, a skull-mace and a skull cup in her three hands.

A small revine on the north bank of the Narmada, very close to the island of Mandhata is popularly known as the Rawna Nala which contains a figure stretched out on the ground facing downward and is 18 feet in length. It is crudely carved in bold relief on four basalt slabs laid, end

to end. It has one head, ten arms all holding clubs and wearing pendants of skulls. There is a scorpion on its chest and a rat on its right side, while one foot rest on a smaller prostrate human figure. This huge image no doubt represents Chamunda or Mahakali. It was evidently intended to be placed in a colossal temple which was never completed. With huge basalt salt rocks, slightly curved in some places, the entire bed of the revine is covered.

In different parts of India, temples of Durga appear to have been built during the medieval period. Four miles to the north of Kalinga Pattanam in the then Ganjam District, an inscription was discovered in the village Dirghasi which records the erection of a Mandap in front of the Durga temple at Dirghasi by a Brahmin Chieftain named Ganapati who was in the service of the eastern Ganga king Raja Raja I of Orissa.

Dr. Gourishankar Tripathy lives at 847, Kapil Prasad, P.O. Sundarpada, Bhubaneswar- 751002.



Information & Public Relations Department, Kolkata Office organised Debate Competition among the Oriya High School Students and prizes with certificates were awarded to them on the occasion of Independence Day - 2005 at Kolkata. Shri Saidutta Biplab Kumar Pradhan, Manager Utkal Bhawan distributing the prizes.



The Mother's Mirror

Prafulla Chandra Sahoo

Golden flowers of wine
bloom brazenly
on the road-side Kadamb tree,
with infected torn under-garments
of a gang-raped woman
drying under its boughs;
when in the mid-yard of gambling
today's God-fathers
are harvesting
satanic affluences
through remote-controlled
crime and terror.

The ostentetious river
of carnal pleasure
is overflowing its boundaries
ravaging green pastures
of ancient, Aryan culture.
Don't you see
Oh, Mother Divine;
Your benefic creation
of beauty and veracity,
under devilish pressure,
is pale, panicky and penurious
awaiting your
compassionate manifestation ?

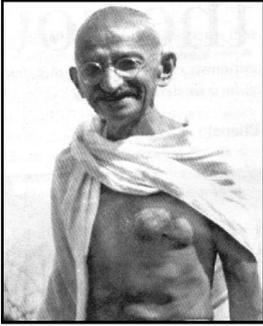
They are millions and millions
of buffalo - demons;
how many can you slay
within short stay of
sixteen days

obliging to ritualistic worship
of earthen embodiment ?

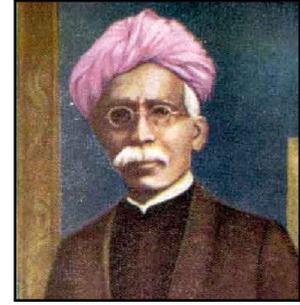
Since, numerous cosmic bodies
across the endless expanse
with inherent
malice and magnanimity
are mirrored reflections
of your creative
and playful instinct;
why don't you set apart
your dualistic game-plan
and add a new leaf
to your 'Will's Dictionary'
sprinkling heavenly nectar
on this blessed planet,
and sprouting only
angelic brilliants,
honest, innocent
and so truthfully humane ?

Why don't you
Oh, Mother, Omnipotent;
tastefully decorate
the earth instead
as your permanent abode
with celestial architecture
and loving care ?

Shri Prafulla Chandra Sahoo lives at Budhima Lane, Dutta
Tota, Puri-1.



Tributes and Statements of Mahatma Gandhi on Madhusudan Das



Surasinha Patnaik

The collection of 'Tributes and Statements of Mahatma Gandhi on Madhusudan Das' containing seventeen references of Mahatma Gandhi is really a historic document which had projected Madhusudan Das the maker of modern Orissa and the mentor of Mahatma Gandhi in real perspective, wiping out the dusts that had settled down on his image by sheer distortion of facts and by misleading interpretation of the statements and events. The facts presented in this unique collection are so revealing and startling that they may ultimately lead to replacing of priorities and to redrafting of few chapters of Orissan history of pre-independence era. By these efforts Madhusudan Das can be projected in his original glow and stature brilliantly resplendent in the rare insight and innovative vision he possessed coupled with his exceptional qualities of alacrity and steadfastness in execution of projects he conceived.

It is really astounding that the all embracing and wide ranging vision of Madhusudan Das was quite closer to the highly evocative intellectual perceptions of Count Leo Tolstoy, who had exerted deeply stirring impact on the highly receptive yet delicately sensitive mind of Mahatma Gandhi. Count Leo Tolstoy and Madhusudan Das breathed the same air, drew inspiration from the same source and having the same thoughts though they were brought up in two different regions of the world and belonged to different cultural backgrounds. The neighbourly feeling exuded by them have the same triumphing pull and same pulsation of life. Mahatma Gandhi, the trusted disciple of Tolstoy projected the vision of his mentor in the following words;

"The divine law is, man must earn his bread by labouring with his own hands'. It was

first stressed by a Russian writer T.M. Bondareff. Tolstoy advertised it and gave it wide publicity".¹

Surprisingly, Madhusudan Das spoke in the same language, "the hand is supreme. The hand that eats the bread should earn it".² How forceful, and compelling his words were.

Tolstoy was born on 28th August 1828 and Madhusudan Das was born only twenty years after the birth of Tolstoy on 28th April 1848. In the mental set up both belonged to that age of medieval tradition where thought was upheld in pristine purity, communion of Godhead with man was spontaneous and the spirit of idealism was burning effulgently shedding light in the seething darkness. Both lived a rich and rewarding life like a king in the midst of affluence and in the end of their life, they reached the stage of homelessness, devoid of any wealth and property. Madhusudan

Das, the maker of the Modern Orissa exerted a deep and widely stirring influence on the highly sensitive and encompassing mind of Mahatma Gandhi, the effect of which remained unfaltered and undiminished throughout his entire life. Mahatma Gandhi had held Madhusudan Das as his mentor at the time of formulating his recuperative programmes for economic resurgence of the country, for spearheading his Swadeshi Industrial Movement embracing the entire country and for the rehabilitation of forlorn and dejected untouchables as a measure of social reformation and regeneration.

The life of Madhusudan Das was deeply committed for the cause of alienated untouchables and underprivileged minority communities, whose rights were perpetually infringed, putting them at the mercy of the affluent classes. But the triumphant spirit deeply ingrained in Madhusudan Das, revolted and raised a shrill voice in protest against the evil plots designed to subjugate them. The anguished and frozen faces of the depressed classes tormented the restless spirit of Madhusudan Das and the naked and hostile attacks on the weaker section of the community stressed Madhusudan to inner core of his heart. In fact, he was a Messiah of the downtrodden people.

Gaining abiding strength in carrying on experiment with the truth in South Africa, Mahatma Gandhi returned to India in the year 1915. Madhusudan Das was far ahead of Mahatma Gandhi in the implementation of the programme relating to Swadesi industrialisation, rehabilitation of untouchables and social reconstruction. In fact Madhusudan Das started these works since 1895.

Much before the arrival of Mahatma Gandhi in the Indian political scene, Madhusudan had long since implemented Gandhiji's following

programmes and ideologies with a spirit of total dedication.

Swadeshi Industrial endeavour (1896-1930), reduction of Salt tax and revival of Salt Industry (1896-1930), removal of untouchability and rehabilitation of depressed community in the sphere of industrial undertaking (1898-1930), improvement of handloom weaving (1930 onward), Hindu Muslim unity (1888), Charkha as a symbol of rural resurgence (1902 onwards), preservation of the rights of the peasants (1912), organisations of Praja Parishadas the Peasants Organisation (1909), integrated and comprehensive growth of agricultural and industrial sectors (1896 onwards), scientific processing of agricultural commodities (1904 onwards), reservation for untouchables in the committee of management of local bodies (1923) and assigning a place to the labour in the management of industrial undertaking - Utkal Tannery (1919) etc.³

From the memoirs of Suryamoni Nayak, the caretaker of Chittaranjan Das, it was revealed that Madhusudan Das had his first contact with Mahatma Gandhi in the month of December 1920 when he was assigned with the highly interactable job of bridging the yawning gap between Mahatma Gandhi and Chittaranjan Das.⁴ Practically at the instance of Rabindranath Tagore he had to persuade Chittaranjan Das to remain under the all-embracing sway of Mahatma Gandhi. Though this was a very tiring job, Madhusudan Das through his compassionate and communicative bearing could able to bring the two stalwarts together without avoiding the clash of their egos. During his first parley at Calcutta, Madhusudan Das apprised Mahatma Gandhi with the pioneering ventures he had taken up in Orissa, for bringing about lasting changes in the rural economy and for the rehabilitation of alienated untouchables.

From the chronological sequences, recorded in the reminiscences incorporated in the autobiography of Sailabala Das named 'A Look back and After' it is learnt that Madhusudan Das after renouncing his ministerial assignments at Patna in the year 1923, had proceeded to Sabarmati Ashram in the year 1924 to revive his old acquaintance with Mahatma Gandhi and to resolve the financial crunch through which Utkal Tannery was passing.⁵ Both the master minds came together face to face and reviewed the entire gamut of circumstances and situations the country was facing with. On this occasion particularly for Mahatma Gandhi, this meeting was highly rewarding yielding bountiful returns. During their deliberations, the vision of Mahatma Gandhi was widened to a legendary proportions. At the close of the deliberation, Madhusudan Das invited Mahatma Gandhi to come down to Cuttack for visiting the Utkal Tannery, which was conceived and designed as a fore-running venture for the rehabilitation of the subjugated untouchables.

In response to the request made by Madhusudan Das, Mahatma Gandhi came down to Cuttack on 19.8.1925 and visited the Utkal Tannery which had practically kept him non-plussed, perceiving the size and the enormity of the venture. The visit had a electrifying effect on Mahatma Gandhi. To salvage the Utkal Tannery he decided to acquire the project which did not of course materialise.⁶ However later on Mahatma Gandhi started a tannery at Sabarmati Ashram during the year 1928 after seeking detailed guidance from Madhusudan Das.⁷

Mahatma Gandhi arrived in Orissa on his marathon tour covering a period of nearly a fortnight. He entered Orissa on 3rd December 1927 and finally reached Cuttack on 18th December 1927, after covering long distances in the journey. This prolonged heavy entourage in a speed of a whirlwind had completely exhausted

Mahatma Gandhi, adversely affecting his health. Blood pressure was running high with a slight temperature in the body when he reached Cuttack and pined for Madhusudan Das. Congress workers had made arrangements for his stay. But Madhusudan joining Mahatma Gandhi at the point of his arrival had practically snatched him away. On reaching the residence of Madhusudan, Mahatma Gandhi felt relaxed. The very touch of his fingers gave him immediate relief.⁸

In the deliberation with Mahatma Gandhi, Madhusudan Das laid stress on the introduction of rural industries and handicrafts in the villages, which would have an invigorating effect on the rural society. The application of the fingers, in producing an industrial product would have its immediate impact on the psyche of a person, keeping him alert, smart, intelligent and enterprising.

After fully recovering from the illness, Mahatma Gandhi left Cuttack on 21st December to attend the All India National Congress Session held at Madras.

During these four recorded contacts of Mahatma Gandhi with Madhusudan Das the total period of interaction was hardly less than a week. Yet the effect of these significant and memorable meetings with Madhusudan Das, on the psyche of Mahatma Gandhi was so startling, overpowering and engrossing that within the span of the period from 1925 to 1938, Mahatma Gandhi had not only paid tributes to Madhusudan Das in glowing terms by writing nearly seventeen articles and write ups in Young India, Harijan, Navajivan, Harijan Bandhu, Hindu, Bombay Chronicle and other leading papers but also had placed Madhusudan Das with deep reverence in an enviable position of adoration comparable with Leo Tolstoy, who had created an indelible impression on the mind of Mahatma Gandhi during early career of his life.

After the All India Congress came into power in various states of India during the election held in the year 1937, Mahatma Gandhi took a firm decision to introduce 'Basic Education' as an effective system in the educational curriculum of these states. For this purpose he convened a meeting of All India Educational Conference at Seagaon on 22nd October 1937. While delivering his momentous address in the All India Educational Conference on that historic day Mahatma Gandhi said "The late Madhusudan Das was a lawyer, but he was convinced that without the use of hands and legs our brain would be atrophied and even if it worked, it would be a home of Satan. Tolstoy had taught the same lesson through many of his tales."⁹ It was really a proverbial statement of paramount importance, in which while paying glowing tribute, Mahatma Gandhi placed Madhusudan Das in par with his earlier pathfinder, Count Leo Tolstoy, the international celebrity.

Madhusudan Das was projecting the effectiveness of the Basic Education in close association with the vocational training through his powerful delivery of speeches replete with spellbinding eulogies, on the floors of the Bengal Legislative Council as early as 1896 which had created a furore among the Conservatives aligned with the imperialist forces.¹⁰ Mahatma Gandhi was indebted to Madhusudan Das for his ramifications and further elaborations of the supreme concept of the application of Basic-cum-Vocational Education, which was deeply grounded in the various projects, launched by Madhusudan Das.

In the articles written on 'National School at Bombay' published in Navajivan on 23.9.1928¹¹, 'Statements on Untouchability' published in Bombay Chronicle on 15.11.1932¹² and 'The Village Tanning and Its Possibilities' published in Harijan on 7.9.1934,¹³ Mahatma Gandhi lauded Madhusudan Das for his

praiseworthy and commendable venture of the Utkal Tannery, for inlaying in it, the primarily fundamental yet supremely significant objective of introducing the diversified aspects of basic-cum-vocational education. Really this formed the integral part and the focal core in the schedule of the work undertaken in the giant manufacturing unit of the Utkal Tannery. In this tannery besides 100 skilled cobblers and tanners, nearly 300 semi-skilled and unskilled Dalits were engaged thus making this huge undertakings a memorable and colossal edifice designed to provide fruitful and remunerative livelihood to the deprived classes. This was first of its kind in the entire country.

To the utter surprise of Mahatma Gandhi, in the year 1932 the issue of the alienated depressed class of people surfaced into a major crisis, never witnessed before. The issue relating to untouchability and the representation of depressed classes in the administration of the country erupted with vehemence, shattering the entire fabric of the society. To resolve the crisis Mahatma Gandhi had to go on fast unto death on 20th September 1932. On this occasion Mahatma Gandhi was reminded of Madhusudan Das. After the fast was over he paid tributes to Madhusudan Das, by writing a special article on 15.11.1932 in Bombay Chronicle¹⁴ in the following manner.

"Madhusudan Das, a great philanthropist and had himself learnt the modern process of tanning, had prepared statistics to show what the country was losing annually owing to the superstition of untouchability masquerading under the name of religion. Harijan workers can learn the method and acquaint the tanners with it in so far as it is practicable."

Besides projecting the basic-cum-vocational education as the co-ordinated activity of the Utkal Tannery, Madhusudan Das had laid the real thrust on the removal of the corroding

and degrading features of untouchability. In reality in the day- to- day life, the alienated and deprived sections of the community were subjected to harsh oppression and crippling exploitation beyond any measures of human tolerance. This has been stated with conviction and further affirmation by Mahatma Gandhi. While paying deep obeisance to his mentor and pathfinder Madhusudan Das, in the article on "Village Tanning and Its Possibility" published in Harijan on 7.9.1935,¹⁵ Mahatma Gandhi wrote as follows:

'The divorce of intellect from body labour has made us perhaps shortest lived, most resourceless and most exploited nation on the earth. The state of village tannery is perhaps the best proof of my indictment. It was late Madhusudan Das, who opened my eyes to the great crime against a part of humanity. He sought to make reparation by opening what might be called an educational tannery'.

In an article in Navajivan, Gandhi used even stronger words. Cruelties to the untouchables did not merely equal to the Punjab atrocities; they constituted 'an outrage grosser than that in Punjab against which we have been protesting'

'We segregate them drive them to live on the outskirts of the village, (are) not concerned whether they live or die Give them food left over by others'. (C.W.M.G. Vol.XIX p.331)¹⁶

Mahatma Gandhi as the chronicler of Madhusudan Das had brought out the glorious yet a forgotten chapter in the eventful life of Madhusudan Das in his article 'Advise to a Harijan Worker' published in Harijan Bandhu¹⁷ on 3.9.1937. It was as follows :

"We have to see how better tanning of leather could be done in the villages : What did Madhusudan Das do ? He gathered the tanners

of Utkal and studied how they did their tanning. He was not satisfied with it, and he went to Germany and saw leather work there. He brought a German (expert) with him and set up a factory. It is no longer under him. I do not know its present condition. Many Harijans learnt the work during the days of Madhusudan Das. Like Madhusudan Das you too should first master the craft. It cannot be done in one month's time. You can do very well, if you learn it properly."

Mahatma Gandhi was deeply moved by the candid revelation made by Madhusudan Das about the gnawing and depraving state of affairs prevailing in the rural India in which a slumberous peasant was reduced to the degrading state of an animal while passing his time in perpetual lethargy and inertia. This penetrative yet highly startling revelation of Madhusudan Das based on his lifelong investigation was projected in its proper perspective by Mahatma Gandhi in the article published in the Harijan on 7.9.1934.¹⁸

'When the village handicrafts disappear, the villagers working only with their cattle on the field, with idleness for six or four months in the year, must, in the words of Madhusudan Das, be reduced to the level of the beast and be without proper nourishment, either of the mind or the body, and therefore, without joy and without hope.'

Mahatma Gandhi had undertaken the historic walking tour in Orissa passing through the hamlets and villages mostly inhabited by the deprived and alienated Dalits from 15.5.1934 to 8.6.1934. This highly eventful and engrossing tour had brought sweeping changes in the mental set up of Mahatma Gandhi and provided a new dimension to the work schedule taken up by him in the rural India. Giving the entire credit for this to Madhusudan Das for his encompassing vision endowed with supreme sensibility and compassionate fellow feeling for the lowliest of

the low, Mahatma Gandhi said in his speech delivered at a public meeting held on 23.2.1935 at Nagpur as follows.¹⁷

"It was during my walk in Orissa in course of my Harijan tours that it was clearly brought to me that the village industries must be revived, if Khadi is to be made universal. I could not have realised this in any tour by rail or car.

As the late Madhusudan Das has said 'our villagers were fast being reduced to the state of brutes with which they work and live; as a result of forced idleness in which they pass their days.'

If this continues in that state even independence would little improve the state of India. I therefore, decided that I must in the evening of my life make a heroic effort to end this idleness and inertia. This may be considered quixotic but it was my firm faith that he who undertakes to do something in the name of God and full faith on him, even at the end of his days does not work in vain and I am sure that the work I have undertaken is not mine, it is God's. (**Harijan - 1.3.1935**).

It was certainly a work of supreme sacrifice. Providence had brought Mahatma Gandhi closer to his mentor Madhusudan Das. It was divine intervention. The work undertaken by Mahatma Gandhi was placed at the altar of the Supreme as a dedicated offering.

On the sad demise of Madhusudan Das, Mahatma Gandhi paid his sublime tribute in a tone of benediction in the following words.²⁰

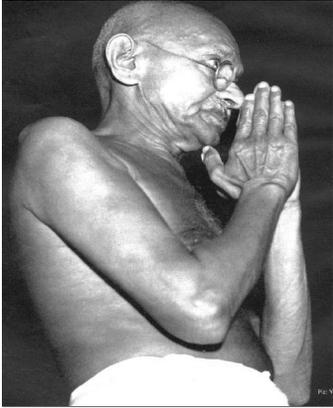
"I had the privilege of meeting the late Madhusudan Das. He was a great patriot. He held most liberal views about religion. Though he professed Christianity, he had the same regard for Hinduism that he entertained for his own faith. He wore himself out in teaching the youth of the country the dignity of labour and gave practical

proof of his teaching by establishing at great sacrifice a tannery in Cuttack."

References :

1. Nag Kalidas - "*Tolstoy and Gandhi*" - Patna Publication, Patna (1948).
2. Das N.K. - "*Madhusudan's Immortal Words*" - Kala Vigyan Parisad, Cuttack (1956).
3. Patnaik Surasinha - "*Madhusudan Das - The Pride of the Nation*" - Priyadarshi, Cuttack (1999), p.59.
4. Pattanayak Jagannath - "*Suryamani Nayak*" - Sambad, 19.5.1995.
5. Das Sailabala - "*A Look back and After*" - Madhusmriti, Cuttack - 1956, p.131.
6. *Collected Works of Mahatma Gandhi* (C.W.M.G.) - Publication Division, New Delhi, Vol. XXVIII, p.248-49.
7. C.W.M.G. - Vol. - XXVI, p.110-11.
8. Das Sailabala - "*A Look back and After*", p.131.
9. C.W.M.G. - Vol. LXVI, p.260.
10. Sahu N.K. & Mishra P.K. - *Madhusudan Das, the Legislator* - Pragati Utkal Sangha, Rourkela - 1980, p.3-5.
11. C.W.M.G. - Vol. XXXVII, p.301-302.
12. C.W.M.G. - Vol. LI, p.428-29.
13. C.W.M.G. - Vol. LV, p.416-419.
14. C.W.M.G. - Vol. LI, p.428-29.
15. C.W.M.G. - Vol. LV, p.416-419.
16. C.W.M.G. - Vol. XIX, p.331.
17. C.W.M.G. - Vol. LV, p.392.
18. C.W.M.G. - Vol. LV, p.416-419
19. C.W.M.G. - Vol. LX, p.258.
20. Das Sailabala - "*The Life of Madhusudan Das, As Seen By Many Eyes*" - Madhusmriti, 1956, p.1.
C.W.M.G. - Collected Works of Mahatma Gandhi.

Shri Surasinha Patnaik lives at Light House Square, Gopalpur, Ganjam.



Mahatma Gandhi

Er. Niranjan Rath

He dedicated his life for the freedom of the nation,
Struggled to remove the sufferings of the country men;

He was not an ordinary man,
In this world a unique person.

Started the non-co-operation movement against the foreign ruler,
Was arrested very often and went ahead without any fear;

He was very brave mentally,
maintained himself spiritually.

Under his leadership, the people of India marched with courage,
Non-violence, peace and truth were the main weapons of usage;

He was realistically a sage,
Acted always on moralistic stage.

Tried to eliminate untouchability and taught for unity,
Irrespective of caste and religion observed integrity;

He was pious like Lord,
His thoughts were very broad.

By his power of tolerance conquered over the enmity,
Helped the poor people who were in adversity;

An eminent lover of truth and peace,
Non-violence was his main wish.

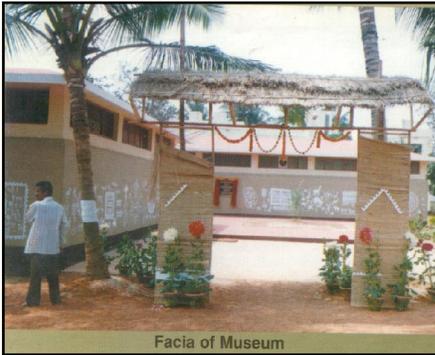
He is an international guide; we pray for his greatness,
We will never forget his sacrifice and selflessness;

He is practically a great patriot,
For the welfare of India suffered a lot.

Acquired the victory with sustainable wisdom,
As father of nation, he is the champion of freedom;

He is dead; immortal yet,
Has taken rest forever at Rajghat.

Er. Niranjan Rath lives at S-2/617, 618, Niladri Vihar, PO - Shailashree Vihar, Bhubaneswar - 21.



Facia of Museum

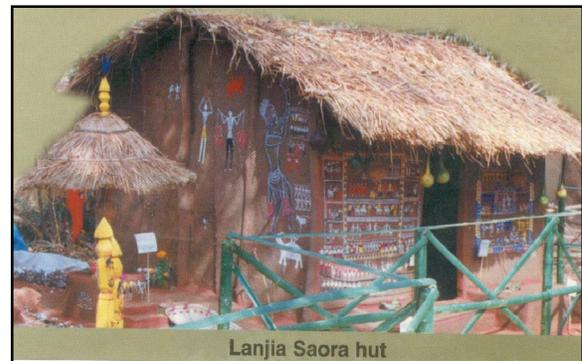
Tribal Museum : An Exotic Tourist Destination

Pravukalyan Mohapatra

Museum of tribal arts and artifacts in Bhubaneswar has opened up a new vista into the future direction of Orissa's tribal economy and culture. It would usher in a cultural renaissance in the State. The aim of setting up this museum is not only to help preserve tribal cultures from extinction but also to promote appreciation of a better understanding of tribal development vis-a-vis culture. It is in a way, an acceptance of the fact that no more can we afford casual approach to the life and living of our tribal brethren. Rather, we have to be more pragmatic and practical towards them than ever before.

The idea of setting up a tribal museum in SCSTRTI (Scheduled Cast and Scheduled Tribes Research and Training Institute) located at C.R.P.F. square, Bhubaneswar was originally conceived in 1987, but materialised on March 5, 2001. The exhibits of the museum represent the elementary human cultural values that had shaped our past, are determining our present and will be guiding our future. So the Museum of Tribal Arts and Artifacts can be conceptually labelled as "Museum of Man". In common parlance, "Museum of Man" means an integrated institution which disseminates knowledge covering the human species in its totality. In the process of evolution, man acquired "culture", the ultimate tool with the help of which it tried to adapt to the different types of environmental condition. The

continuous endeavour to adapt to the changing environment had given rise to variations in man himself and his culture. In the post-modern age, "Museum of Man" connotes tribal culture in its ambience as people of such cultures refer to



Lanjia Saora hut

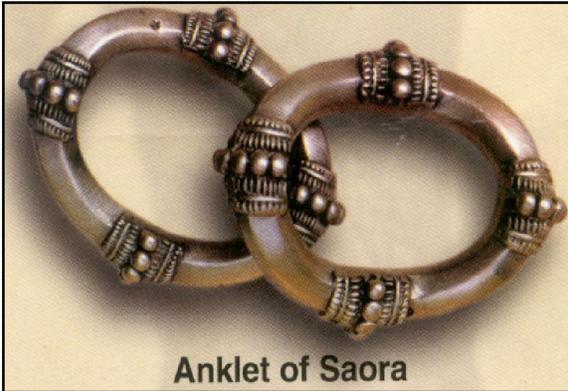
themselves as "Sons of Man". In other words, museum of tribal cultures or tribal museum can be valued naturally as a "Museum of Man".

This museum has approximately 1900 displayed tribal artifacts in five halls. They exhibit dresses and ornaments, dhokra items, dances and musical instruments, hunting implements, fishing nets, weapons of offence and defence, personal belongings, arts and photographs.

The indigenous tools, technologies, weapons, basketry, pottery, textiles, dresses, ornaments and rural objects are losing their meaning to the new generation. Hence protection and preservation of these tools, appliances and

material traits in the museum have become a necessity to know the antecedents of human life and living.

Tribals have enriched the complex ethno-cultural mosaic of the state. Each individual tribe



Anklet of Saora

is unique in terms of its material culture, settlement pattern, house type, mode of subsistence, social organisation, traditional decision making institutions, language, dance, music, adornment, food habit, tools and technology aesthetics, belief system, traditional practice of health and healing etc. They have excellent creative talents, skills and power of imagination in designing art, craft and artifacts.

The dress and ornament section of the museum has 34 textile items of 8 tribes and ornaments belonging to 17 tribes. The traditional costumes include typical textile items like '*ringa*' of Bonda, '*phute saree*' of Santal, '*gatumkap*' of Lanjia Saora etc. Bead neckless like '*tangam*' of Lanjia Saora, '*Shaska*' of Kutia Kondh, '*Kunti*' of Juang, coin neckless like '*mecodica*' of Dong Kondh, '*puste*' of Koya, '*dabu*' and '*lubeida*' of Bonda tribes figure in the ornament section.

Dhokra and musical instruments section of the museum has 117 dhokra items of Bathudi, Desia Kondh, Dongria Kondh and Kondh tribes.

Among these Dhokra items 'lionet', 'paji' and 'snake charmers' of Desia Kondh, 'ox head' of Bathudi and 'elephant' of Bhuinya tribe are quite spectacular. Besides, 13 musical instruments like horn trumpet of Kutia Kondh / Lanjia Saora / Santal / Bonda, double membrane drum of 'holva', 'flute' and 'violin' of Santal, 'changu' of Juang attract all categories of visitors including musicians.

The agricultural implements include a variety of hoes of primitive tribal groups, wooden ploughs of progressive farmers alongwith 168 tribal household objects such as 'tumba gourd container' of Dongria Kondh, siali net, siali oil extractor and siali fibre basket of Mankirdia, wine container of Paroja and wine pot of Lanjia Saora create a vivid picture of the ancient culture of a remote tribal area in the visitor's mind.

Hunting implements of 22 tribes including the primitive groups, 36 items of fishing nets and crafts of 15 tribes add to the speciality of the museum where axe of Kondh, spear of Paroja, sword of Oraon / Bonda, knife of Dongria Kondh and bow - arrows of all the tribes attract researchers and commoners alike. Besides all



Dongria Kondh Dance

these, the presence of net -traps of Mankirdias / Kutia Kondh / Santal / Kisan, Gunstick of Juang, fish basket of Bonda, fishing traps of Gond enhance the beauty of the museum.

The attraction of the arts and photographs section includes snaps like '*shaman*' and '*anital*' of Saora, Koya dancing girls, women of Bonda and Dongria Kondh with traditional costumes and sketches drawn by tribal children at school.

Saora shrine crafts like 'Manduasum' / 'Jenanglosum', Dongria Kondh shrine crafts like 'Kateibali' / 'Meriah' post / 'Kandruduma' displayed on the open air platform inside the museum and Saora shrine crafts like 'Jodisum' / 'gunwar rang' beneath the trees beyond the museum premises amuse visitors of all hues.



Bamboo Comb of Desia Kondh

Above all, five typical huts of Santal, Juang, Gadaba, Saora and Kondh constructed within the institute's ambit provide an opportunity to the interested public, researchers and foreign visitors to have a feeling of the tribal habitat in its natural ambience.

Orissa has been a repository of one of the world's finest cultural heritages. Throughout its ancient history, it has attracted many saints, philosophers, pilgrims and invaders, who have shaped the mosaic texture of art and craft of the land much to the applause of international tourists and scholars. This wonderful land of fascinating beauty, girdled by verdant hills of India's Eastern Ghats on one side and the surging waves of Bay of Bengal on the other, is also a virgin land of tribal culture. It has the highest percentage of tribes and ranks third amongst all Indian states in terms

of tribal population. So tribal culture forms an important part of the colourful spectrum of Orissa. Besides, Orissa is the homeland of the largest variety of tribal communities numbering sixty-two, including 13 primitive tribal groups, which are now at various stages of socio-economic development. They express their cultural identity and distinctiveness in their social

organisation, language, rituals, festivals including their dresses-ornaments and arts-crafts. Every facet of their life is intimately connected with religious belief, ritual practices, livestock sacrifices and beliefs in supernatural power. It is these aspects of their

culture that give solidity to their social structure. With the advent of time, traces of borrowing from Hindu religious ceremonies are noticed among the tribals of Orissa.

The tribes of Orissa have retained the rich and varied heritage of colourful dance and music forming an integral part of their festivals and rituals. It is through art and craft that the tribals seek to satisfy their inner urge for revealing soul and to express the joy of life.

The artistic skill of tribal people is not only confined to dance and music but also manifested through their dress-ornaments, handicraft-wall paintings, wood carving-decorations etc. The exquisite wall-painting / exotic floral designs of Santals, the pictograms of Saoras depicting stylistic figures of plants and animals are the best examples of colourful tribal art. Likewise, the multi-coloured

designs of animals / human beings decorated on the walls of "Mundaghar" in Juang tribal community are indeed works of rare artistic excellence. Besides all these, the wood carvings of Kondh, metal work of Bathudis, bamboo basketry work of Juangs are also exquisite specimens of tribal artistry.

As tribals constitute a major segment (21.13% of total population, numbering 81.45 lakhs as per 2001 Census) of Orissa, non-tribals living in close proximity with them for centuries are considerably influenced by tribal traditions and cultures. Both tribals and non-tribals in Orissa are influenced by each other's lifestyle to a great extent. That is why Orissan culture is an integrated, composite culture. The supreme God of Hindus, Lord Jagannath, had been the God of primitive tribe, Savaras or Saoras. Half-hewn

wooden deities of the adivasis (schedule tribes) have great iconographical similarity with Lord Jagannath, Balabhadra and Subhadra. The tribal society of Orissa has undergone great changes under the impact of new economic and political forces. In the name of development their society and culture should not be distorted or disintegrated. It is the duty and responsibility of the modern civilization to preserve the valuable ingredients of the endangered tribal culture and tradition with all its distinctiveness and purity. It is expected that the Museum of Tribal Arts and Artifacts will have a positive and constructive contribution towards this goal.

The writer is a Bhubaneswar-based freelance Journalist and he lives at Qr. No.VR 3/2, Unit-3, Bhubaneswar.



Hon'ble Chief Minister Shri Naveen Patnaik inaugurating the Trinath Sundari Hospital Cabins at Chhatrapur on 17.09.2005. Shri Surjya Narayan Patro, Minister, Energy, Tourism and Information Technology is also present.

Ancient Sundials of Orissa

Nikunja Bihari Sahu

Sundials are simple time-keeping devices which works with the help of the Sun. It consists of a pointer (known as the 'Style') that casts shadow on a calibrated dial indicating the time. Unlike mechanical clocks, the sundial does not give the Standard Time of the country. Rather, it indicates the Local Time corresponding to the place of observation. However, the Local Time can be easily converted to the Standard Time by taking into account the longitudinal difference between the place of observation and the standard (mean) longitude of the country. Sundials are classified as Equatorial, Horizontal or Vertical depending on the alignment of the dial to the corresponding plane.

Evolution of Sundial

The earliest sundial was simply a vertical pole which was used by the Egyptians around 4000 B.C. The Greeks, by their enormous mathematical prowess, used it for a variety of astronomical calculations under the name 'gnomon'. Sawai Jai Singh (1686-1744) the king of Jaipur, constructed colossal masonry observatories incorporating various kinds of sundials at five different places of the country. The magnificent Sun Temple of Konark, built in 13th century A.D. is designed into a huge chariot with its decorated wheels acting as sundials. Each wheel consists of eight spokes that indicate eight

'*praharas*' of the day, one *prahara* being equal to three hours of time. The hub of the wheel casts shadow on the spokes indicating time.

Sundials of Orissa

In Orissa, sundials were mostly constructed during the British period. Sundials enjoyed a period of monopoly till the introduction of mechanical clocks by the Britishers from England. The devices were generally located in public places like '*Kachery*' to enable people to keep track of the time. In most devices, each hour is divided into four divisions and further each division into three smaller divisions. Thus the dials were sensitive to indicate a minimum time period of five minutes which is equivalent to a small division. Historic sundials are found at Bhubaneswar, Cuttack, Konark, Kendrapara, Barambagarh, Khandaparagarh, Madhupurgarh etc. The possibility of many sundials existing unnoticed at other places cannot be ruled out.

1. Sundial of Mukteswar Temple, Bhubaneswar

Made of stone, the huge sundial in the premises of Mukteswar Temple, Bhubaneswar, belongs to horizontal category and is still in working condition. But due to many high buildings and trees located on the southern side of the sundial, sunlight is often obstructed leaving the

device non-operational. Account of the construction period and the constructor of the device is not known.

2. Sundial of Ravenshaw College, Cuttack

The Sundial was designed by one Mr. R.C. Choudhury of the Chemistry Department of the College in the year 1902. Made of brass, the device belongs to 'horizontal' category and is in working condition till now.

3. Sundial of Konark

It stands in a desolate place in the premises of the Inspection Bungalow of Konark not very far from the Sun Temple. It is made up of stone and the dial belongs to 'horizontal' type. The designer is Rai Prasanna Kumar Pal Sahib, Asst. Engineer; and its Construction Period is 1906. The device is still in working condition.

5. Sundial of Khandaparagarh

This is an 'equatorial' sundial made of brass and stands in the Kachery campus of Khandaparagarh. However, its 'style' is damaged leaving the sundial in a defunct state. It was designed by Gadadhar Sinha Samanta, the son of Samanta Chandrasekhara, the illustrious astronomer of Orissa.

6. Sundial of Barambagarh

This is an 'equatorial' sundial made of brass which is in the Tahasil Office campus of

Barambagarh. Its dial is beautifully designed into a crescent moon shape. However, the style is dislocated leaving the device in non-operational condition. Account of the constructor and the construction period is not known.

7. Sundial of Madhupurgarh

A small horizontal sundial is found in the premises of Madhupur High School, Kalana of Jajpur district. This was built by Shri Narayan Chandra Dhir Narendra, the then king of Madhupurgarh around the year 1917. The 'style' is made of iron.

Conservation

These tireless time-keeping devices represent the best of our technological skill, and hence, are invaluable assets of our heritage. The government should go all out to preserve these ancient masterpieces. The damaged components should be replaced and calibration of the dial redone. Write-ups on the devices should be provided for the benefit of common man. Encroachment in the vicinity should be cleared to allow sunlight to fall continuously for uninterrupted operation of the device throughout the day. Finally, adequate publicity should be given to attract scholars for study and research.

Nikunja Bihari Sahu is the Education Officer, Regional Science Centre, Pt. Jawaharlal Nehru Marg, Bhubaneswar-13.



*His Excellency the Governor of Orissa
Shri Rameshwar Thakur unveiling the statue of
Utkalmani Gopabandhu Das at Paradeep
on 13.9.2005.*

Archaic and Ancient History of Jajpur

Dr. C.B. Patel

Jajpur is situated on the right bank of Baitarani river at longitude 20°51 N and latitude 86°20 E. The origin of the name of Jajpur is shrouded in mystery. Some scholars think that it is derived from the word *Yajnapura* while some other scholars opine that the name originated from *Jajatipura*. King Yajati of Somavansa was known to have made a great *Yajna* called *Dasaswamedha* at this place. For this, he brought 10,000 Brahmins from North India and settled them in various *Sasanas* for which now we find a series of *Brahmana Sasana* villages in Jajpur area. Some historians are of the opinion that Yajati Kesari made his capital here and named the city as *Jajapura*. However recent researches indicate that the place has a haory antiquity.

In ancient time Jajpur was called as *Viraja* or *Parvati Khetra*. At times it was also known as *Baitarani Tirtha*. *Viraja Khetra* finds mention in *Sanskrit Mahabharata*. The Puranic literatures refer to *Viraja* as *Baitarani tirtha* which was one of the famous *tirthas* of India. The place has been described in the *Kapilasamhita*, *Brahmanda Purana*, *Vayu Purana*, *Brahma Purana*, *Tantrachintamani*, *Astapithamahatmaya* and *Chaitanya Charitamruta*.

According to *Lengends* says that *Siva* became disconsolate when his wife *Sati* died. He moved madly with her corpse. In order to put an

end to this trauma of *Siva*, *Lord Visnu* cut the corpse into three pieces by his *Chakra*. The naval portion fell at *Baitarini tirtha* i.e. at *Jajpur* for which it became famous as *Navigaya*. A temple of *Sati* was built subsequently which later on became famous as *Viraja*. However *Brahma Purana* refers that *Brahma* himself installed *Viraja* deity at this holy centre. According to *Linga Purana* *Viraja* originated from the sacrificial altar where *Brahma* made a *Yajna* at *Jaipur*. *Brahmakunda* of *Jajpur* is believed to be the site of *Yajna*. Since then *Virajakhetra* was famous all over India and it is believed that seven generations of ancestors get salvation when one visits the *pitha* of mother *Viraja*. There are other 68 subsidiary *tirthas* at *Jajpur* to heighten the glory of *Viraja*.

Jajpur is also associated with the *Gayasura* legend. He was a benevolent *asura* who used to save the pious Hindus from perdition and hell. The gods became envious of his piety and attempted to destroy him. Knowing this, he sacrificed himself on the condition that his head should fall at *Gaya* in *Bihar* near the *Phalgu* river, his feet in the *Godavari* river and *navi* in *Baitarani* river near *Jajpur* where when *Sraddha* ceremony would be performed by the devotees, they will escape consignment of hell along with seven generations of ancestors. Accordingly at the three centres, *Srigaya*, *Padagaya* and *Navigaya*

developed. Even today people believe this and visit the site in pilgrimage and perform *Sraddha* ceremony for the departed ancestors. Another legend says that Brahma performed ten horse sacrifices at Dasaswamedha *ghat* and so the place became a centre of pilgrimage later on. Among other gods and goddesses, mother Ganga attended the ceremony. It is believed that she has sent a flow of her sacred water through the mother earth which gushed forth at Gonasika in Keonjhar district where from Baitarani river has originated. It is believed that a gift of cow at this *tirtha*, gives salvation.

By about 4th/5th century A.D. there was unprecedented revival of Brahmanism in India with the emergence of the imperial Guptas. Various royal houses brought pure Brahmins from Kanauj area and settled them in North-Eastern India to curb influence of Buddhism. Hence in all probability, it appears that a series of great Yajnas were performed on the bank of Baitarani for revival of Brahmanism which later on seems to have assumed mythological and legendary dimensions.

In historical period, during the rule of the Bhaumakaras and the Somavansis, Viraja was the capital of Orissa and was the nerve centre of political and cultural activities. The extant archaeological remains point out that even during the rule of the Gangas and Suryavansi Gajapatis there was unprecedented cultural and monumental efflorescence.

Virajakheta is triangular. In each corner we find a Siva temple in equal distance. There are Bileswar, Khitateswar and Baruneswar. The first two temples have received land grants from king Anangabhimadeva as is evident from *Madalapanji*. Beautiful ancient Buddhist and Jaina images are found in the architectural programme of the temples. *Brahma Purana* says

that there were one less to one crore *Sivalinga* in Jajpur area which indicates the religious importance of the place.

At present we find that images of Padmapani Avalokiteswar, Buddha, Garuda, Varahi, Chamunda and Indrani. The images of Sapta Matrukas and Avalokiteswar have been declared as protected ones by the Archaeological Survey of India. The colossal image of Padmapani Avolokiteswara is locally called Shanta Madhava since it was brought from the nearby village of Shanta Madhava. It measures 16 feet 5 inches in height and 5 feet 3 inches in width. It is carved out in relief. The Chamunda image is 9 feet 1 inch in height and 6 feet in width. It is made of chlorite stone. It is projected as an emaciated old lady seated on a corpse wearing garland of skulls and other ornamentations. The four-armed Indrani figure (8'8" x 5'x9") is found seated in *Lalitasana* on a high pedestal. The life size Varahi image is found seated with her right leg on the buffalo. She has three eyes and curly hair. Two Buddha figures are carved out in *Bhumisparsamudra*. Another Buddha image is found in serene posture Garuda is exuberant for its embellishment, ornamentation and articulation.

The monolithic pillar of Jajpur called Subha stambha and Chandeswar pillar stands majestically on an elevated platform made of three blocks of stones. It is square at the base and octagonal and sixteen sided at the top. It is made of chlorite stone and the total height from ground level is thirtyone feet. It is believed that the Somavansis, as their mark of victory, have installed this as the *Vijaya Stambha* or Victory Pillar.

King Anangabhimadeva of Ganga dynasty had built a Jagannath temple at Jajpur, in imitation of Jagannath temple of Puri, which was known to have been destroyed by the Muslim

invaders. Near Dasasmamedha *ghat* we find the images of Sapta matrukas namely Chamunda, Varahi, Indrani, Vaisnavi, Sivaduti, Kaumari and Maheswari. They are found seated on lotus pedestal with their respective mounts with babies on their left hand. The figures are heavily bedecked with drapery and ornaments. Sivaduti has been depicted in emaciated form. One very big sitting Ganesa image is also found at this centre. Other figures like that of Jaina Santinatha, Chandranatha and Parswanatha etc. are found in Jajpur. At present they are being worshipped as Visnavite icons. Apart from these we find a large number of fragmentary sculptures of Jainism, Buddhism, Vaisnavism, Saivism, Saktism and Tantricism. Their study reveals that there was un-precedented religious and monumental efflorescence in Jajpur from ancient time. The two-handed Durga image without her mount (present Viraja) killing Mahisa is considered to be one of the earliest Durga images of India.

The Bhaumakaras ruled in this part of Orissa from 736 A.D. to 910 A.D. and contributed significantly to the history and culture of Orissa. Subsequently the Bhauma Kingdom with its capital Viraja came under the suzerainty of the Somavanshis by the 3rd quarter of 10th century A.D. The Somavanshis, the Gangas and

the Gajapaties heightened the glory of this tract during their regimes. With the rising Muslim invasion the kingdom and culture of eternal Jajpur eclipsed. nevertheless the extant exuberant archaeological remains vindicate the victorious heydays of Jajpur in glowing terms.

References :

1. N.K. Sahu, Utkal University, History of Orissa, Vol.I, 1964
2. *Ibid*, History of Orissa Vol.II, Calcutta 1955.
3. *Ibid*, Buddhism in Orissa Utkal University, 1958
4. H.K. Mahatab - *Odisa Itihas*, Vol.II (Oriya), Cuttack, 1964.
5. U. Subuddhi, *The Bhaumakaras of Orissa*, Punthi Pustak, Calcutta, 1978
6. C.B. Patel, *Dynastic History of Nalas*, Punthi Pustak, Calcutta, 1990.
7. K.C. Panigrahi, *Chronology of the Bhaumakaras and the Somavanshis of Orissa*, Bhopal, 1961.
8. *District Gazetteer*, Cuttack, 1992.
9. N.K. Sahu, P.K. Misra, J.K. Sahu, *History of Orissa*, Cuttack.

Dr. C.B. Patel is the Superintendent of the State Museum of Orissa, Bhubaneswar.



Hon'ble Chief Minister Shri Naveen Patnaik inaugurating the DPEP School Building at Ankorada, Hinjili Block on 17.9.2005. Shri Surjya Narayan Patro, Minister, Energy, Tourism and Information Technology is also present.

Barabati Fort

Dr. P.K. Trivedi
Dr. J.K. Patnaik
P.K. Dikhit

Barabati fort amidst the Cuttack city (Topo Sheet No. 73H/15, Latitude 20.29" N and Longitude 85.52"E) is situated at the apex of the delta of the Mahanadi in Cuttack district. It lies on the western part of the present city which is flanked by the river Mahanadi on the north and Katjodi on the south. Geographically the fort was very important as it was at the junction of passages from south, north and west, and was strategically located between two rivers which acted as natural defences and was one of the important medieval forts of eastern India. It is roughly square on plan and surrounded on all sides by a stone lined moat. It covers an area of 102 acres of land. The fort wall save for the gate on the eastern arm is missing. The fort was declared as a centrally protected monument in 1915. According to the tradition and Madalapanji, the construction of embankments of the Katjodi in the proximity of the fort is attributed to King Nrupakesari in 989 A.D. but the same could not be corroborated by material evidence.

Barabati fort witnessed the fortunes and falls of a long line of the Ganga and Suryavamsi kings of Orissa. King Anangabhimadeva III (1211 to 1238 A.D.) of the Ganga dynasty was mainly responsible for the construction of such a huge fort. The Ganga Rule lasted till 1434 A.D. and was followed by that of the Suryavamsi Gajapatis till 1540 A.D. There was a short rule of Bhoi dynasty upto 1560. The Bhois were succeeded by Raja Mukundadeva who died fighting the Sultan, Suleman Karrani of Bengal in 1568 A.D. Subsequently the Barabati fort passed into the hands of Mughals in 1595 and Marathas in



III Barabati fort

Skeletal remains of an elephant
Neg.No.385/03-04

1751. Later on the Britishers conquered Cuttack in 1803 and took possession of the Barabati fort as their main seat of administration (Sinha 1990 : 59-67).

William Brutom (1633), Thomas Motte and A. Sterling (1766) visited the fort and described the square sloping large bastions of stone inside the fort area. The fort sustained vandalism and stone robbing by the British in 1830 and at the instance of Peckeniham, the then



VII Barabati fort Standing couple
Neg.No.399/03-04

Commissioner, stones retrieved from the fort area were used in the construction of the Cantonment Road at Cuttack and the Falls Point Light House at Paradeep (O'Malley 1933 : 23). Toynbee observed in 1873 that the fort was converted into "an unsightly series of earthen mounds and wilderness of stone pits" (Behuria 1991:284-285).

In 1989 the millennium of Cuttack city was celebrated and it is during this time the Archaeological Survey of India, for the first time undertook excavation work at Barabati fort with a view to unveil the cultural relics of the past pertaining to this fort. (IAR 1989-90:74-77). This work continued unabruptly till 1996-97. These excavations had revealed structures viz. temple, citadel, architectural fragments, columns and other antiquities dating from circa thirteenth century to eighteenth century. The field work could not be pursued further due to non-availability of the space as the peripheral area of the excavated site was heavily encroached by government and other agencies. The natural soil could also not be reached due to the high water level.

Recently in response to a Public Interest Litigation Case, Hon'ble High Court, Orissa, Cuttack vide order OJC No.1086/94 dated 7.3.2003 had directed the Excavation Branch-IV, Bhubaneswar to take up excavations in the area in which Govt. of Orissa has removed some encroachments. In response, this Branch has carried out excavations from 15th November 2003 to 8th June 2004.

In continuation of the previous work (IAR 1996-1997 : 79-82) Excavation Branch-IV, Bhubaneswar of the Survey took up excavation at the south-eastern part of Barabati Fort complex. The aim and objectives of the work was to unveil the structures and correlate with the earlier excavated ones; of the total ten trenches, eight were completely excavated. A 3.6 m. thick deposit is divisible into two periods.

The Period I witnessed two structural phases assignable to circa fifteenth-sixteenth century A.D. In the phase-I were encountered two parallel structures numbered as IA-B, composed of two courses of laterite stones running in north-south direction. The structures nos. IA and IB measure 1.90 x 1.00 m and 1.56 x 1.00 m respectively. The structure No.2 is 'T' shaped, 2.50 m wide and composed of six courses of ashlar masonry. Its east-west and north-south arms measure 14m and 15m respectively. The decorative architectural pieces of earlier construction have also been used here.

The structure No.2-A is 'L' shaped on plan and has preserved two courses of laterite; while its east-west arm measures 2.80m, that of north-south is 1.40m in length and 1.05m in width. The phase II is marked by structure No.3 which is a 1.60m high moulded platform, exposed in the north -western corner. Probably representing a pavilion, its eastern arm from bottom upwards exhibits a pair of plain receding courses, a *Khura* like moulding punctuated with projected triangles (*tankus*), overlain by a broad projected *pattika* and a plain course of laterite masonry retaining the lime plaster. The floor of the pavilion was paved with pieces of coarse sandstone, laterite and blue-greenish schist stone. On stylistic grounds it may be attributed to circa sixteenth century A.D.

From the deposit of period II dating from circa seventeenth to eighteenth century, was exhumed a male elephant (3 x 1.15m) placed in west-east orientation. The remnants of the tusks were found articulated with jaws. The large burial pit also showed the fire activities. An altogether 18 massive pillar-bases raised over the fillings and aligned in four rows at regular intervals were exposed in the southern area. Mostly made of laterite, they also display occasional use of earlier architectural pieces worked in sandstone. The average size of square pillar-bases vary from 1.80 x 1.80m to 1.33 x 1.30m, the maximum available height being 1.15m.

Some of the pillar-bases are out of plumb but the tallest one has retained six courses. It appears that they supported a large edifice. This pillared-complex is encircled by a 2.40m wide wall of laterite running in a perimeter of 58m on the east (23m), north (16.40m) and west (18.50m) the southern side being unexposed. From this level were also recorded terracotta ringwells composed of seven to ten rings and inscribed with Oriya numerals in the characters of circa eighteenth century and subsequently followed by later accretion.

The limited number of antiquities made of stone and terracotta were found from different levels. As many as seven stone objects were recorded from excavation, they are described as below :

1. Figure of a bearded male person (BBT-08/2003-04) in dancing posture; his upraised left hand has been partly damaged whereas the right palm is chopped off. The right leg has also been badly damaged. On the forehead is seen a beaded fillet. He is bedecked with beaded *valayas* and *keyuras*, circular earrings, necklace, *padavalayas* and a scarf. The eyes are half-closed. Worked in pinkish sandstone, the image

may be attributed to circa fifteenth century (from Period-I).

2. Fragment of a sculpture carved in pinkish sandstone. It has retained lower half of a dancer (BBT-09/2003-04) over a lotus pericarp resting on a pilaster. The left leg is bent and a girdle secures the lower garment fastened by tassels. It measures 38 x 11.5 x 11 cm. It is assignable to circa fifteenth century (From Period-I).



3. A fragment of off-white sandstone representing a female head (BBT-10/2003-04) carved in high relief with a prominent chignon. It is adorned with elongated ear ornaments, the forehead, nose and lips being damaged. The vertical borders are decorated with vertically arranged beads and alternately arranged lozenges. It is probably a part of an ornamented pillar. It measures 20 x 38 x 07 cm. The object is attributed to circa sixteenth century A.D. (From Period I).

4. A circular spheroid (BBT-01/2003-04) of blackish soapstone in badly damaged state with uneven surface having dia 2.3 cm. (From period I).

5. A standing couple (BBT-02/2003-04) carved in off-white sandstone. The male is touching the chin of female by his right hand, held by the female to his left. The head of the male, arms and legs of both the figurines are badly damaged. The male wears a broad necklace, *keyuras* and the lower garment is fastened by tassels. The hairdo of female is arranged into a chignon fastened by a single beaded string. She



VIII Barabati fort Lamp of chlorite schist
Neg.No.95903-04

puts on a necklace and large circular earrings. It measures 13 x 10 x 13 cm. The sculpture is assignable to circa seventeenth century (From Period II).

6. Fragment of a head (BBT-04/2003-04) carved in white sandstone showing bejewelled low-crown studded with a crest in front, the hairdo is arranged into a bun on the top. The ears are decorated with circular *kundalas* encompassing a four-petalled motif. The left eye, forehead, nose and headgear are damaged. It measures 11.5 x 7 x 10.5 cm. It is attributed to circa seventeenth century (From Period II).

7. A lamp of black chlorite schist (BBT-07/2003-04) is broken at the spout. The circular border is carved with lotus-petals, whereas the projected handle shows parallel incised lines. It measures 12 x 12 x 05 cm. It is assignable to circa seventeenth century (From Period-II).

Only three terracotta animal figures were recorded. These are solid and exclusively hand made. They are described below.

1. Fragment of an indeterminate animal (BBT-05/2003-04). Its head and legs are missing. It measures 4.5 x 4.7 x 06 cm. The object is assignable to circa fifteenth century (from period I).

2. Fragment of an indeterminate animal figurine (BBT-03/2003-04) in red slip is also broken from head and legs. To the back is applied a ring like semicircular strip. It measures 3.5 x 3.7 x 06 cm. The figurine is attributed to circa seventeenth century (From Period II).

3. Fragment of a humped bull (BBT-06/2003-04) is in grey colour. The head and legs are missing. It measures 3.5 x 4.5 x 7.5 cm. The object is assignable to circa eighteenth century (From period II).

The pottery assemblage of Barabati is mainly wheel thrown, well fired and made of levigated clay available in the alluvium of Mahanadi delta. It comprises red ware, black slipped ware, grey ware and red slipped ware. A major portion pervaded with wash while slip is also noticed in some examples. The decorative designs include horizontal bands on neck, nail headed notches and groovings on shoulder. The shapes include jar, vase, basin, trough, bowl, dish, *handi*, *surahi*, knobbed lid, spouted pot, miniature pot, carinated *handi*, *hookah*, footed pot and lamp. The lamps are decorated with denticulated borders.

Bibliography :

1. Behuria, N.C.(Ed.) 1991 *Gazetteers of India, Orissa State*, Vol.II, Cuttack. *Indian Archaeology - A Review* for the years 1989-90, 1990-91, 1991-92, 1992-93, 1993-94, 1994-95, 1995-96 and 1996-97.
2. O'Malley, L.S.S. 1933 *Bihar and Orissa District Gazetteer (Cuttack)*, Patna.
3. Sinha, B.K. 1990 Excavation at Barabati Fort, Cuttack, Orissa, 1989-90. In *Cuttack One Thousand Years* (Eds.) K.S. Behera *et al*, Vol.I, Cuttack.

Dr. P.K. Trivedi is the Superintendent of the Archaeological Survey of India, Excavation Branch-IV, Bhubaneswar.

Dr. Patnaik and Shri Dikhit are supervising excavation and conservation work of ASI.

The Nirvana Trail

Sunil Kumar Pattnaik

Buddhism - The great philosophy had its origins in India. As we know some time in 6th-5th century B.C. it emerged as a dominant force in Indian religion right from its birth, down about the eleventh century. It declined in India, but still prevalent in parts of the North India and in Nepal and beyond in Tibet and Mongolia and in the Island of Ceylon or Lanka. It spread to South-East Asia, from Thailand and Myanmar into Cambodia, Laos, and Vietnam, so that by modern times Buddhism became a dominant force. In the first millennium of Buddhist India, the predominant form was Mahayana, which developed Buddhist philosophy in amazing directions. Much of this material, together with Tantric notions, were retained and elaborated in Tibet. Meanwhile from the first century B.C. / A.D. Buddhism had begun to move into China via the Silk Route (North of Tibet) and in due course, some Chinese-flavor developed, notably Mua Yen an Chan which had their influence in Korea and Japan, where Zen in particular, evolved in a Japanese way. Chinese Philosophical Buddhism is largely based on Indian sources.

The Buddhist philosophy contained three main ideas. One idea was that of rebirth or reincarnation. Generally, the Sramanic movements accepted the thought that without special effort, we are destined to continuous rebirth. The second idea was that nevertheless, liberation is possible

(such liberation was often called moksha or mukti, but other words also came to be used, such as nirvana and kevalin). The third idea was that there are certain means, for liberation from rebirth. With these notions also went the conception of a soul of Jiva or Purusa who might continue into liberation. The Buddha's new spin was first to identify the problem of rebirth as having to do essentially with impermanence. The fabric of life is impermanent. But, secondly, this means that there can be no permanent soul or self; there is therefore no entity, there is liberation. Nirvana does not involve the persistence of the saint or the Buddha or Tathagata. Or more strictly, since the Buddha's analysis of life reduces things to complexes of events, the very question as to whether the self exists after death is meaningless; like the query as to whether a flame goes north, south, east or west after it goes out. Though the means to liberation lies in yoga or contemplation, there are ethical pre-requisites. The Buddha had an ethical interpretation of brahmanical rituals and ritual powers. The framework of this worldview was moral.

From an early time the Buddha Sangha, created formulas, for instance, the four noble truths analyzed the human predicament and its solution in the guise of a medical formula. The human condition of suffering (dukkha) or ill force

is caused by carrying; there is a cure for suffering, and that is the eight-fold path (the *attangikamarga* or *magga* in Pali), which culminates in samadhi. This formula of four noble truths, parallels the declaration that everything is conditioned - a view ultimately formulated in the doctrine of dependent origination, *patccasamuppada* (Pali) or *pratityasamatpada* (Sanskrit). This common formula see human problems as deriving from greed, hatred and delusion. This is akin to ignorance but slightly different. At any rate, the opposites of these "sins" (lack of benevolence, grasping and insight) bring about liberation.

These ideas and thoughts have been knobbed in every Buddhist sites of India. All the sites like Rajgir, Bodhgaya, Nalanda (Bihar) Ratnagiri, Lalitgiri, Langudi (Orissa) Salihundam, Nagarjunkonda, Amamavali (Andhra Pradesh) or Ajanta, Ellora, Bagh, Karle (Maharashtra) etc. tells the same story. The narrative stories can be found in the form of material remains such as Stupa, monastery and Chaitya and the images of Buddha and Bodhisattvas spread over the country. As we have seen, the spark of ideas have been transported to the countries of South-East and Far East Asia. India remains the epicenter. Thus, the Buddhist sites have a great relevance to the modern thought and culture.

The State of Orissa is literally dotted with hundreds of Buddhist sites. The material remains such as monuments, their art and architecture, settlement pattern and other cultural remains are the reflections of the ancient glorious heritage.

Buddhist Heritage of Orissa can be glimpsed through the monumental remains at Dhauli, Lalitgiri, Ratnagiri, Udayagiri, Langudi Hill, Kuruma, Ganiapalli, Aragarh, Boudh, Solampur, Khadipada, Ayodhya, Khiching, Achutrajpur etc. Stray Buddhist images are spread over almost all parts of Orissa. But the monumental remains in

the form of Stupas, Monasteries, Temples and Chaityas can be seen in the excavated sites at Lalitgiri, Udayagiri, Ratnagiri and Langudi Hills of Cuttack and Jajpur districts. The development of Buddhism from mere a religious creed to acceptable forms of mass religion like Hinayana, Mahayana and Vajrayana, all conglomerated in the different forms of monuments and images. Some scholars even identify Hinayana monuments, Mahayana images and Vajrayana Temples etc., which can be very well attested from these monumental remains.

In Buddhism, it is believed that Lord Buddha had declared Kalinga (ancient Orissa) as one of the twelve places where attainment of perfection can be achieved. It was one of the four important places possessing inexhaustible treasures of precious substances. These four precious treasures have also been referred to in Divyavadana, which states that Pingla of Kalinga, Panduka of Mithila, Elepatra of Gandhara and Sarikha of Varanasi would be ruling when Maitreya (future Buddha) would appear as Buddha. Buddhist tradition also pay tribute to the cultural heritage of Kalinga by admitting that after the death of Buddha, one of his tooth relics was carried to Dantapura, the capital of Kalinga where it was enshrined.

The spark of Buddhism can be glanced when Asoka the great Mauryan Emperor (269-232 BC) conquered Orissa then known as Kalinga in 3rd century B.C. The Kalinga war marked the turning point in the life of Asoka as well as in the history of Buddhism. Asoka became great champion of Buddhism. It is in Kalinga that the foundation of a great religion and culture was laid and Kalinga became the torchbearer of peace and non-violence to the whole world. The archaeological remains in this context found at Dhauli (near Bhubaneswar) and Jaugada (Ganjam

District) in the form of major Asokan rock edicts are the earliest historical monuments and are Buddhist in nature and spirit. To add to this, the edicts at Dhauli (ancient Tosali) is distinguished by sculptural forepart of an elephant coming out of the rocky womb. The elephant here can be taken theriomorphically and symbolically as the representation of Buddha. Asoka is said to have built a monastery called Bhojakagiri Vihara near Tosali (Bhubaneswar) where his brother Tissa spent his last days. From the rock edicts, we can get glimpses of the benevolent work extended to the people of Kalinga and the communication system developed during that time such as roads, rest houses, mile stones, wells etc. There are also some other Asokan remains like the broken pillar and Bell capital found at Bhubaneswar.

Buddhist vestiges from 3rd century BC to the time of Gangas and Gajapatis (14th - 15th century A.D.) can be seen from the excavated remains at Lalitgiri, Udayagiri, Ratnagiri and Langudi Hill. The vastness of the monuments discovered / excavated at these places are the treasure houses for the tourists which form the Nirvan Trail or Diamond Triangle.

Lalitgiri in Cuttack district forms a part of Buddhist Heritage triangle and is one of the earliest and the most important Buddhist site in Orissa. The Buddhist remains at Lalitgiri are protected monument of Archaeological Survey of India. The extensive mounds at Lalitgiri spread over on the hills of Lands, Parabhadi and Sukhuapara were taken up for excavation during the year 1985-92. The excavation revealed the cultural sequence of the site to be from 3rd century B.C. to 14th century A.D. The earlier starta revealed the Mauryan inscriptions on the pot sherds and the main stupa and Apsidal Temple (Chaitya Griha). This site has all the pre-requisites for the Buddhist settlement i.e. worshipping place

(Stupa and Chaitya Griha), residential area with monasteries and images of numerous Buddhist pantheons. Hence, the Buddha and host of other Buddhist images appeals in contemporary world when traditional values are being questioned in the intellectual suptism of the times. Here, the Buddha images seated in various poses like Bhumisparsha mudra, Abhaya mudra, Dharmachakra pravartana mudra, taught us how to perfect ourselves as human beings and to make the most of life. 'Dhammapada' - the collection of 423 verses, that holds the kernel of Buddha's teachings, reminds here that "Our life is shaped by our mind; we become what we think." The image of Buddha, mostly found in Orissa, seated in Bhumispraja mudra (Earth touching pose) as serene meditator, un-disturbed by the ebb and flow of history, is at once a comforting and compelling one. The reflection is that we are largely responsible for our own misery, because we cannot control our mental states, and the recognition that we can transform our lives by our own effort, instead of waiting for help from external sources and authority. The name of this settlement stand revealed from a monastic sealing depicting "*Sri Chandraditya Vihara Samagra Arya Vikshu Sangha*". This site can be comparable to other Buddhist sites like Sanchi (M.P) and Saranath (UP).

Ratnagiri, another big Buddhist site situated only 20 km. away from the above site is located midway between the rivers Brahmani and Birupa in the present district of Jajpur, where the archaeological excavation was carried out during the year 1958 to 1962. Stratigraphically, the earliest strata has been dated to fifth century A.D. (D. Mitra, 1981) on the basis of inscriptional evidences. This site witnessed a phenomenal growth in religion, art and architecture till 13th - 14th century A.D. Here we find the Stupa area and two well-built monasteries also. Besides these

a large number of stone sculptures a few bronzes, including inscribed tablets, terracotta seals and sealings have been discovered here. The inscription of the ceiling has given the reading "*Sri Ratnagiri Mahavihara Arya Vikshu Sangha.*" In the beginning, this was a great Buddhist center of Mahayana form of Buddhism. Towards 8th-9th century A.D. Vajrayana form of Buddhism played an important role. *Pag Sam Jan Zang*, a Tibetan source, indicate that Ratnagiri establishment had played a key role in the evolution of Kalachakrayana during 10th-11th century A.D. which is evidenced from numerous monolithic votive stupas with reliefs of divinities of Vajrayana Pantheons. Here, the Buddha seated in earth touching pose flanked by two Bodhisattvas, in the shrine chamber of monastery, perhaps sends the message of service to humanity as contained in Pali text - "*Caratha, Bikkhav easikam bahujana hitaya, bahujana sukhaya, attaya hitaya ca deva manussanam bhikkus,*" "Go on with your rounds everywhere for the purpose of welfare of many; happiness of many and for the prosperity of many and well being of gods and mankind." This site can be comparable to any major Buddhist site of India like Vikramsila or Nalanda.

Udayagiri, or some Buddhist triangle on Birupa Valley is located on the midway between Lalitgiri and Ratnagiri in the district of Jajpur. This is an important and a major Buddhist site which has yielded a magnificent complex with a huge stupa in the middle. The cultural sequence of this site date back to 7th-8th century A.D. The name of this settlement has been revealed as Madhavpur Mahavihara from an inscription. This settlement is an important center of Vajrayana. The sculptural wealth of this site is overwhelming. So far are exposed three monastery complexes upto 2002 A.D. Still there exist more monastery complexes. However, archaeological excavation

is still under operation. The central stupa with Dhyani Buddhas is unique in this centre. The central stupa with Dhyani Buddhas gives us an idea of Buddhist universe. The monastery buildings reflects art motifs of 7th-8th century A.D. Numerous clay tablets, seals and sealings were discovered. This site was also functioning as nerve centre for trade and commerce during the medieval period.

Langudi, another beautiful Buddhist site is discovered recently, near Salipur village within Jajpur district. The hillock is a cluster of low-lying hills and surrounded by other Buddhist sites like, Vajragiri, Radhanagar and Kaima Hills. This site seems to be very early and an inscription referring the name of Asoka was also discovered. Another inscription referring Puspagiri also was discovered here Puspagiri one of the great centers of learning in Orissa by 7th century A.D. as referred by Hiuen Tsang the Chinese Traveller who visited Orissa in 639 A.D. This centre of learning is one of renowned places of early medieval Buddhism like that of Ajanta or Aurangabad caves. Scholars say that the inscription may be dated to pre-Gupta period.

The monumental remains such as a huge stupa of early period, rock-cut Dhyani Buddhas and other images together with monastic areas were also traced. The unique findings of this site include terracotta Buddha images. The site is still under excavation.

There are other sites like Kuruma in Puri District and Ganiapalli in Bargarh District which have good many Buddhist monumental remains. The monastic remains of these sites are unique. The Muchalinda Buddha images from Ganipalli are very beautiful and important so far Buddhist studies is conquered.

Therefore from existence of all these material remains it is clear that Mahayana

Buddhism flowered here and again mingled with other contemporary religious faiths, such as Saivism, Vaisnavism, Saktism and finally in Jagannatha Cult. The image of Boddhisattva, who is a Buddha on the way, conducts himself with love, wisdom and concern for others through many lives until he stands at the threshold of Nirvana. And the message that radiates from the Buddhist sites is "Hatred never ceases through hatred in this world; through love alone they ceases. This is the eternal law." Thus the message goes through tourism that by a little bit of sharing and love, we can indeed make this world a better place for all of us. Further, the Buddha images seated in Bhumisparsa Mudra found almost from every sites of Orissa reminds the eternal truth of Nirvana like Mukti of Vaisnav cult or moksha that radiates from Odissi dance. The Nirvan Trail once somebody visits, get to know all the faiths and philosophies the Buddhist World.

References :

1. T.W. Rhys Davids, *The Sacred Books of East*, Oxford, 1881.
2. D. Mitra, *Buddhist Monuments*, Calcutta, 1981.
3. R.L. Mitra, *Antiquities of Orissa*, Calcutta, 1963.
4. A. Gosh (Ed.), *An Encyclopedia of Indian Religions*.
5. B.T. Bhattacharya - *Buddhist Iconography*, Calcutta, 1968.
6. N.K. Sahu, *Buddhism in Orissa*, 1958.
7. S.K. Patnaik, *Buddhist Heritage of Orissa*, Bhubaneswar, 2000.
8. B. Bandhopadhya, *Buddhist Centres of Orissa*, New Delhi, 2004.
9. L.M. Josi, *Studies in Buddhistic Culture of India*, Delhi, 1977.
10. N. Dutta, *Buddhist Sects of India*, Calcutta, 1977.

The Author belongs to Orissa Tourism Service. He is an Archaeologist, working on Buddhist Heritage of Orissa and lives at E-63, Srikhetra Colony, Puri.



His Excellency the Governor of Orissa Shri Rameshwar Thakur appreciating the achievements of Master Varun Mohapatra, a young Karate Master at Rajbhawan, Bhubaneswar on 3.9.2005.

Violation of Child Rights as Violence Against Children

Sushree Sumati Behera

We adults typically consider violence against children when they are physically abused and the signs are visible. On the contrary, having worked for a long period in this area, I consider violation of child rights as violence against children.

Children are always better than adults. Firstly, because they are unspoilt by the meanness, base instincts of discrimination and vain gloriousness of the adults. Secondly, they carry in them the seeds of the future, the possibility of solutions of many problems that afflict the present day society. Thirdly, they are so vulnerable and deserve the protection and at the same time they come with in-built superior adaptive ability as a part of generation growth of intelligence and personality.

We ignore the children at our own peril. We like to enjoy the fruit of democracy, every individual's Right to Life with Dignity irrespective of denomination, caste, creed, gender and economic prosperity. Yet, we promote a kind of feudal approach completely antithetical to the concept of democracy in our child rearing practices. We laud discipline at the cost of far superior dimensions of respecting each other, respecting the rule of law and setting priority on being a contributing citizen of the democratic set up. We are paying the price and we will go on

paying the price further. The indicators are already there. Drug-abuse, suicide, inhuman behaviour at a much earlier age and degradation of the need to be correct, are all there and increasing. Children deserve special and urgent attention.

- * Children are more vulnerable than adults to the conditions under which they live, they are more affected than any other age group by the actions and inaction of governments and society.
- * They have no control or influence over resources.
- * They are citizens of the country.

Child right is very much a part of human rights. It may appear to be infringing on the unquestioned rights of the adults over the children but critically analysed it is the expression of our unfulfilled desire for freedom from fear, fear of the authority, fear of the unknown and fear of failure. Almost every Indian, no matter what the social position he/she occupies suffers the sense of inadequacy often demonstrated as a superiority complex. We need to become equal to each other while respecting each other. We need to and we must give it to our children what we never could have in our lives. It is the responsibility of all adults within the family and the community to preserve these basic rights for all children.

We, the Children of India :

1. Constitute 44 percent of our country's population.
2. Receive just about 2 percent of the budget allocation of the Union and the State.
3. Are denied of our basic entitlements, and our birth right of care, protection and development are not ensured.
4. Many of us have died of avoidable deaths.
5. Mostly have no access to protection and have waited too long for justice.
6. Are increasingly becoming the targets and victims of violence, abuse and exploitation.
7. Girl children are disappearing from the population, they are denied the right to be born.
8. Constitute a large part of the workforce of India as child and bonded labour.
9. With special needs are neglected and mal-treated. Very few of us have access to any kind of services.
10. Child trafficking is on the rise.

The promises made by our own Govt. in various national and international conventions are hardly ever respected.

1. In 1950, the Constitution of India guaranteed equality before the law to all citizens, and pledged special protections for children.
2. In 1974, India adopted a national policy for children and declared us to be the "supreme national asset."
3. In 1992, India acceded to the Convention on the Rights of the Child.

All these promises are not honoured. It is time to wake up to reality. We can not afford to neglect the rights of our 440 million Indian children, the future citizens of this country.

The children of India have a right to :

- * Full recognition as citizens;
- * Survival, life and liberty.
- * Equality before law and in the society. The tragedy is that often the children are denied access to judicial protection.
- * Full development of opportunities to realize their potential.
- * Education, with open and equal access to justice and information.
- * Dignity, and respect for their identity and culture.
- * Public accountability for all neglect or violation of children's rights.

We need to :

1. Make the child rights the key indicator of national development.
2. Honour the human rights of all children as non-negotiable national obligations.
3. Ensure nutrition food security for every child.
4. Accept the best interest of the child as the guiding principle of policy and action.
5. End child labour and to ensure time-bound actions to abolish it.
6. Halt and punish all trafficking and bondage of children.

For this we, the civil society and the Govt. level must :

1. Formulate new national policy for children's rights.

2. Formulate national plan for children.
3. Establish National Commission for Children, with statutory authority.
4. Ensure children's health and health promotion.
5. Reach all children with early care and ensure survival supports.
6. Register all infant and child births and deaths and causes of deaths.
7. Ban and abolish child marriages and take action to change the existing law to enforce this.
8. The state must register all births. The state must ensure provision of a birth certificate to all migrant, displaced, homeless, orphan and street children.
9. The Juvenile Justice (care and protection of children) Act 2000 must be implemented effectively.
10. Amend the existing laws to make it child friendly and sensitive.
11. Make education inclusive.
12. Institute a common school system of quality standards for education of all children.
13. Ensure that there are age-specific allocations for children in every budget sector.

I would very categorically state here that children are not part of the social welfare scheme. They are not appendices to the national development program. They are the cause and the effect of the programs. The tragedy is that when it comes to sharing food at home, usually it is the adults who ask whether the children of the family have eaten. In budgetary allocations it is

the adults, the vote banks (at least the immediate ones) and the often debatable question of national security take priority over children's concerns. Our need to become super power (of a doubtful kind) or even a regional power vis-a-vis our neighbour China has to be truly tested against our children's Right to have a square meal a day, some decent education and freedom from exploitation.

Giving everybody equal opportunity becomes a mockery when the odds are not equal. If I run against someone who does not have two legs is not giving everybody equal opportunity. Those adults who can create pressure groups have managed to collar reservations in many spheres. Like the persons with severe impairment, children do not have any representation anywhere. They are helpless and need someone to voice their concern. The psychological damage, inflicted through years of neglect, denial of rights and lack of access can only mean greater difficulties in future. If every action has an equal and opposite reaction, we need to imagine the equal and opposite reactions of the 440 million Indian children who have been subjected to such inhuman actions. It is time for us to ask questions, set our priorities right and realize that funds crunch can only be a dumb answer by a dumb government given to a dumb civil society too scared for its own skin to fight for the rights of its own children. Children must become our top most priority as they are the true resources of our society and need the exposure to make their mark in a world that is becoming more unified and therefore more competitive than ever before.

Sushree Sumati Behera is the Information Officer in the Department of Information & Public Relations, Bhubaneswar.

Role of Forest in Sustainable Agriculture : An Overview

Dr. Bibhuti Bhusan Mishra

The importance of sustainable agriculture for an agrarian country like India is being increasingly realised from the view point of both food security and environmental stability. On the one hand, the challenges before us to meet the ever increasing food demand of the burgeoning population and on the other hand perils of the modern input based intensive agriculture which is highly exploitative in nature pave way to the necessity of a sustainable agriculture. Sustainable agriculture is largely based on management of natural resources in an ecologically sound fashion to meet the objective of both food security as well as environmental sustainability.

Forest is among precious natural resources our earth is endowed with. It not only plays a pivotal role in maintaining ecological balance and conservation of environmental quality, but also provides a physical sustenance to agriculture by various protective, ameliorative and regulative functions played by it. Some of the valuable services rendered by forest supporting agriculture include conservation of soil and moisture, prevention of land from degradation, preservation of soil fertility, conservation of biodiversity and regulation of temperature and rainfall. On the other hand massive deforestation invites drastic ecological consequences such as extensive soil erosion,

depletion of genetic resources and abnormal climatic fluctuations etc. having a strong agricultural implication.

Controlling Soil Erosion

Erosion of top soil and landscape degradation accelerated by massive destruction of forests are among glaring environmental problems badly affecting agricultural productivity and continuously turning productive lands into wastelands. Moreover it results in landslides and flooding of catchment areas. The floods cause damage not only to life and property but also lead to sand casting on fertile lands disrupting their productivity. It is an irony that while nature takes some 3000 years to form only one centimetre of top soil, it is estimated that as much as 5334 million tonnes of soil gets eroded every year in India accounting for about 16.4 tonnes of soil per hectare per year (Deb, 1995). It is estimated that 29 % of the soil so eroded is permanently lost into sea, 10% is deposited in reservoirs, resulting in loss of their storage capacity and 61% is transported from one place to another. Moreover it causes depletion of about 5.4 to 8.4 million tonnes of major plant nutrients such as nitrogen, phosphorous and potash (Venkatramani, 1991) apart from other micronutrients thus forming a potential threat to the agricultural sustainability.

Out of a total geographical area of 329 million hectares of the country, approximately 144 million hectares are affected due to soil erosion of which about 40 million hectares have already become degraded (Subba Rao, 1999). Rampant destruction of forests and denudation of soil has been found largely responsible for accelerated soil erosion as it exposes soil surface to the various forces of degradation. It has been estimated that under extreme situations as much as 250 tonnes of soil per hectare per year can be lost from bare and highly erodible land (Sehgal, 1996). Studies reveal that destruction of forests due to cutting and brining of trees alone causes nearly 4 ton of soil materials to roll down the hills per hectare per annum (Singh, 1978). Soil erosion forms a more acute problem in hilly tracts triggered by clearing of vegetation. A study has indicated the magnitude of soil loss to an extent of 147, 170 and 30 tonnes per hectare, during the first, second and third year respectively from a hill slope of 60 to 70 % (Singh et al, 1978). The available information reveals that in southern India about 68, 000 hectares are severely affected by soil erosion, deforestation and overgrazing being the main causes behind (Subba Rao, 1999). Soil loss by water in form of rill and sheet erosion has also been alarming in the red and laterite soils of eastern India where as much as 40 tonnes of top soil per hectare is lost annually (Reddy et al, 1995) loss of vegetation being largely responsible for the situation.

On bare land, the fine particles of soil get dislodged being acted upon by strong splashing action of rain drops and become more vulnerable to erosion. In a forest area the canopy offers physical resistance to rain drops reducing their velocity and striking action on the ground, thus minimising the damage so caused. Profusion of vegetation also provides adequate resistance to run off and reduces the speed of its flow rendering

more water to percolate into the soil. Evidences suggest that while soil devoid of vegetation can increase run off by 40 %, a well managed forest can reduce the peak flow of water discharged from a watershed by as much as 60 % (Krishnamurthy 1999). The rate of infiltration has been recorded to be as much as 30 cm per hour in a grass land.

Siltation of tanks and reservoirs etc. is yet another serious outcome of soil erosion triggered by large scale destruction of forests. Huge amount of sediment loads are carried away by surface run off and get accumulated in river beds, reservoirs and irrigation channels. It reduces their capacity to hold and convey water, often resulting in flooding of catchment areas. Most of our reservoirs are silting fast. Surveys conducted in Nizam Sagar and Tungabhadra reservoirs have recorded a loss of their storage capacity by 44% and 10% respectively (Abrol, 1990) due to increased rate of sedimentation. Reduction in the storage capacity of the reservoirs in turn reduces the land area it can irrigate.

Indiscriminate deforestation makes the soil vulnerable to erosion, not only by water but also by wind. Strong winds lift and drift away the sand particles from deserts and get them lodged on productive lands turning them unproductive. Forest belt considerably reduces the wind velocity by acting as a barrier to it while destruction of forests enhances the process of desertification. It is surprising to note that Sahara desert itself is said to have been created by cutting down the forests of North Africa.

Enriching Soil Fertility

Forest provides the soil with enormous amount of organic matter in forms of leaf litter, twigs and other plant debris. Further it also offers a congenial micro environment to hasten the decomposition and mineralization of organic

wastes by accelerated microbial activity. The humus thus produced enriches the nutrient content of soil and improves its physical condition. The amount of nutrients made available to the soil from litter fall largely depends on the plant species predominantly existing in the forest. A study conducted in a tropical deciduous forest in Western Ghat evidenced a production of as much as 10754 kg of litter per hectare per annum contributing about 238 kg. of nitrogen, 9 kg of phosphorus and 89 kg of potassium, besides other essential plant nutrients. Similarly another observation on nutrient recycling by chir pines in Kangra Valley of Himachal Pradesh indicated that 75.8 kg of nitrogen, 0.64 kg of phosphorus, 18 kg of potassium, 16.10 kg calcium and 16.20 kg of magnesium could be made available to soil from 4999 kg of litter produced per hectare per year (Rawat and Tondon, 1993). Moreover a vast population of leguminous plants existing in the forests also supply enormous amount of nitrogen to soil through the process of biological nitrogen fixation to enrich the soil fertility considerably.

Conservation of Biodiversity

Endowed with a wide variety of flora and fauna India has the privilege of being the tenth among the plant rich countries in the world (Subba Rao, 1999). Out of twelve biodiversity hot spots located in the world, India has two, one being the north-eastern region and the other being the Western Ghat. India's plant wealth possesses about 45000 plant species including a large number of wild species of economically important crops. They provide a valuable genetic base for crop improvement particularly in fortifying the cultivars with tolerance to pests, diseases and stress conditions. Unfortunately depletion of these valuable genetic resources has been going on unprecedented due to habitat clearance. India had earlier some 30 lakh square kilometres of

wilderness which has gone down to only about 6 lakh square kilometres now. There are reports that many valuable species have already vanished and many more are on the verge of extinction due to fast habitat clearance. Biodiversity once lost can not be recovered. Urgent measures therefore need to be taken for its conservation and protection.

Preservation of Botanicals of Pesticidal Importance

In view of the harmful impact of the synthetic pesticides on health and environment, use of botanical pesticides in agriculture has now been gaining increased importance and acceptance for controlling crop pests. More than 2000 plant species have so far been identified to be possessing appreciable pesticidal properties. These are distributed in 189 families, the number of species being highest (more than 500) in the family Meliaceae. Forests of Indian sub-continent possess a large number of such plants of outstanding pesticidal importance. Some of the common examples are *Azadiracta indica*, *Annona squamosa*, *Annona reticulata*, *Pongamia pinnata*, *Melia azdrach* and *Delbergia retusa* etc. Indiscriminate deforestation if allowed to go on unchecked would ultimately lead to a rapid depletion of such valuable plant resource in the years to come.

Regulation of Precipitation

Out of a total cultivated area of 143.8 million hectares of India, only 43.8 million hectares accounting for about 30.5 % of the total cultivable land is irrigated while dry land and rainfed areas constitute the remaining 69.5 % of the cultivated land (Reddy, 1995). Thus agriculture in a larger part of the country is left to the mercy of nature, being entirely dependant on rainfall. Crop production is severely affected when the

precipitation is inadequate. Forest considerably influences the hydrological cycle with an appreciable impact on precipitation. A considerable amount of rainfall received over the forest area returns back to the atmosphere as water vapours through evapotranspiration and form potential clouds, which in turn precipitate being condensed. Deforestation interrupts this process resulting in reduced precipitation eventually causing droughts. The fact that destruction of West Africa's forests being largely responsible for the droughts that are now a common feature in the entire belt ranging from Sahel to Ethiopia.

Prevention of Drought and Flood.

In a well forested watershed, a large amount of annual precipitation received is held in the elaborate sponge like network of the roots underlying the forest floor. The high organic matter content of the soil renders more water to be absorbed and infiltrated into the soil. It contributes to ground water storage and increases the water table which is then slowly released into the streams enabling them to flow during dry season. Destruction of forest on the other hand makes the rain water rush down the denuded slope untapped into the rivers and streams causing heavy floods. Moreover, as the rain water is no longer stored underground, the local streams and rivers can not be replenished and they quickly dry up once the monsoon is over giving rise to severe droughts. Thus the so called drought - flood cycle is a result of deforestation causing massive floods in monsoon alternating with devastating droughts during dry season, both of these being detrimental to agriculture.

In view of the necessity of forests for sustainability of agriculture and environment, conservation and management of the forest resource need utmost priority. As per our National

Forest Policy laid down in 1952 and again reviewed in 1988, one third of the country's geographical area should be under forests. Unfortunately the forest area has been declining continuously due to various reasons such as reckless felling of trees, forest fire, shifting cultivation, overgrazing and diversion of forest land towards non-forest uses. At present India has a total forest area of about 76.5 million hectares accounting for about 23 % of country's geographical area (Oberoi, 2000). However, the forest that can be said to be reasonably protected is hardly about 19% of the geographical area while rest of the forests are under different degrees of degradation. It is estimated that India is losing about 1.5 million hectares of forests every year (Sodhi, 1997) consequences of which could be drastic enough to put the environment into jeopardy.

Contribution of forest to sustainability of both agriculture and environment is being increasingly realized and it is an urgent need of the hour to develop, judicious and location specific, forest management strategies. Success in conservation and maintenance of forests can be achieved to a considerable extent through a well designed participatory forest management programme involving government and non government organizations together with the local people living around. Need-based efforts are required to be directed towards conservation of existing forest resources and as far as possible compensation of loss of forests is to be made through extensive afforestation programmes with plantation of location specific effective tree species.

References :

1. Abrol, P.P (1990) *Caring for Soil Resources*. International Symposium on Water Erosion and Resource Conservation, Deheradun.

2. Annon.(1987) *Tropical Forest - a Plan for Action*. The Ecologist, 17(4/5); 129-133.
3. Deb, D.L. (1995) *National Resource Management for Sustainable Agriculture*. Angkor Publishers (P) Ltd. New Delhi.
4. Oberoi, C.P (2000) *Forests for New Millennium*. Employment News ; 25(51): pp.1-2.
5. Rawat, J.K & Tondon,U.N.(1993) Biomass Production and Mineral Recycling in Young Chir Pine Plantations in Himachal Pradesh. Indian Forester, Dec: 977-985.
6. Reddy, S.R. (1995) *Principles of Crop Production*. Kalyani Publishers, New Delhi
7. Sehgal, J.L (1996) *Pedology- Concept and Application*, Kalyani Publishers, Ludhiana.
8. Singh, 1978
9. Singh and Singh (1978).
10. Sodhi, S.S (1997) *Significance of Forests in Ecosystem*. Employment News; 22(11) pp.1-2.
11. Subba Rao (1999) Soil and Environment Pollution - a Threat to Sustainable Agriculture. The 26th Dr. R.V. Thamne Memorial Lecture, TNAU, Coimbatore.
12. Venkatramani, G (1991) Soil Erosion - a Man-made Disaster. The Hindu Survey of Environment. pp. 115-119.

Dr. B.B. Mishra is the Jr. Agril. Officer of the Minor Irrigation and Water Use Training Institute, Bhubaneswar, Orissa.



Shri Kalindi Behera, Minister for Scheduled Tribes & Scheduled Castes Development (Scheduled Castes Development), Minorities and Backward Classes Welfare, Excise addressing the students and public on the occasion of District Level Independence Day, 2005 at Khurda. Shri Krushna Chandra Mohapatra, Collector and Smt. Subhalaxmi Mohanty, DIPRO, Khurda are also present.

Assessing Training and Extension Needs for Socio-Economic Development of Farm Women

*Dr. Sanjeeb Kumar Mohanty,
Dr. Souvik Ghosh
Pradeep Kumar Gan*

Identifying the right training and extension needs of women is one of the most important steps initiating any development programme. Almost all the programmes had spent time and money in identifying these needs, but rarely had addressed them in planning the training programmes. A lot of data is collected for assessing the training needs of farm women, (data covers even local physical conditions for farming as well as some socio-economic data of the population). However, this data is often not analyzed fully because staff members have not been trained in their analysis and in how to develop action plans that relate to the actual farming problem identified (DANIDA: Danish International Development Agency, 1995). Women's role in agriculture with regard to gender related division of labour, resource allocation, decision-making and control of income is not taken into consideration in the need assessment. Similarly, the local agricultural situation, i.e. availability of farming inputs and market facilities for products are not normally included in need assessments. In most of the programmes, it was noticed that the need assessment was not conducted according to the specified guidelines. The reasons cited for this lapse included the busy time schedule, large jurisdiction and mobility constraints of Agricultural Officers.

The needs assessment for formal training courses, whether in a village or in the training centres, has to focus on the problems in the area as well as on the problems expressed by the target group themselves. Staff member's ability to do this has to be built up over a long period, as it requires technical knowledge, experience and analytical ability.

Training Cycle

The first phase, and the most important phase, of the Training Cycle is the Training Needs. Assessment phase as the subsequent four phases (Training Plans Development, Design of Training Programmes, Training Programmes Implementation and Training Monitoring and Evaluation) of the Training Cycle are dependent upon it. A great deal of thought and attention is necessary in this phase. Extension personnel need assume three principal forms:

Training Need, Personal Need and Development Need

A training need may be described as existing any time, says Morrison (1976), an actual condition differs from a desired condition in the human, or "people", aspect of organization performance or, more specifically, when a change in present human knowledge, skill, or attitude can bring about the desired performance.

A personal need may be said to exist always and personnel said to actively seek to satisfy it within the constraints imposed by the organization. Advancement in career is an example of personal need so also the orientation towards family or other non-work issues. Only work-related personal needs are relevant here.

A development need as differentiated from a training need by many training professionals, according to Morrison, it deals with the total growth and effectiveness of the individual, particularly as the person expands realized abilities towards the potential that he or she seems capable of achieving. To others, development activities are pointed towards future, usually higher-order, responsibilities than those held by the individual at present.

Seven Levels of Training Needs

There are seven levels of training needs in training for extension personnel, namely, (i) Individual, (ii) Group, (iii) Organizational, (iv) State (v) Regional, (vi) Sectoral, and (vii) National.

The Individual Training Needs relate to knowledge, skills, attitudes and other things, KSAOs as the training jargon says, required for the job.

The Group Training Needs relate to performance of personnel as a group or team. Here the focus is on inter-personal relationship, group dynamism and team building. This may be needed while contemplating remedial action in case of, say, serious outbreak of pests or diseases or occurrence of a natural calamity like floods, droughts, etc.

The Organizational Training Needs relate to organizational development (OD). This will include, for example, management by objectives (MBO), framing of rules and regulations for

women group, development of appropriate work culture conducive to optimum performance, relationship with research or agricultural and other departments.

The State Training Needs relate to production and other priorities in agriculture and allied fields within a State. This will include, for example, 'thrust' programmes of the State for a particular crop or for a particular target group, say, small and marginal farmers and farm women, or for a specified area, say, hill region. For example, Training of Women in Agriculture (TWA), and Training and Extension for Women in Agriculture, Orissa (TEWA).

The Regional Training Needs relate to production and other priorities in agriculture and allied fields, within a region, that is a group of States. Less common than either State or National Training Needs, they are usually based on national priorities though confined to a region. Paddy production in Eastern States of India, Eastern India Rainfed Farming Project (EIRFP) are examples of this level of training needs.

The Sectoral Training Needs relate to production and other priorities in agriculture and allied fields, for a specific sector. For example, training needs relating to oilseeds production technology. Though usually based on national 'Thrust' programmes, their distinguishing characteristic is often needed for dissemination of new technology at national level.

The National Training Needs relate to production and other priorities in agriculture and allied fields at the national level. This will include, for example, special production programmes like Special Food grains Production Programme (SFPP), Special Rice Production Programme (SRPP), National Watershed Development Programme for Rainfed Areas (NWDPA) and

Integrated Women Empowerment Programme (IWEP).

Theoretical Perspective for Training Needs Assessment.

A theoretical framework for training needs assessment is necessary for developing a conceptual framework. Training needs assessment provides information on (i) where training is needed, (ii) what the content of training should be, and (iii) who needs training in (iv) certain kinds of skills and knowledge.

This assessment is however not complete and few more dimensions are required to be added, namely (i) who will organize the training, (ii) where will it be organized, (iii) will it be institutional or non-institutional training (iv) are requisite training facilities available, (v) are resource persons of requisite calibre available (vi) who will finance training and lastly but not the least (vii) what are the like outcomes of training?

The training needs for extension personnel can be defined in terms of gap between Job Requirement and Job Performance. A defect in the above definition of training is that it does not take into account the development needs of the personnel. If the development needs of the personnel are also taken into account then training needs can be defined as:

TRAINING NEEDS = JOB REQUIREMENT - PRESENT PERFORMANCE + DEVELOPMENT NEEDS

Lessons from on-going programmes

Selection of Trainees

Women belonging to small and marginal farm household have been the target audience for many training programmes. Getting enough trainees has been a problem in itself in the past. Many trainee women farmers had virtually no time to spare for these meetings and were not fully

convinced about the benefits of attending these programmes. Their participation in training and other extension programmes are severely constrained due to their inability to release time from their already over stretched daily routines. But over the years, with visible benefits of getting trained in scientific agriculture, this reluctance has subsided.

Selection of candidates for training is not always based on scientific approach. This has resulted in selection of women who are not poor or belonging to small and marginal holdings. The belief that more "progressive" women would be more receptive to training has also influenced selection in a few cases. The women selected were of the same caste, as it was believed that they could communicate more easily to each other and lower castes were not given preference as they "are illiterate and have not land".

Curriculum Development

In the Women in Agriculture projects of several states (MP & Tamil Nadu), agricultural officers were trained to prepare curriculum separately for each training programme based upon training needs of women farmers of each area, crops grown, potential income generation options etc. In TEWA, consultants were involved in producing a resource book "Skills made easy", which included skills geared towards women. However, in the women's training programme in Rajasthan, no such efforts were made and the choice of content and approach was left to the resource persons, leading to a less specific and more uniform approach to teaching.

Skills Taught

Where front line workers visit women farmers individually, e.g. in the TEWA project, the women have direct influence on the subjects taught. But where the projects conducted

common training sessions or train women farmers in groups, the training needs were stipulated by staff, based on their interpretation of available background information.

The skills selected tend to follow a uniform pattern in all the four DANIDA projects: seed treatment, seed selection, nursery management, maintenance of plant population, fertilizer application, plant protection, seed storage practices, mushroom cultivation, composting and mixing cattle field (DANIDA, 1995). The skills taught under Tamil Nadu Women in Agriculture Project, (TANWA) include, increasing fertilizer use efficiency, organic manure conservation Farm Yard Manure (FYM), compost enriched FYM, use of bio-fertilizer, tree cropping, field identification of pest/diseases, seed treatment, rat control, and grain storage.

It was found that the most popular skills in training for women farmers, were kitchen gardening, rat control, preparation and use of plant protection chemicals and scientific storage methods. However, activities that are mostly performed by women, such as poultry, livestock, horticulture, agro-forestry and backyard farming were often neglected in the training programmes. These shortcomings can be avoided with the

proper need assessment exercise exploring specific training needs of farm women. The reviewing of different projects recommended that preference for training needs of women should be more on food and nutrition, animal husbandry, poultry development, agro-forestry and dry land farming. The EIRFP has taken these issues on board and has relevant specific components in its project, for example, training on livestock production, horticulture, aquaculture and homestead farming. In the dry land areas, specific training on soil and water conservation, irrigation and seed priming has been offered.

The evaluation of the projects suggests that programmes for women should expand their definition of agriculture beyond technologies for crop production and should be based on site-specific needs assessments.

Dr. Sanjeeb Kumar Mohanty, Fakir Mohan University, Vyasa Vihar, Balasore, Orissa

Dr. Souvik Ghosh is a Scientist, WTCER (ICAR), Bhubaneswar-23

Pradeep Kumar Gan, Fakir Mohan University, Vyasa Vihar, Balasore, Orissa

Development of Local Self Government and Orissa

Tarakanta Mohanty

De Tocqueville has aptly said "Local institutions constitute the strength of free nations. A nation may establish a system of free governments but without municipal institutions it cannot have the spirit of liberty. Mr. Leacock has said, "The distinction between local and Central Governments lies partly in their relative constitutional positions and partly the nature of public services performed." Local Self-Governing Institutions may be called the cradle of democracy. They provide the best training in good citizenship. They are primary schools for the future parliamentarians and national leaders. In the complicated political structure of today, the three vital organs of the Government remain burdened with duties of different types. Local problems demand on the spot enquiry and quick solutions. This demand is met best by the local institutions. Besides relieving the pressure on the Govt. the local bodies serve some other useful purposes. They bring about awakening in the people of the locality and arouse their active interest in problems which concern them vitally. They, moreover, make the citizens feel actively associated with the administrative machinery of their country.

Local Institutions have deep roots in Indian soil. History tells us that every Indian village

in olden times had a village panchayat which used to function as an autonomous body.

Although the British East India company had set up Corporations in three presidency towns of Madras, Calcutta and Bombay in 1687, 1720 and 1793 respectively, the local people did not get much share in the local administration. The final control was vested on the British hands. It was only during Lord Mayo's regime that some solid steps were taken in the direction of self-government. The next step was taken during the period of Lord Ripon who has been rightly called the father of Local Self-Government in India. He directed the Provincial Governments to maintain and extend a network of local boards in every district having independent sources of income. He suggested that the local bodies should have limited jurisdiction and the official element in them was not to exceed one third of the whole. He allowed the boards to elect their Chairmen also. His scheme thus was a landmark in the growth of municipal institutions in India. Some of Lord Ripon's suggestions were approved by the Crown and thus the beginning of a major experiment in local self-government was made in India. Ripon's scheme and policy, however, was not carried out by his successors. The progress in this direction became slow. The local bodies could not deliver

the goods because they continued to be under too much control of the Government. Secondly, their sources of income were inadequate. Lastly, the elective element continued to be weak and ineffective.

Montford Reforms proposed to remove these evils in the municipal system. It was expected that under the diarchical system of Government, the machinery would be set in order. The Department of Local Self-Government, no doubt, was transferred into the hands of an Indian Minister but the Minister incharge could not do much owing to paucity of funds. The key portfolio of Finance continued to be under the charge of an Executive Councillor who had no sympathy for nation-building schemes.

Things improved under the Act of 1935 which granted autonomy to the Provinces. The popular Minister who looked after the department of Local Self-Government did not have handicapped of funds. Two years after entering upon office, the Congress Ministries submitted their resignations. The system of local administration thus drifted along without any radical change till the advent of independence in 1947.

As per 1991 census the population of Urban areas has exceeded from 20.7 crores and has reached till now 30 crores. 30% of the population of the country dwell in Urban areas.

In comparison to other states, the pace of development and progress of Urban areas is comparatively slow and static. In 1951 the number of towns in Orissa was 19. Due to rapid industrialization and establishment of major projects, during this half century (in between 1951 to 2001) the number has increased from 19 to 103.

Out of the total 367.00 lakh population of the State as per 2001 Census, 54.96 lakh people live in Urban Centres. The decadal growth of urban population in the State is 29.78%. Large scale migration to urban areas has accelerated the demand for infrastructural facilities, supply of safe drinking water, provision of sewerage systems and has created a large and unmet demand for housing.

At present about 651 million litres of drinking water is supplied per day to the 102 urban Local Bodies and 1 census town by augmentation and improvement of existing water supply system benefiting a population of 4.2 million. About 1.1 million urban populations are benefited through 173752 of house connections and the rest 3.1 million population are served through more than 17,183 public stand posts. Besides, there are nearly 16.503 hand pump tube-wells functional in different ULBs to cater to the water demand during non-supply hours and areas uncovered by piped water supply systems.

During the peirod 2004-05, 66 MLD of drinking water was additionally supplemented through augmentation of sources, pumping systems etc. to benefit a populationof around 42.00 lakh.

Administrative Approval of 8 schemes have been received at an estimated cost of Rs.3699.45 lakh for which there was a budget provision of Rs.1847.03 crore during the year 2004-05. This drinking water scheme will benefit a total projected population of around 4.3 lakh.

So far 29 accelerated Urban Water Supply Project (AUWSP) have been technically sanctioned and administratively approved by the State Government.

National Slum Development Programme (NSDP) which is a Central Plan Scheme has been under implementation in the State since 1996-97 with a view to improve the living conditions of Urban slum dwellers. Since inception, Government of India have provided a sum of Rs.2604 lakh under N.S.D.P. which has already been released by the State Govt. to different ULBs basing on their fund utilisation position as well as their requirements.

Swarna Jayanti Sahari Rojgar Yojana (SJSRY), a centrally sponsored Plan Scheme has been under implementation in all the ULBs of the State from 1.12.1997. The target group is the urban poor with special focus on women and persons belonging to SCs and STs, physically Handicapped and family headed by a woman. The scheme is under implementation in all the 103 ULBs of the State with special emphasis on low-income neighbourhood.

The new scheme self employment through KIOSKS has been launched during the year 2003-2004 as a special drive towards creation of self employment opportunities for educated unemployed youth in urban areas of the State. The land for the proposed KIOSKS / shopping units is to be provided by the State Government free of premium, which is to be treated as Government subsidy.

A Centrally Sponsored Scheme namely the Valmiki Ambedkar Awas Yojana (VAMBAY) is implemented in the State since 2001-02. So far 21 ULBs have deposited Rs.228.60 lakh as matching share and Government of India have released Rs.112.00 lakh as Central subsidy in favour of 13 ULBs.

Orissa Water Supply & Swerage Boards (OWSSB) has been executing Water Supply

Projects for major towns in the State of Orissa with Loan assistance from HUDCO and margin money from State Government. During 2000-01 to 2004-05, OWS and SB has successfully completed four Water Supply Projects at Cuttack, Jeypore, Sambalpur and Kendrapara. Rourkela Civil Town water supply project completed except Bandamunda areas under trial run. Work in three water supply projects i.e. at Titilagarh, Angul and Talcher is going on in full swing which are expected to be completed very soon.

Integrated Development of Small and Medium Towns (IDSMT) is covered under Centrally Sponsored Schemes which aims at arresting migration of people from rural areas and smaller towns to the larger cities. 65 towns of the State have been covered under the scheme. During 2004-05 Govt. of India have provided Rs.117.00 lakh in favour of towns such as Barbil, Malkangiri, Khariar and Khariar Road. Moreover Rs.32.00 lakh has been sanctioned in favour of Banki Town.

Apart from this, 50 ULBs have been covered with public toilets facilities so far. During the 10th five-year plan it is proposed to construct 150 public toilets with an estimated cost of Rs.8.00 crore. Consequent upon abolition of Octroi Tax in the State with effect from 1.12.99, it has been decided to provide Entry Tax entitlement towards compensation in favour of all ULBs of the State taking in account the Octroi collection during 1988-99 as the base year. During 2004-05 a sum of Rs.128.55 crore has been provided in the budget for payment of entry tax to ULBs.

Urban Bodies in Orissa

List of Municipal Corporations :

1. Cuttack Municipal Corporation.

2. Bhubaneswar Municipal Corporation.
Municipalities - 35 (thirty five)
Notified Area Councils - 66 (Sixty six)

Civic Poll Fact-Sheet 2003

- Urban local bodies - 96
Number of Wards - 1629

**Votes Polled by Political Parties,
Independent and Others**

- | | | |
|-------------------|---|-----|
| (a) BJD | - | 530 |
| (b) BJP | - | 334 |
| (c) Congress(I)- | | 502 |
| (d) Independent - | | 212 |
| (e) Others | - | 46 |

Now, out of the total population of the State 16 to 17% people remain in Urban areas and as estimated by 2011,25% of the people will dwell in urban areas.

In the existing administrative method and policy in urban areas a revolutionary change has been made in the 74th Constitution Amendment Act, 1992 and the State Government has amended the Municipal Act accordingly. An Election Commission has been constituted which is conducting Panchayat and Civic Polls. In the

urban bodies election one-third seats have been reserved for tribal, Scheduled Caste, Backward Caste and Women. The State Finance Commission in the meanwhile has submitted its report to Government. According to the estimate of finance Commission the expenditure load has been increased in a vast speed and there is a deficit of annually Rs.120 crore in comparison to the income of urban bodies. In the rate of expenditure of the urban bodies, if it is not altered then by the end of 2005 the deficit amount of the urban bodies will exceed Rs.1557 crore as estimated. Government is making all out efforts to ameliorate the living condition of people dwelling in urban area.

Let all of us take a solemn pledge to keep our towns, free from pollution and create a pollution free environment, the life line of our civilisation.

Shri Tarakanta Mohanty is presently working as Deputy Director (Print Media & Advertisement) and Deputy Secretary in the Department of Information & Public Relations, Government of Orissa, Bhubaneswar.

Handloom and Powerloom in Dhenkanal District

Next to Agriculture, Handloom Industry plays a pivotal role for providing employment in rural areas and upliftment of the socio-economic condition of the weavers. It provides sustained and gainful employment to the rural artisans with less investment compared to others in a pollution free environment.

As per last census, there are 1065 nos. of house-holds having 5633 nos. of weavers population with 1520 nos. of looms in the Dhenkanal District. Out of 1065 nos. of Households, 35 nos. of Households belongs to Scheduled Caste and 3 nos. of Households belongs to Scheduled Tribe.

In the District, 24 nos. of Pry. WCS have been organised with 1373 weavers working in the co-operative fold.

The production, sale and NABARD Cash Credit operation of last 3 years are enumerated below :

Items	Years		
	2002-03	2003-04	2004-05
Production			
(i) Lakh Sq.mts.	1.03	1.15	1.72
(ii) Value in lakh Rs.	21.20	24.67	38.54
Sale			
(i) Lakh Sq. Mts.	1.05	1.22	1.77
(ii) Value in Lakh Rs.	22.93	27.00	39.75
NABARD Cash Credit Operation (Lakh Rs.)			
(i) Limit Sanctioned	73.56	73.76	78.66
(ii) Drawal	2.45	11.73	9.39
(iii) Deposit	2.53	1.06	1.03
(iv) Outstanding	64.06	74.73	81.35

Besides, 15 nos. of S.H.G.s have been formed in the District to provide employment to 167 nos. of weavers.

Under the scheme Swarojagar Credit Card, 158 nos. of weavers have been benefitted and sent to different Commercial Banks / G.B. for availing loan. It is proposed to cover 200 weavers for eye testing and supply of spectacles under the Health Package Scheme during the current year 2005-06.

Cluster approach is being undertaken in the District in 2 nos. of Blocks for overall development of the Handloom Weavers as well as Handloom Industry.

During the year 2004-05 a sum of Rs.10.00 lakh has been provided towards Interest Subsidy, M.I. and M.D.A. for development of the weavers.

The weavers of Dhenkanal District are producing mostly coarse variety of Handloom fabrics, but the weavers of Siminoi Area are famous for producing fine cotton Siminoi Saree which is appreciated not only in the District itself but also in the other districts of the State.

Powerloom

2 nos. of powerloom Servicing Co-operative Societies have been registered in Bhuban and Siminoi for generating employment to the Powerloom Weavers of Dhenkanal District. At present approximately 80 nos. of powerlooms are running in the district.

The Handloom Weavers in the district are regularly participating in different Exhibitions / Melas for display-cum-sale of handloom fabrics produced in the district.



Fourteen handed Durga, Khambeswari Temple, Sonepur

Sonepur, the district headquarters of Suvarnapur, situated in the right bank of river Mahanadi, near the confluence of its major tributary the Tel. The discovery of hundreds of Punch marked coins of pre-Mauryan period from Sonepur area prove the great antiquity of the place¹. Sonepur has been mentioned as Suvarnapura for the first time in the 9th century copper plate charters of Somavamsi king Janmejaya-I². Being situated in the bank of mighty river Mahanadi, it might have played an important role in the remote past for trade and commerce and in shaping the fate of many royal dynasties. The literal meaning of Suvarnapura is city of gold. It was ruled by various royal dynasties such as the Somavamsis, the Teluguchodas, the Kalachuris, the Gangas, the Bhanjas and the Chauhans as known from inscriptions³ and copper plate charters³. Thus Suvarnapura was the capital city and the centre of political gravity for centuries. The art heritage was flourished to such an extent that it was described as Varanasi (the temple city of North India) in the Kosalananda Kavyam⁴. At present also Sonepur contains large number of temples either in ruins or in Situ. The present paper aims to highlight goddess Mahisamardini Durga in the temple art of Suvarnapura.

Mahisamardini Durga

Born out of concerted energy of Brahma, Vishnu, Mahesvar and other gods to kill the fierceful demons like Chanda, Munda,

Mahisamardini in the Temple Art of Suvarnapura

Prabhas Kumar Singh

Sumbha, Nisumbha, Raktabija and Mahisasura; Mahisamardini became the most powerful Saktatantric goddess, revered by the people. Goddess Durga in her perfect nature represents a consolidated idea of different aspects of the divine truth as divine power. She is described as the most powerful martial goddess equipped with the sharpest weapons and ravelling in a terror striking war cries and as the omnipresent, omnipotent and omniscient Creator, Preserver and the Destroyer of the universe. As described in Markandeya and other Puranas⁵, She is conceived as war goddess killing the buffalo demon, variously armed plunging her trident into the neck of the body of the demon. She has three eyes, bulging breasts, a thin waist and three bends in her body with her hair arranged in *Jatamukuta*. The decapitated trunk of the buffalo with blood oozing out of its neck lies at her feet and Mahisasura two armed carrying sword and shield, terrific in appearance is found emerging from within the trunk. Devi plants one of her legs on her mount lion and the other on the buffalo. There is no unanimity among various texts with regard to her hands.

The sculptural representation of Mahisamardini Durga can hardly be datable to pre-Gupta period⁶. On the basis of religious texts and archaeological evidences, learned scholar J. N. Banerjea⁷ indicates that the image of Mahisamardini was carved in the Gupta and Post Gupta periods.

Coming to Orissa, images of Mahisamardini from two armed variety to twenty armed flourished between 4th century A.D. to 15th century A.D., indicating the varieties and signifying the popularity of the cult in Orissa and development of plastic art over the ages⁸. The two armed Durga holding in her right arm a *Sula* piercing the buffalo shaped demon and the left hand pulling the tail of the animal is the earliest classical goddess worshipped as Viraja at Jajpur. Of all the forms of Sakti, Mahisamardini became extremely popular in Orissa flourishing from the Gupta period till today.

Learned scholar H.C. Das⁹ has divided the Mahisamardini images in three categories on the basis of the forms of Mahisasura. In the first category, Mahisasura is in the form of buffalo, in the second category, he has human body, but the head of buffalo. In the third category, Mahisasura is a fully developed human being fighting with his sword and shield.

Sonepur being a centre of Sakti worship, large number of Mahisamardini images are found worshipped in the temples either as presiding deities or as *Parsvadevatas*. Such images are found in Samalei, Gopaljee, Ramesvara, Budhi Samalei and Bhagavati temples. During the time of the later Somavamsis especially during the time of Chandihara Jayati Mahasivagupta III (C.1025-1040 A.D.), the synchronisation of Saktism with Saivism took place. From his Jatesingha and Dunguri copper plates,¹⁰ it is learnt that goddess *Bhagavati Panchamvari* Bhadrabika, his *Istadevi* was installed and worshipped at *Pattana* Suvarnapura, the capital city. This Panchamvari Bhadrabika, is perhaps enshrined as Bhagavati in the modern temple of Bhagavati in Sonepur¹¹. Here, the presiding deity is Mahisamardini. Her attributes are not clearly visible but her third eye is quite noticeable on her forehead.

Goddess Mahisamardini also appears as the side deity in the northern niche of the *Vimana* of the Ramesvara temple. It is a six armed Durga depicted in her conventional archer pose. She assumes the *alidha* position. Goddess is shown killing the demon Mahisa by piercing the trident by holding it in both her lower hands. The demon is absent here. The right leg of the goddess is on the back of her mount lion. She holds a mace, in her uplifted right hand where as the upper left and middle right arms are broken. Here, Devi is wearing a *Karandamukuta*.

A four armed Mahisamardini is found in the niche of the *Jagamohana* of the Samalei temple. She holds conch and disc in her upper back arms and a trident in front arms. Another sculpture of Mahisamardini is found on the lintel of the Budhi Samalei temple. She is found sitting on a tiger, endowed with her usual ornaments. She is eight handed holding disc, trident, sword in her right three hands and the fourth one is in *Varada mudra*. Her left hands hold conch, mace, bow with arrow and lotus. This image is quite graceful.

An unique dancing deity of fourteen handed Mahisamardini is found in the western niche of the Khamvesvari temple. She holds battle axe, bow, disc, *pasa*, *kharpara*, shield in her left hands and mace, arrow, *ankusa*, sword etc. in her right hands. She is ornamented with *Kiritamukuta*, *kundalas* in ears. She is wearing *Naramundamala*, a long garland of skulls. Snakes are coiled around her anklets and wrists as *Nupura* and *Kankana*. The deity stands in *Samabhanga* posture on her mount lion which is in a marching position. Female attendants are standing on her both sides on the pedestal. This image has been dated to C.18th Century A.D., i.e. the Chauhan period⁴. Another eight handed standing figure of Durga is enshrined in the

northern niche of the same temple. She hold disc, knife, bow and battle axe in her left hands and sword, arrow, trident and dagger in her right hands. She is flanked by two attendants while her mount lion is found below her.¹²

One unique image of two handed Durga, sitting on her mount lion holding two swords in both her upraised hands, is fitted in a niche of the exterior wall of the Bahari Gopaljee Temple, situated in front of the ruined palace of Sonepur.¹³

Some scholars¹⁴ have wrongly identified goddess Suresvari as Mahisamardini. But to our personal observation, she is identified as Chamunda iconographically. She is the presiding deity of Surevari temple of Sonepur and worshipped in Vana Durga *mantra*. Images of ten handed dancing Durga and four handed Devi sitting in *Lalitasana* on the *Visvapadma* pedestals are fitted to the *Parva devata* niches of this temple. One four handed Mahisamardini image is also found in the Gokarnesvara temple premises.

The presiding deity of Narayani Temple, is a Mahisamardini Durga. The deity has ten hands and scattered hair. She holds a sword and shield in upper right and left hand respectively. The buffalo demon lies at the bottom. One of her legs rests on the back of lion and other one on the buffalo. She is shown as killing the buffalo demon with her trident. The temple is dated to circa 19th century A.D.¹⁵

The present Sonepur town has a glorious past and the temple ruins, sculptures and literary accounts speak volumes of her rich cultural heritage. It was a hot bed of Tantric Saktism in the remate past, the influence of which can be realised even today especially during Dussehra or Durga Puja.

References:

- 1a. Nath, B. B., Punch-marked coins from Sonepur, Orissa Historical Research Journal, Vol.I, No.2, pp.27-28.
- b. Orissa State Museum has recovered 325 number of Punch-marked coins from Tarabha Police Station, Suvarnapura district, during 2001-2002.
2. *Epigraphia Indica*, XII, p.218.
- 3.a) *Corpus Inscriptionum Indicarum*, IV, pp.483-490
- b) *Journal of Numismatic Society of India*, XIII
- c) *Journal of Asiatic Society of Bengal*, Calcutta, 1998, Vol.XLVII, p.322-326
- d) *Orissa Historical Research Journal*, Vol.X, No.4, 1962, pp.1-10
4. Mishra, Gangadhar, *Kosalananda Kavyam*, (1929), Sonepur, canto-17, verse-55, p.
5. *Markandeya Purana*, Translated by Pargiter, (1903), ch.82.
6. Majumdar, R.C., *Classical Age*, p.442
7. Banerjea, J.N., *Development of Hindu Iconography*, p.496.
8. Das, H. C., *Cultural Development in Orissa*, Calcutta, 1985, p.95.
9. Das, H. C., *Sakti Cult in Orissa* (Unpublished article).
10. *Inscriptions of Orissa*, Vol.I, Bhubaneswar, 1966, p.223.
11. Panda, Sasanka Sekhar, *West Orissa-A Study in Ethos*, Sambalpur University, 1992, p.207.
12. Panda, Sasanka Sekhar, Durga Icons of Upper Mahanadi Valley of Orissa, *Orissa Review*, Vol.XLV, No.3, 1988.
13. Panda, Sasanka Sekhar, Sculptural Art of Suvarnapura, *Orissa Historical Research Journal*, LXIV, No.1 to 4, p.70.
- 14a) Dolandson, T.E., *Tantra and Sakta Art of Orissa*, Vol.I, 2002, p.174.
- b) Mishra, Sangeeta, Sakta images of Sonepur-A Study, *Orissa Review*, Vol.LX, No.2&3, September-October, 2003, p.13.
15. Tripathy, B.K & Singh, P.K., Sakta Monuments of undivided Bolangir district, *Orissa Review*, vol.LIX No.III-2002 P.g.56.

Prabhas Kumar Singh is working as Assistant Curator, Archaeology Section, Orissa State Museum, Bhubaneswar-14

Some New Facts About Goddess Samlei

Sasanka S. Panda

It is a popular belief that goddess Samlei is none-else than goddess Lankesvari, the titular deity of Ravana, the demon king of Lanka, who was killed in the battle field by Purusottama Rama in the *Tretaya Yuga*. As the demon king Ravana was deeply engrossed in evil deeds, being disgusted the titular goddess of Suvarna Puri Lanka left the fort of Lanka and vanished. As about Samlei it is said that then Lankesvari reappeared in the kingdom of Sambala and was worshipped as Samlei by the local populace in her place of open-air worship on a rock bed inside the river Mahanadi in a place called *Gumodarha* (Gumo Gorge). When the Chauhan kingdom of Sambalpur was established by king Balaram Dev some time in the 16th century, she was brought from her original seat of worship and installed in a temple, constructed by the king. However, as the when this temple became dilapidated the seventh Chauhan king of Sambalpur, Shri Chhatra Sai (1689-1725 A.D.) rebuilt the present temple form of the goddess is uniconic and does not confirm to any Hindu iconography, it seems probable that she

was originally a deity of the tribal populace of Sambalpur region and to appease them king Balaram Dev elevated her to the status of the Rastra Devi of Sambalpur kingdom.



Goddess Samalei

Goddess Lankesvari is worshipped at Sonepur now also on a rock bed in the river Mahanadi, at a distance of around one furlong from the right bank. It is said that the monolithic rock is surrounded by a deep gorge having unfathomable water. The impression we get from the Lankesvari *pitha* at Sonepur that of open-air worship. There is no shrine or temple for this goddess, but various religious symbols like the *gada*, *sankha*, *padma*, *chakra*, a pair of foot-prints, a pair of

sacrificial pillars or posts called *Merukhunti*, two lions and three *yonipithas* are carved on the monolithic rock. In the south-west side of this monolithic rock, there is a two-lined long inscription in the *Nagari* character of the 10th-11th century A.D. This monolithic rock is quite interesting as we find the rock-cut carving of a temple diagram also amidst the above mentioned

symbols. Each line of the inscription has twelve characters. In the starting of this inscription there is the rock-cut carved figure of a running horse with a *chhatra* fixed on its back. The entrance portion of this rock-cut diagram is in the southern direction, where in both sides there are two figures of lions with their raised forepaws as if depicting the *simhadvara* or the lion's

gate of a temple. After these carvings, to the proper left there are two rock-cut pillar figures on the floor, symbolizing the pair of sacrificial posts, called the *Merukhunti* or the *Merukham* (Meru pillars). A figure of Hanuman is carved near these pillars in the north-east corner. It is quite interesting to be noted that in the Samlei temple at Sambalpur, a huge image of Hanuman is enshrined in a subsidiary shrine, situated in the north-east corner of the *pradaksina patha*, the path of circumambulation). An old priest of the Samlei temple of Sambalpur once told this

scholar that Hanuman is also worshipped there because he was instrumental in bringing Lankesvari (Samlei) to Sambala from Lanka in the *Tretaya Yuga*. This theory is very interesting as we find a pair of foot-prints, Vaisnavite images like Kacchapa, Varaha, Matsya and Narasimha etc. in the big *Mukhasala* hall of the Samlei temple at Sambalpur. It is quite possible that these symbolism is associated with the cult of Lankesvari. As three *yonipithas* are carved on the monolithic rock, Lankesvari *Pitha* at Sonepur, it is possible that some sort of esoteric cult related

to *yonis* worship might be prevailing there also in the remote past. As this Lankesvari *pitha* at Sonepur is situated deep inside the river Mahanadi, it seems that in the ancient days *sadhakas* were engaged in austerity in complete seclusion.

Identifying Samlei of Sambalpur with

Lankesvari by the priests and taking into account the original place of worship of goddess Samlei, which was in the *Gumo Darha* (Gumo Gorge) of the river Mahanadi, it can be surmised that like the Lankesvari *pitha* of Sonepur, the Samlei *pitha* of Sambalpur was also on a rock bed inside the river, being surrounded by deep water.

Is Samlei the same goddess Lankesvari who has been mentioned in the Tantric Buddhist text *Sadhanamala* as a deity of Vajrayana? If so, was she

popular atleast from the time of Indrabhuti, the king of Sambala, who was a great devotee of Lord Jagannath in the 8th century A.D. ? Is she having any connection with Vaisnavism? In this connection it can be mentioned that for the first time Jagannath has been mentioned in a religious text titled *Gyanasiddhi*, authored by king Indrabhuti of Sambala. Now the question arises, whether there is any connection between Jagannath and goddess Samlei or Lankesvari?

It is also said that goddess Samlei was worshipped as the protectress goddess by the



Twenty Armed Durga
Sambaleswari Temple

boatmen who were navigating the long and vast water course of the mighty river Mahanadi in the ancient days. Therefore, goddess Samlei is called *Chaurasi* Samlei also who protects each and every boat journey through Mahanadi. The *Chaurasi* or Eighty-four is vaguely related to the 84 *Siddhas* (*Chaurasi Siddhas*) who were experts in Tantric Buddhism or the Vajrayana Sahajayana.

Goddess Samlei of Sambalpur and goddess Subhadra of Sri Jagannath temple at Puri are worshipped in the same Bhuvaneshvari *mantra* by the priests. There might be some similarities between both the goddesses.

Lankesvari is called Vindhyaivasini Durga also. In the *K a u m u d i Mahotsava*, we find the mention of Ekanga (Ekanamsa) as the tribal goddess of the Yadavas. Here the goddess is depicted in her dual capacity as Vindhyaivasini Durga and the tribal deity of the Yadavas.

Although it is quite interesting to be noted that Samlei or Lankesvari worship is associated with open-air worship in the rock bed on huge monolithic rocks, at Junagad in the present Kalahandi district, Lankesvari is worshipped inside a temple of the *pidha* order, built some time in the 17th century A.D. It is a four-handed deity, seated in *vajraparyankasana* on a *visvapadma* pedestal. She is holding *sankha* and *chakra* in her upper left and right hands respectively, while the lower left and right hands

are in the *abhaya* and *varada mudras*. She has a protruding tongue like that of goddess Kali.

Lankesvari as a goddess of tantric Buddhism was already popular in the 8th century A.D. By the late Somavamsi period, around the closing years of the 11th century A.D. the Sonepur region was known as *Paschima* Lanka, as recorded in the Sonepur Copper Plate grant of the Somavamsi prince, *Kumaradhiraja* Somesvara Deva, who was the governor of the Sonepur region of the mighty Somavamsi empire.

This Charter was declared from Suvarnapura, his administrative headquarter, in which, he has been mentioned as *Paschimalankadhipati* or the Lord of Western Lanka. The present seat of worship of goddess Lankesvari on the rock-bed of river Mahanadi at Sonepur was so much popular

as a place of religious sanctity that in the first decade of the 12th century A.D. the Telugu Choda king Somesvara Deva II registered the land grant of his Mahada Copper Plate Charter near the *Lankavarttaka* (Lanka Whirlpool) on the bank of river Chitrotpala (Mahanadi).

It is possible that Kot Samlei Cave on the Trikuta Parvat (mountain), situated one km away from the left bank of river Mahanadi, just opposite Sonepur town, was the original place of worship of goddess Samlei and Samlei has some connection with Lord Jagannath, as the idol of Lord Jagannath was kept hidden in this cave



Hati Gate, Sambaleswari Temple Complex

during the invasion of the Yavana invader Raktavahu some time in the 7th century A.D. It seems more probable that Samlei and Subhadra are the one and the same goddess, as both are worshipped in the same Bhuvaneshvari *mantra* even now. Therefore Lankeshvari alias Samlei alias Subhadra is the same deity in the uniconic form, who was worshipped by Indrabhuti, the king of Sambala in the 8th century along with Lord Jagannath in the Kot Samlei Cave of Trikuta Parvat. Most probably the same goddess was called Panchambari Bhadrabika by the Somavamsi king Mahasivagupta Yajati II (circa 1025-1040 A.D.), who installed her as his titular deity at *Pattana* Suvarnapura, the capital city of the Somavamsi empire. As she was in the uniconic form, she was having the *Panchamahabhuta* or nature as her dress. (*Panchambari*). It connotes a sort of open-air worship. Further researches can prove this contention.

In the Samlei temples at Sambalpur and Sonepur, in both the places, Hanuman, the monkey-god and the supreme devotee of Purusottama Rama is enshrined inside the temple as a Parsvadevata of goddess Samlei. At Sambalpur, the priests of Samlei temple told this scholar that as goddess Samlei was brought from Lanka by Hanuman, he is also installed there as a devotee of the goddess. Goddess Samlei and goddess Lankeshvari seems to be the great Goddess Durga herself, whom Purusottama Ram worshipped and satisfied (propitiated) to built the bridge over the sea (*Setubandha*) to enter Lanka and kill Ravana. Therefore Samlei and Lankeshvari might be the same goddess and both are associated with the Vaisnava cult. Panchambari Bhadrabika might be the same goddess Lankeshvari of Sonepur, who was Bhadrabika having the nature as her garment (*Pancha ambara*) and at the same time she has been

described as *Bhagavatya* Panchambari Bhadrabika or a goddess related to the *Bhagavata* cult of Vaisnavism. The uniconic form of goddess Samlei at Sambalpur, Barpali and Patnagarh denote her tribal origin, but the icon of Samlei at Sonepur relates her to the Supreme Goddess Durga, and that of Bolangir also to the great goddess (Mahadevi). Therefore Maa Durga is the same deity who is worshipped as Lankeshvari and also as Samlei and has been manifested in the form of goddess Subhadra, the sister of Lord Jagannath in the Supreme Jagannath Cult.

In the Tebetan text *Bstan - hgyur* Laksmikara has been mentioned as *Bhagavati* Laksmi and the successor of king Indrabhuti in the succession list of the *Siddhacharyas*. (158, K. Sahu).

The all-pervading Universal manifestation of Sakti, the great goddess Mahadevi was worshipped by Rama and therefore she is called Ramachandi. An image of goddess Ramachandi is fitted to a Parsvadevata niche of the Samlei temple at Sambalpur in the western side of the *Pradaksina Patha* which proves her connection with goddess Samlei. She is the same goddess who was called Lanka Devi or Lankeshvari in the *Ramayana*. Her magic force was pervading over Lanka and it was protected by her. But ultimately, being satisfied by the prayer of Rama she left Lanka and Ravana was defeated. Then she was taken to Kosala, the kingdom of Rama to be worshipped there. As Sambala was also a part of South Kosala, which was the maternal place of Rama (His mother Kausalya was the daughter of the king of South Kosala and as she was having no brother, ultimately it merged with Kosala of King Dasaratha. After Rama it was ruled by Kusa), the Great Goddess preferred to be

installed and worshipped in the kingdom of South Kosala.

Selected References :

1. *Orissa District Gazetteers*, Sambalpur, ed. by N. Senapati and B. Mahanti, 1971, p.538.
2. *Epigraphia Indica*, Vol.XII, pp.237-92.
3. *Ibid*, Vol.XXVIII, pp.283-92.
4. *Sadhanamala*, II, Sadhana No.218, p.427 vide N.K. Sahu, *Buddhism in Orissa*, Pub. Utkal University, 1958, p.149.
5. Dr. Chitrasen Pasayat, 'Samlei to Sambaleswari - Ashapuri to Samalei', *Orissa Review*, Vol.LXI, No.3, October, 2004, pp.10-18ff.
6. Panigrahi Bibekanand, '*Jagajjanani Samaleswari Devinkara Abirbhava Ebam Mandira Nirman*' (Oriya Book), Pub. Mrs. Manorama Panigra Budharaja, Sambalpur, 9.10.1994, pp.2-10ff.
7. Nayak, Dr. Pabitra Mohan, 'Somalai : A Unique Image in India,' *The Orissa Historical Research Journal*, Vol.XLVIII, No.2, 2004, pp.119-121.
8. Brighenti, F., *Sakti Cult in Orissa*, New Delhi, 2001, p.165-166.
9. Bhattacharya, N.N. *History of the Sakta Religion*, New Delhi, 1974, p.57.
10. Singh, Prabhash Kumar, 'Goddess Lankesvari of Junagarh', *Orissa Review*, Vol.LX, Nos.2 & 3, September-October, 2003, pp.94-99.
11. Sahu, Dr. Nabin Kumar, 'Buddhism in Orissa', Utkal University, Bhubaneswar, 1958.
12. *Indian Culture*, Vol.IV, p.212.
13. Mohapatra, R.P., *Archaeology in Orissa*, Vol.II, New Delhi, 1986, p.241.
14. Sahu, J.K., 'Temples of Sambalpur Town,' in *New Dimensions of Tourism in Orissa*, Bhubaneswar, 1976, p.38.

The writer lives at VR-23, Unit-6, Bhubaneswar



Temple Sambaleswari

ORISSA REVIEW

VOL. LXII NO. 2, 3

SEPTEMBER - OCTOBER 2005

DIGAMBAR MOHANTY, I.A.S.
Commissioner-cum-Secretary

BAISHNAB PRASAD MOHANTY
Director-cum-Joint Secretary

SASANKA SEKHAR PANDA
Joint Director-cum-Deputy Secretary
Editor

BIBEKANANDA BISWAL
Associate Editor

Debasis Pattnaik
Sadhana Mishra
Editorial Assistance

Manas R. Nayak
Cover Design & Illustration

Hemanta Kumar Sahoo
Manoj Kumar Patro
D.T.P. & Design

Raju Singh
Manash Ranjan Mohanty
Photo

The *Orissa Review* aims at disseminating knowledge and information concerning Orissa's socio-economic development, art and culture. Views, records, statistics and information published in the *Orissa Review* are not necessarily those of the Government of Orissa.

Published by Information & Public Relations Department, Government of Orissa, Bhubaneswar - 751001 and Printed at Orissa Government Press, Cuttack - 753010.

For subscription and trade inquiry, please contact : **Manager, Publications, Information & Public Relations Department, Loksampark Bhawan, Bhubaneswar - 751001.**

Five Rupees / Copy
Fifty Rupees / Yearly

E-mail : iprsec@rediffmail.com
Visit : www.orissagov.nic.in
Contact : Ph. 0674-2411839

CONTENTS

Editorial

Dassera and the Tradition of Kingship in Sonepur Ex-State	<i>Dr. Pabitra Mohan Nayak</i>	...	1
Tara	<i>Gitarani Praharaj</i>	...	4
Vimala Temple at the Jagannath Temple Complex Puri	<i>Ratnakar Mahapatra</i>	...	9
Sakti Shrines of Orissa and the Time of Their Existence	<i>Dr. Janmejay Choudhury</i>	...	15
The Concept of the Goddess 'Khambhesvari' in the Culture of the Orissan Tribes	<i>Dr. Bidyut Lata Ray</i>	...	20
Sakti Centres in Cuttack District : A Historical Perspective	<i>Pareswar Sahoo</i>	...	23
Place of Goddess Bimala in the Shakti Cult of Hindu Mythology	<i>Durgamadhab Das</i>	...	28
Sakti Worship During the Ganga Rule (An Epigraphical Study)	<i>Bharati Pal</i>	...	33
Devi Cult in Medieval Hinduism & Jainism	<i>Dr. Gouri Shankar Tripathy</i>	...	35
The Mother's Mirror	<i>Prafulla Chandra Sahoo</i>	...	38
Tributes and Statements of Mahatma Gandhi on Madhusudan Das	<i>Surasinha Patnaik</i>	...	39
Mahatma Gandhi	<i>Er. Niranjan Rath</i>	...	45
Tribal Museum : An Exotic Tourist Destination	<i>Pravukalyan Mohapatra</i>	...	46
Ancient Sundials of Orissa	<i>Nikunja Bihari Sahu</i>	...	50
Archaic and Ancient History of Jajpur	<i>Dr. C.B. Patel</i>	...	52
Barabati Fort	<i>Dr. P.K. Trivedi, Dr.J.K.Patnaik P.K. Dikhit</i>	...	55
The Nirvana Trail	<i>Sunil Kumar Pattanaik</i>	...	59
Violation of Child Rights as Violence Against Children	<i>Sumati Behera</i>	...	64
Role of Forest in Sustainable Agriculture : An Overview	<i>Dr. Bibhuti Bhusan Mishra</i>	...	67
Assessing Training and Extension Needs for Socio-Economic Development of Farm Women	<i>Dr. Sanjeeb Kumar Mohanty Dr. Sauvik Ghosh Pradeep Kumar Gan</i>	...	72
Development of Local Self Government and Orissa	<i>Tarakanta Mohanty</i>	...	76
Handloom and Powerloom in Dhenkanal District		...	80
Mahisamardini in the Temple Art of Suvarnapura	<i>Prabhas Kumar Singh</i>	...	81
Some New Facts About Goddess Samlei	<i>Sasanka Sekhar Panda</i>	...	84

EDITORIAL



The most sacred occasion Durga Puja has already set in. The people in Orissa with utmost devotion and reverence are all set to worship shaktimata to get rid of worldly worries. This land being a supreme Shakti Khetra has got a rare flavour of its rites and rituals. Over the ages, Orissa has become a place of serene atmosphere perhaps with the blessings of Goddesses and served as a platform for meditation and action. Puja this year has brought many happy tidings with it. It is a boon for the common man that the system representing their hopes and aspirations is effecting positive changes in order to ensure greater transparency and accountability in the very process of its functioning. People will now feel comfortable asking for any information in their interest. They will also witness the open atmosphere of governmental functions. The Right to Information Act, 2005 is being implemented from 12 October 2005. The Information & Public Relations Department being the modal Department has adopted target specific approaches in implementing the provisions of the said Act. The change is inevitable.

Narankar Sekhar Panda