



Secret Mystery of Sri Daru Vighraha

Sudarshan Sahoo

Neelachal Dham, the glorious epitome of Rig Veda on the eastern coast has been identified as 'Prajnana Brahma' by Sankaracharya. The creamy four great sentences (Mahabakyas) of Rig Veda, Yajurveda, Samveda and Atharvaveda are 'Prajnana Brahma', 'Aham Brahmasmi', 'Tattwamasī' and Ayamātma Brahma' respectively. 'Prajnana Brahma' belongs to Aitareya, 'Aham Brahmasmi' to Tejobindu, 'Tattwamasī' to Chhandogya and 'Ayamatma Brahma' to Mandukya Upanishads. The complete words containing the Mahabakya of Aitareya Upanishad is *Prajnane Pratisthitam Prajnanetrolokaḥ Prajna Pratistha Prajnana Brahma*. It explains that the one consciousness by whom all the living and non-living selves have existed being created from *Hiranyagarbha* is manifested into all. The infinite metagalaxy is injected with the knowledge of Paramatma. It is created from Him, managed by Him, delaged into Him. He has caused the metagalaxy to keep steady, though He is infinitely minute. Sri Vishnu Puranam narrates :

*Adharabhuta Viswasya api aniyam samaniyasam,
Pranamyā sarba bhutastham Achyutam
Purusottamam.*

(He is microfined into infinity in shape, still He upholds the metagalaxy; obeisance to Achyuta Purusottama.)

The infinite and inconceivable universe is a great ocean. A single drop from anywhere of

the ocean tastes salty. The salinity is equal every where. 'Prajnana Brahma' is the salinity of this great ocean. It is depicted in the Brihadaranyaka Upanishad, *'Idam Mahadbhutam Anantam Aparam bijnana ghana eba.'* It means, this manifestative extravaganza of the Creator is endless and unsurpassable. Beyond Him there is nothing. In Seventh Chapter of Gita, Srikrishna explains :

*Mattah parataram nanyat kinchidasti Dhananjaya,
Mayi sarbamidam protam sutre mani ganaiba.*

(O Dhananjaya, nothing is beyond me. All are intertwined with me like pearls in a thread). The word 'Bijnana' is evolved from Bijnapti (Exposure). As because he is pure exposition, he is known as 'Bijnana ghana'. The precipitated ocean water turns to a solid piece of salt. When the piece of salt dropped into ocean, it mingles in water losing its identity. The metagalactic splendour are the solid pieces of the great ocean. The solid forms as galaxies and universes are precipitated from 'Hiranyagarbha'. Hiranyagarbha is the intermediate blazed entity in between the metagalactic ocean and precipitated pieces as galaxies. At the end of a cycle of creation, deluge grasps the celestial objects. The universes with galaxies get lost in the Hiranyagarbha and ultimately the Hiranyagarbha evaporates into the cosmic infinity diminishing its glaze to zero.



Hiranyagarbha is infinite effulgence having no definite shape. Such is the hymn scripted in the Yajur Veda (32:3) : *'Na tasya pratima asti yasya nama Mahadyasa Hiranyagarbhah'* means He has no image. His name is glorious Hiranyagarbha. Similar citation is in the 1st Canto of Srimad Bhagabatam.

Lord speaks in the 15th chapter of Gita, *'Mameibanso jiva loke jiba bhutah sanatanah.'* It means the perennial part of God is present in the body of creatures. Body is Nature and soul is God. According to 'Sankhya Darshan' both soul (Pradhan) and nature (Prakriti) are eternal. When soul is engaged in a body, it is called 'Jiva'. The Jiva is subject to suffer from worldly miseries. It perishes in the endless cycle of births and deaths. A physical form is called 'Khilya' or 'Khila'. It interpretes to an object which can be seen, touched, weighed, measured etc. In alternative sense, 'Akhilya' or 'Akhila' is that which can't be seen nor touched nor measured etc. The 'khilya' evaporates into the 'Akhila.' This 'Khila' or galactic splendour will some day mingle into the 'Akhila' ocean. When the Almighty intends to create, the effulgent Hiranyagarbha appears having no shape. Then blazed precipitations take formation into interstellar galaxies and immense number of universes. Such created are the stars, suns, moons, earths, air, water and other material factors. The tenth 'Mandala' of Rig Veda scriptures :

*'Tamah asit tamasa gudhamagre,
Apraketam salilam sarbama idam,
Tyachhenabhupilitam yadasit,
Tapasah tanmahina ajayat ekam.'*

(In the foremost, it was densest darkness spread all over like inconceivable ocean without symptom. Nothing existed all around except deepest nocturnal efficacy. The meditation of the Creator culminated into effulgent precipitation evolving the galactic bodies and the sky, stars, sun, moon, earth etc. came into existence.)

In Mandukya Upanishad, Paramatma is said to be quadruped- *'Sarbam hi etad Brahma Ayamatma Brahma soayamatma chatuspat.'* means all are Brahma, this soul is Brahma, that this soul is quadruped. In the first step, the physical sensible soul with its seven organs and nineteen faces enjoys the worldly matters. The seven organs are seven 'lokas' namely Bhuh, Bhubah, Swah, Mahah, Janah, Tapah and Satyah. The nineteen faces are ten sensory organs, five lives (Prana, Apana, Samana, Byana and Udana) and four Antahkaranas (Mana, Buddhi, Chitta and Ahankara). The Supreme Lord has manifested Himself into this vast galactic exposure. In Vedic term, it is 'Bijnana' which means exposure into material being. So accordingly, a living body is known as 'Bijnanamaya Atma'. The immense galactic exposition is the first step of Paramatma.

The second step of Sri Purusottama is *'Swapnasthan Taizaso Hiranyagarbhah.'* In dream someone experiences happenings, events etc. which have no real existence. But they do exist in mysticism. In modern science, it could be explained in terms of astro-physics. The celestial bodies are consolidated forms of some invisible entity. After crores of years, time will come when they will be finished as dead stars being lost in the dark space. But their energy will exist as transformed. When all the celestial bodies will be finished, there will remain only invisible transformed energy; but effulgent. In Vedic term, it is *'Taizaso Hiranyagarbhah'*. It is also known as 'Abyaktah'. All features and forms are created from this 'Abyaktah'. In the volume 'Brahma Sutra' by Sankaracharya 'Hiranyagarbhah' is identified as *'Jyotisharanabhidhanat'* which explains that effulgence is one step of Paramatma. Apart from this second step, there are more and higher (deeper) steps. So this 'Hiranyagarbhah' seems to wrap the Lord. In the 15th hymn of Isha Upanishad, this wrapping is hymned :

*'Hiranmayen patrena Satyasapihitam mukham,
Tattwampushanapabrunu Satya Dharmaya Drustaye'*



(The face of Truth has been covered with the sparkling effulgence. Hence, O Lord, kindly remove that cover so that I can see the Truth and its principles.) Paramatma has been described as "Hiranyagarbhah" in the 25th chapter of Yajurveda. There is a chapter named 'Hiranyagarbhah Sukta' in Rig Veda.)

The third step of Paramatma Purusottama is '*Susuptasthana Ekibhutat prajnanaghana ebanandamayo hyanandabhuk chetomukha prajnah.*' As during a deep slumber there is no dream, so above 'Hiranyagarbha' there is Paramatma beyond it. The stage of 'Hiranyagarbha' gets effulgence from Him. The effulgence is the process of creation. In Vedic term, it is narrated as meditation as written earlier. This third step of Paramatma is zero effulgent, calm, blissful, unstirred as in deep slumber. It is hymned in Katha Upanishad (2 : 2 : 15), Mundak Upanishad (2 : 2 : 10), Swataswatar Upanishad (6 : 14) and Gita (15 : 12) apart from many puranic scriptures that the sun, moon, stars, lightening and fire are very insignificantly energised effulgence of the Supreme Lord. So He is in the third step and above. In third step, He is known as 'Prajnah.'

The fourth step of Paramatma is, '*Amatraschaturtho abyabaharya prapanchopasamah sivoadwaita ebamonkar atmaiba sambisatyatmanatranam*' - means the fourth step is inalphabetic which can't be brought under action or utilization, manifestationless, the only one, insparkable, beyond mind-tongue and blissful 'Siva tattwa'. The first three steps of Paramatma are with modes of nature; the fourth step is 'Aumkar Brahma' without modes of nature. The devotee who severs to achieve Him understanding this titled three steps and the fourth as 'Aumkar', gets salvation into Him. When a drop of water fallen into ocean loses its existence; similarly learned scholar having known Him loses himself into Him. This truth is hymed in the Mundak Upanishad (3:2:8) :

Yatha nadyah syandamanah samudre astamgachhanti nama rupe bihaya, Tatha vidwan nama rupad bimuktah Paratpar purushamupeiti divyam.

(As the flowing river loses its name and shape after meeting the ocean, similarly the learned scholar having His knowledge gets salvation and lost into Him).

The first three steps of quadruped Paramatma is known as 'Aumkar'. The eighth hymn of Mandukya Upanishad analyses these three steps as A, U and M. The first step A represents the vast metamorphic manifestation of Lord, U represents the unmanifested effulgence known as 'Hiranyagarbha' and the third M represents His unmanifested-uneffulgent state. He is not subjected to expression; but can be expressed only by 'AUM' which represents the three modes of nature. He is beyond the modes. When a devotee or meditator surrenders to Him with pronounciation of AUM, he starts with A. A represents the vast manifestation. It gets lost into U. U represents to effulgent Hiranyagarbha. The meditator feels the physical world lost in the glaze of 'Taizaso'. Having aimed his soul towards the eternity, he feels escalated by losing bodily experience. Next he slowly closes his lips pronouncing M. This closure reveals that M is grasping U into it. M is the ceasation of effulgence. Hiranyagarbha is lost in M. In this stage, the meditator is like in deep asleep when there is no dream situation. M is scripted as 'Prajna'. Slowly the soul of meditator proceeds to the fourth step where there is no alphabetical representation. So this stage is having no pronounciation. From the deep slumber, soul proceeds ahead and above, where he meets the only one, 'Adwait Brahma', the peaceful unstirred - blissful 'Tattwa' of Parambrahma. From M, he crosses over a nectarous bridge to reach Him. As such, 'Swetaswatara Upanishad' scribes :



'Niskalam Niskriyam Santam Nirabadyam Niranjanam, Amrutasya Paramsetum Dagdhendhanamibanalam.'

(He is manifestationless, actionless, peaceful, unspoken and dirtless supreme bridge of nectar). The concentration, consolidation of senses, mind, wisdom and soul of the meditator is purely unstirred as if a lamp flame in a windless place. He is like a concentrated archer. The AUM is bow, soul is arrow and the aim is Brahma. The Mundak Upanishad scribes this bow-arrow example.

'AUM' kar Brahma Sri Jagannath - Sri Purusottama Daru Vighraha-Abyaya, Abikari, Abinasi, Anadi, Ananta, Adwaita, Asanga, Akarta, Aprameya, Apratarkya, Aprajnata, Abijneya, Anakara, Anadhara, Alakshana, Anasrita, Akalpa and Akhandamandalakara infinite pure ocean. The soul when engaged in a body is called 'Purusha' or 'Jiva'. 'Purusha' is the combination of two 'Kshara' and 'Akshara'. The 'Kshara' is the body of everyone and 'Akshara' is secretly present in the body which is the tiny undivided portion of Paramatma. As he is beyond the 'Kshara' and greater than 'Akshara', he is entitled as 'Purusottama' (Gita-15:18 and Brihadaranyak Upanishad -2:3:1). The unstained pure portion of ParamBrahma Sri Jagannath is engaged in the human body as 'Jiva' is swimming in the pool of three modes of nature, i.e. Sattwa, Raja and Tama (Goodness, Passion and Ignorance). Contentfully the 'Jiva' is enjoying the juice of the three modes, sweetened by 'maya' (Abyakta). It is the colourful illusory net of worldly grandeur. Lord speaks in Gita, "my illusory power of three modes is hardly penetrable. Whoever prays me gets freedom from the illusion. "In Saptasati Chandi" of Markandeya Purana the deity is prayed, 'O Narayani, obeisance to you, the source of three modes of nature.' So 'Maya' the deity power of three modes as 'Abyakta' is the illusion which hypnotizes everyone. After 'Samudra Manthan' when there was a difference between the gods and demons for nectar, Sri

Vishnu appeared there in disguise of an un-descriptive beauty 'Mohini' to settle the dispute. Lord Sankar the great yogi could not resist his thirst to enjoy the beauty and followed after her. After a while, the illusion was over and Lord Sankar felt his weakness. How can an ordinary 'Jiva' like man can understand the illusion of 'Maya'?

The human body is known as 'Kshetra'. In Gita (13:1). The Lord explains that whoever knows it, learned people call him 'Kshetrajna'. Kshetra has nine gateways as described in Swetaswatar Upanishad, '*Nabadware pure dehi hanzo lelayate bahah*'. (The swan is playing its pastime in the city of nine gates). These nine gates are two eyes, two ears, two nostrils, mouth, genitalia and anus. As because the soul is residing in the body (Deha) it is called Dehi. The swan-soul is playing in the Pura of nine gates. He is called as Puri. According to this name of Sri Jagannath, His location is also famous as Puri. He is Sri Purusottama, hence Puri is known as 'Purusottama Kshetra'. His gigantic temple has nine gates. Eight gates in four directions on two boundary walls are physical and the last one is metaphysical. The ninth gate in human body 'Payu', has been described as earth in different Upanishads. So earth is 'Koili Baikuntha' where the Vighrahas get into after 'Nabakalebar' and it is the ninth one of 'Pura' of Sri Purusottam. He is the swan in the temple-pond.

Sri Purusottama has manifested Himself into five elements as 'Prapancha'. Yajur Veda (32 : 3) reveals : '*Na Tasya Pratima asti yasya nama Mahadyasa Hiranyagarbhah*' - means He has no statue. His title is Mahadyasa Hiranyagarbha. He is the metaphysics of all the interstellar objects, for whom they glitter. If an image of Param Brahma is to be prepared, how it will be formed ? He has no symptom, neither beginning nor end. He is shapeless. How His image will be shaped ? He is beyond knowledge. How a material concept will be taken about Him ? He is beyond the measure. What would be the statue



size ? Kena Upanishad (1 : 3) scribes, '*Na tatra chakshurgachhati na baggachhati no mano nabadmo na bijanimo*' - neither eye nor tongue nor mind nor wisdom nor knowledge reaches up to Him. He is beyond them all. It is impossible on the part of the encaged 'Jiva' to have knowledge of Him. Swetaswatar Upanishad scripturises that He has knowledge of every thing, but none have knowledge about Him. He was only in the foremost. His statuette is the precipitation of past, present and future. It is entitled as 'Bijnanaghana' in the Brihadarnyaka Upanishad - '*Idam Mahadbhutam anantam aparam Bijnanaghana eba.*'

The entirety of intellect has been applied to reach the unreachable entity of the Supreme. Brihadarnyaka Upanishad scribes how could be the appearance of Sri Purusottama; this could be His countenance or that could be or some other could be; such numberless anticipations have been exercised. This is His appearance as like a cloth coloured with turmeric, as like a white woollen cloth, as like a velvet insect of red colour found in rainy season, as like a flash of fire Neti Neti He is not like this, he is not like this His shape and countenance has no end His name is Truth of Truth, such indecisively His conception of appearance has gone in darkness.

King Indradyumna recovered 'Daru Brahma' (the divine log) from the sea after hearing aerial voice. The log was sailing with its root upwards and branches down (Gita - 15 : 1). It had four branches enmarked with conch, wheel, mace and lotus. The four branches symbolized either the four Vedas or four steps of Mandukya Upanishad or four principal arts of Chhandogya Upanishad or the quadru-statues. King Indradyumna felt undone how to worship the log in the form of blue sapphire image as he has seen Lord Neelamadhab. Ananta Maharana, an extremely old man with age stricken bent body and assured to build the statue within twenty one days inside the closed temple. He was carving to

reach the unreachable aspect of Kena Upanishad, to precipitate the formless Hiranyagarbha theme of Rig and Yajur Vedas and to materialise the metaphysics of '*Neti Neti*' of Brihadarnyaka Upanishad. It was only the artistry of 'Prajnan Brahma' from whom all the techniques of creation originated. 'Ananta' 'Maharana' - these two words mean the artist having neither beginning nor end. The word 'Brahma' means the oldest, the largest, the most magnificent, the grandeurmost etc. after which there is nothing greater. The age stricken oldest body symbolises 'Brahma'. He was compounding Upanishads for structuring the Vighraha. In Swetaswatar Upanishad it is described that Param Brahma is hidden in the hymns of Upanishads.

What he must have built at first ? '*Chakshyusi eba prathame sambhabatah sambhabat iti* (Brihadarnyaka Upanishad.)' - At first he probably must have built the eye which represent illumination and in that light he would have built the other organs of the statue. All the Upanishads would have sung their own individual magnificence following which He would have continued the process. Swetaswatar Upanishad would have sung, '*Apanipado jabano grahita pasyati achakshuh sa srunotyakarnah*' - He has no leg nor hand. He finds without eye and hears without ear. His hands, feet, head, eyes and face are omnipresent. His knowledge is spread everywhere. Isha Upanishad would have sung, '*Tadejati tannejati tad dure tadwantike*' - He walks and does not walk. He keeps away and comes near also. While applying colours, Swetaswatar Upanishad would have murmured, '*Ajameka Lohita Sukla Krishnam*' - the unborn one has three colours, i.e. red, white and black representing the three modes of nature. The Prasna Upanishad would have echoed about His majestic abode, '*Tesamasou birajo Brahmaloaka*' - His abode is pure, dirtfree and magnificent Brahmaloaka. Mundak Upanishad would have reverberated, '*Ara iba ratha navou*



sanghata yatra nadyah sa eso antascharate bahudha jayamanah.' - the multi-born Param Brahma resides there where all the nerves are joined together as like the bars of a chariot wheel. In a commanding voice Briharanyaka Upanishad would have nodded its head singing '*Neti Neti*' - He is not like this, He is not like that, authoritatively. While Ananta Maharana Himself entered into the statue, Aitareya Upanishad would have told soothing words, '*Sa etameba simanam bidarjyaitaya dwara prapadyata*' - He entered into the body by tearing its '*simanam*' (top of the skull). Ultimately Brihadaranyaka has declared the statue as '*Bijnanamaya atma*'. Bijnanamaya means visually exposed.

After 15 days king Indradyumna opened the closed temple. He discovered quadru-statues as if incomplete. It is not in twenty one days, even if it can't be completed after twentyone lakh crores of years. All the Upanishads have finished their store houses to feed Ananta Maharana. Himself He is endless. How could His statue be completed ? What done, is the maximum possible all ending figure in never ending entity. Sankaracharya has expressed in Brihadaranyaka Bhasya that when Paramatma takes a physical form, He must enjoy and suffer the worldly hurdles, bodily pimples, results of action etc. He plays wordly pastimes round the year. After a hot summer, He takes bathe and suffers from fever and receives treatment too. All the rules of nature to a mortal body remains applicable to the '*Bijnanamaya atma*'. When body gets old, the soul relinquishes it to accept a new one. The pastime of 'Navakalevara' is the replica of natural law. Brahma ever is born nor dies; it is eternal.

All the four varieties of living bodies named 'Jarayuja' (born from ovary), 'Andaja' (born from egg), 'Swedaja' (born from sweat) and 'Udvijja' (born from seed) have definite process in the birth system. In case of creatures, secretly flesh, blood, fat, skin, membrane, bone and marrow are prepared in the mother's womb. After completion,

the body takes birth. The *Bijnanamaya atma* also enacts the same natural law. Each year after the 'Snana Yatra' (Bath pastime) the deities go into a secret residence for fifteen days known as '*Anabasara*'. Ananta Maharana toiled for fifteen days in a living entity to make the *Vigrahas*. He also does the same work in human womb for nine months and ten days. The body is made with seven elements like blood, flesh, fat, membrane, skin, bone and marrow. In the '*Bijnanamaya atma*' it is called '*Saptabarana*' (Seven Covers). King Indradyumna was narrated by quadrufaced Brahma regarding '*Saptabarana*' with repeated warnings as 'Top Secret, Top Secret'. As such the Brahma present in the Sri Vighraha is marrow, wooden statue is bone, campher coat is fat, sandal - camphor - musk - Kumkum combinedly applied is flesh, red coloured cloth is blood, layers of white cloth with sandal is skin, 'jhuna' - til oil - camphor coating is regarded as membrane. All these seven treatments are known as '*Saptabarana*', secretly performed exclusively by '*Daitapatis*'. As per nature, it is the work in the mother's womb. Hence, naturally it is secret.

The first Balli of Taittiriya Upanishad scribes that Param Brahma is the shelter place for all. Soul traverses through eightyfour lakh of births exhaustively. By virtue of good deeds of several births, it has been rewarded with His best of all, the human body. In this body, all the means and ways have been provided to know Him, unlike all others. He has gifted the ability to human being to plunge into the infinite ocean of Param Brahma for eternal rest. The metagalactic extravaganza is the visible form of Paramatma. He is the inconceivable ocean in the initiation. Thus are the mysteries defined in the Upanishads. If we consider the Vedas as ocean of milk, the Upanishads are butter, and the ultimate essence as ghee is Param Brahma Sri Jagannatha.

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Lord Jagannath : Presiding Deity of Nilachal Dham - the Lord of the Universe

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Kabibar Radhanath Ray, the architect of modern Oriya poetry describes Orissa in a Sanskrit hymn "Bharat Gitika" as

*"Bharat Pankaj-dalamidam
Utkal-Mandal Miti Veditam."*

It means this land of Utkal is well known as a petal of lotus Bharat. Here the tone is one of reverent adoration and admiration for the serene beauty that is called 'Utkal' or 'Orissa'.

Making a continuity of Kabibar Utkalmani Pandit Gopabandhu writes -

*"Jagat Sarase Bharat Kamal
Ta Madhye Keshara Punya Nilachal."*

(India is a lotus in the pond of the world and Nilachal is the stalk of that lotus.)

The presiding deity of Nilachal Dham, Lord Jagannath, the Lord of the Universe is the most revered and ancient deity of Hindu pantheon who has mesmerised and bewildered crores of devotees, scores of scholars, research analysts, poets and saints down the years. While three Dhams in different centres of India represent 3 different sects viz - Badrika-Vishnu, Dwarika-Krishna, Rameswar-Shiva, the fourth Dham i.e. Nilachal Dham symbolises as the holy place of one and all. Lord Jagannath, the presiding deity of Neelachal Dham is not a deity of any particular



sect. He is cosmopolitan and embraces spiritual thoughts of all sects signifying the symbol of unity in diversity. Four words in 'Jagannath' represent four deities. 'Ja' is Jagannath, 'Ga' is Balabhadra, 'Na' is Subhadra and 'Tha' Sudarsan, So Jagannath means the union of all deities which is all parvasive and often described as 'Purusottama.'

Some scholars putforth the view that Lord Jagannath and Buddha were the same God. The great Vaishnavite poet Jayadev accepts Buddha as one Avatar of Vishnu in his Dasavatara sloka, as enunciated in his magnum opus 'Geeta Govinda.'

*"Nindasi Jagnyabidhe Rahaha Shruti Jatan
Sadaya Hrudaya Darshita Pashughatam.
Keshaba Dhruva Buddha Sarira
Jaya Jagadisha Hare."*



The three images of Jagannath, Balabhadra, and Subhadra, are the identical representations of Buddha, Sangha and Dharma respectively of Buddhist Triad. Indrabhuti, the king of Uddiyan in 8th century A.D. wrote in his famous 'Gyanasiddhi.'

Paranipatya Jagannatham, Sarvaina Varan Chitam Sarva Buddhamayam Siddhi Vyapino Gagano pamam.

Lord Jagannath who is the same as the Buddha and who is all pervading Siddhi is compared to the sky. He is worshipped by all the highest Jinas. He is the giver of all, the omniscient.

Famous historian Kedarnath Mahapatra suggests that Balabhadra, Subhadra and Jagannath have taken their inception from Triratna of Jainism : (1) Samyak Jnana (2) Samyak Charitra (3) Samyak Drusti. Bhakta Salabega who is a Muslim is also known as one of the greatest worshipper of Lord Jagannath. Down the years his soul-stirring Bhajans have influenced the cultural and social ethos of Oriya people and would continue to sway the emotions and sentiments of generations to come.

Sankaracharya, Ramanuja, Kabir, Sri Chaitanya and Guru Nanak have also visited Nilachal Dham and were greatly influenced by the eclectic philosophy of Jagannath cult which later moulded and shaped their teaching and preaching to a great extent. Dasia Bauri, an untouchable, Hadi Das, a blacksmith, Jagannath Das, the famous poet of Bhakti movement and Bandhu Mohanty an ardent devotee of the Lord are gifted with the divine blessings of the God. There is a popular belief and saying that the chariot of Lord Jagannath did not move despite all out effort by lakhs of devotees as Balaram Das could not make it to the pulling of chariots.

In Jagannath Temple Jagannath is worshipped as Purusottama or Vishnu, Balabhadra as Shiva and Devi Subhadra as Adya Shakti. Some scholars identify Lord Jagannath Krishna, Balabhadra as Balaram and Subhadra as the sister of Krishna who married to Arjun. Everywhere Krishna is worshipped along with Radha whose divine love has been immortalised by the great poet Jayadev. But here at Puri temple his sister Subhadra beholds the centre place with the two brothers.

But the attempt to co-relate Lord Krishna with Lord Jagannath has been strongly refuted by the great poet Dibakar Das. According to him Jagannath is the Param Brahma and Avatari whereas Krishna is only one Avatara. From Jagannath crores of Avataras are created.

*"Parambrahma Jagannatha
Avatari Ethu Jata
Koti Koti je Avatara"
Etahun huanti bahara.*

(Jagannath Charitamruta)

He says emphatically

*"Jagannatha je sola kala
Tahun kalae Nanda bala
Kalake sola kala kari
Gope bihare Narahari."*

(Lord Jagannath contains all the 16 attributes and Krishna had only one. By multiplying the only attribute he had, to sixteen, Krishna flourished in Gopa)

The various avatars (incarnations) which appear in different sects and beliefs are only partial manifestations of Lord Jagannath. It is generally believed in Hindu pantheon that visit to any sacred place or Tirthasthan may fulfill one aspect of spiritual life but it can complete the whole circle by getting Mokshya or salvation if one visits only the Nilachal Dham.



Lord Jagannath is the Lord of humanism . All the beliefs, faiths, rituals, customs and socio-religious traits have been assimilated in Jagannath cult. During the Rath Yatra which is being held in a year the Holy Trinity move from Jagannath temple to Gundicha Mandir in three colourful wooden chariots pulled by lakhs of ardent devotees who throng the holy town from all parts of the world. The festival does not differentiate between religion, caste, creed or sect. It symbolises the philosophy of a casteless and classless society where all members present have only one identity i.e. devotee of the Lord. The Gajapati Maharaja of Puri who is privileged to be the foremost servitor does the "Chhera Pahanra" (Cleaning the chariots with the broom having a golden handle). No where we can see such a sight. It means before the Lord all are equal. The Maha Prasad of Lord is shared between one and all and is used in many sacred occasions like marriage, birth day and also death.

It is popularly said :

*"Dolescha Dola Govinda Chapescha Madhu
Sudana - Rathetu Bamanam Drustwa
Punarjanman Na Bidyate"*

(If you behold the Lord Dola Govinda in the wooden palanquin during Dola festival, in boat in the Narendra pond during Chandan Yatra (Madhu Sudan) and Lord Jagannath (Bamanam) in the chariot there will be no rebirth and you will be free from the cycle of birth and death.

In continuation of Kabibar Radhanath Ray it may be aptly said that if Orissa is the petal of a lotus called Bharat, Lord Jagannath is the presiding deity over that lotus with universal love who engulfs the spiritual gamut of every human being and who embraces the whole humanity with His " Baliar Bhuja". And we Oriyas are privileged enough to have a Lord who is the "Lord of the Universe" and who has given an identity to us in the whole world.

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Shree Jagannath and Shree Mandira in the Indian Scriptures/ Puranic Texts

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Jagannath culture is undisputably the oldest in the world. There is no sacred culture in the world that is as continuous, as lasting as this one. Although *Jagannath* culture is a pan-Indian phenomenon it is largely treated as a synonym of *Orissan* culture. When one talks of *Orissan* culture one inevitably talks of *Jagannath* culture. When one talks of religion in Orissa one can mention *Jagannath Dharma* only. And when one discusses the *history of Orissa* it is once again traced in the *history of Sri Mandir and the antiquity of its lord, Sri Jagannath*. To put it otherwise, the *Orissan history and culture* is inextricably linked with the genesis and antiquity of *Sri Mandir and Sri Jagannath*. *Jagannath* is the very *life-blood and life-spirit* of *Orissan* life, society and culture. That explains why **Jagannath-consciousness** remains the very spirit and essence of *Orissan* life, society, religion, culture and ,above all, nationalism.

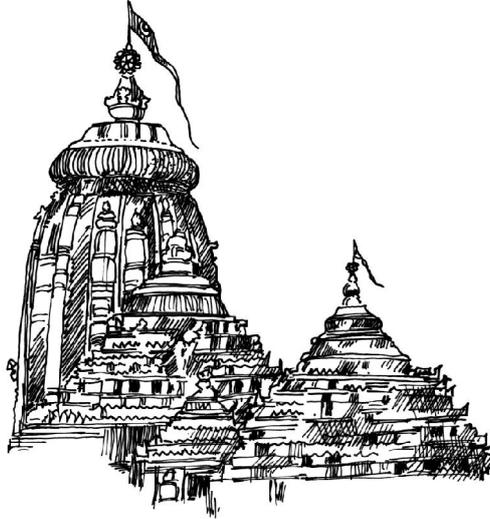
Sri Jagannath has been the **text and context** of many a Sanskrit scripture. Among

those ancient scriptures the **Oriya Mahabharata** of *Sarala Dasa* covers the theme of *Sri Jagannath* as one of its major motifs. There is no visible record of any other poet writing about *Sri Jagannath* before *Sarala Dasa*. However, there is a slim difference in the approach of *Sarala*

Dasa (to *Sri Jagannath*) from the one we find in the Sanskrit scriptures. The surfacing of *Sri Jagannath* after the passing away of *Sri Krsna* is entirely and exclusively the imagination of *Sarala Dasa*.

Sri Krsna and *Sri Jagannath* are one and inseparable. He is the **unmoved- mover, the cause and the end** of this phenomenal creation around. He is the lord of the universe. *Sarala Dasa*

looks upon *Sri Jagannath* and *Sri Krsna* as one and the same. And the great epic the **Mahabharata** in Oriya has been written on this background. *Sarala Dasa* truly endorses a significant *rock edict* put up by king *Kapilendra Deva* that asserts the oneness of *Sri Jagannath* and *Sri Krsna*. All along the epic *Sarala Dasa*





has exhibited his originality and in-sight about *Sri Jagannath* that is worth-noting. In the process *Sarala* has wonderfully created a *Dream World* around him with *Sri Jagannath* as *Sri Krsna* at its very core.

Neela Sundara Hill : *Neela Sundara* or *Neelachala* or *the Blue Hill* figures in the ancient Sanskrit scriptures. For example, there are references to it in the **Skanda Purana**. As it is mentioned in the text “*Neelagiri Purushottama* is the abode of *Lord Jagannath*”. It is described at length how this *Neelagiri* was covered with lush green forest. At the very centre there was a *Kalpa Bata*, a mammoth *banyan tree* that was spread over an acre of land. To its west was the *Rohini Kunda*. This pond had elegant stairs of rare gem - stones. To the east of this *Rohini Kunda* there stood the image of lord *Vasudeva Krsna* made of blue topaz. On the western side of the hill there was a hamlet called *Shavara Dwipaka*. From this hamlet there stretched a narrow path up the hill which was thick and green and the home for numerous birds.

Similarly, there is a description of this *Neelagiri* in **Padma Purana**, another Hindu scripture. In the *Patala Canto* of the above text there is a clear and unmistakable reference to it. As we see, it is mentioned that *Purushottama Hari* is being worshipped in *Neelagiri* which is located at the confluence of *Ganga Sagara*. As it says, *Shatrughna* (Ref: **the Ramayana**) first discovered this *Neelagiri* on his way to recover the *Yagna Horse* while *Sri Rama Chandra* was performing the *Aswamedha Yagna*.

In yet another holy text **Neeladri Mahodaya** there is a reference to this *Neelagiri*. As we find, this scripture mentions that *Neelagiri* is located at the centre of a **conch - shaped** land. That is infested with many a holy place. In that

Neelagiri there is one pond called *Rohini Kunda*, famous as *sin destroyer/ neutralizer*.

Sarala Dasa, in his **Mahabharata** in Oriya, gives an exhaustive account how *Sri Rama* had connected so many hills in the process of bridging up Sri Lanka with India. Among those numerous hills there were two called *Neela Sundara* and *Neelagiri*. As he elaborates further, *Sri Rama* was fighting from the shoulders of *Veer Hanuman* in the high sky and the latter first landed on the *Neela Sundara Hill*. Next, when *Hanuman* jumped on the *Neelagiri Hill* that couldn't take *Hanuman's* load and pressure. As a result, it gave way to the *Patala*, the nether-world, and that *Neelagiri*, as the scholars interpret now, is the present *Dwaraka* where *Sri Krsna* reigned. As the myth goes, this *Neelasundara Hill* steadily and rapidly grew taller and taller. It so happened, the *wheels* of the *Sun God's Chariot* were hit by the Hill and the chariot toppled. That provoked the *Sun God* who cursed the *Neela Sundara Hill* that the latter would be abused by *Bhima*. Further, the *Sun God* cursed that in *Satya Yuga* the giant *Neela Sundara* would be dwarfish, very small and insignificant owing to its fear for the *Sun God*.

We may connect how in Dwapara Yuga, *Bhima* had rubbed and erased the iron mouse on this Hill and had thrown away the last small remnant into the deep -ocean which a fish had swallowed. It so happened, *Jara Savara* got that piece from the belly of a fish and used that in his arrow which eventually became the fatal instrument to kill *Sri Krsna*. The story says further how *Arjun* had consigned the half- burnt body of *Sri Krsna* to the sea which later turned out to be the **Daru Brahma** and was worshipped on the hill of *Neela Sundara*.



Rohini Kunda :

The *Rohini Kunda* (something like a *bath-tub*) is located at the navel – point / centre of an area “shaped like the Ganges”. The *mythical crow*, as the scriptures say, dipped into the *Rohini Kunda*, saw *lord Vishnu* and got liberated from life-cycle. It is further believed that the *apocalypse* or *deluge* starts from here as swirling water surges out of this *Rohini Kunda* and engulfs the whole world. Again, at the time of recreation this *Rohini Kunda* sucks out all the water and makes the world dry and habitable. In **Skanda Purana** there is a clear mention of this holy pond. With reference to the place of dwelling of *Lord Neela Madhava*, *Viswavasu* talks about this *Rohini Kunda* and asserts that a dip in this holy pond (where *lord Vishnu* dwells) shall send one to *Sri Baikuntha*, the pinnacle of any spiritual journey.

In the unpublished manuscript **Indra Neelamani** (Canto V) of *Srichandra Swain* there is an elaborate treatment of the glory and significance of the *Rohini Kunda*. As we see, this scripture gives a wonderful imaginary (yet convincing) account of the *mythical crow*. **Bhusanda**, the *crow*, was cursed by a *Rishi* called *Lomasha*. It was flying around aimlessly and hopelessly. By chance or coincidence it flew down and sat on the *Kalpa Bata* in the *Purushottama Kshetra*. The holy *Rohini Kunda* was close by. As the *crow* was thirsty, it dipped into it to quench its thirst and miraculously got liberated. Since then the *Bhushanda crow* continues to perch on the *Kalpa Bata*. To the east of *Rohini Kunda* there still remains the foot marks of the great sage *Markanda*.

But Sarala gives an altogether different story about this Rohini Kunda. As Sarala puts it, Jara Savara was camping on the east-coast line somewhere near Konark in search of the half-burnt remains of Sri Krsna. In his meditation he

could get the indication that Sri Krsna would reincarnate Himself as Sri Buddha in Kali Yuga. Further, Jara Savara got yet another revelation that the lord would change His form in the Rohini Kunda and manifest Himself as Sri Buddha. King Indradyumna got this news from Jara Savara and both came to Rohini Kunda and were amazed to see the giant-like eighteen-foot tall Daru Brahma emerging from the nether world / patala.

This account, however, is nowhere found in any Sanskrit text or scripture. In all probability, this is a figment of *Sarala's* powerful imagination and story-telling.

Again, *Sarala* draws a road map from the birth–place of *Jara Savara* to *Rohini Kunda* through the great Ocean (*Mahodadhi*, **the Bay of Bengal**). He glorifies the *Rohini Kunda* as one of the five great holy places. Further, in his attempt to highlight the greatness of *Rohini Kunda* *Sarala* has taken the help of an episode. As the story goes, a king called *Sweta* in the *Satya Yuga* worshipped the image of *Sweta Madhava*. Anyone who died before that image got such illustrious positions like that of **Brahma** and **Indra**. But any one who got terrified to see the image perished instantly. That image of *Sweta Madhava*, in course of time, is dissolved into the *Rohini Kunda*. How lofty and powerful is the imagination of *Sarala* really ! All said and done, *Rohini Kunda* is undoubtedly one of the most visited and revered shrines in *Srikshetra*.

Kalpa Bata : The *Kalpa Bata* is acknowledged as the most ancient relic in the *Neelachala Dham*. There are two popular justifications for its name. First, it is called the *Kalpa Bata* as it has survived through the *all-consuming time cycle*. Second, any one wishes anything this ancient *Kalpa Bata* of course fulfills. Its glory and significance is well acknowledged. In the olden days *Banyan* trees were popularly worshipped as *Nyagrodha*.



In the **Atharva Veda** the huge banyan tree is called the *Nyagrodha*. Since the composition of **Satapatha Brahmana** the significance of *Nyagrodha* has been well-acknowledged. In the *Vana Parva* of the *Sanskrit Mahabharata* there is a description of the *Nyagrodha*. But that has no reference to the *Kalpa Bata* of *Srikshetra Puri*. It is because there is no direct reference of *Sri Jagannath* or *Sri kshetra* in the *Sanskrit Mahabharata*.

But the *Kalpa Bata* unmistakably figures in the **Brahma Purana**. *Kalpa Bata* is very much present amidst the *Pralaya/deluge* that engulfs the entire world. As per the **Brahma Purana** this *Kalpa Bata* directly emanates from the body of *Sri Krsna*. Anyone who is lucky enough to have a *darshan* of this *Kalpa Bata* gets as much *Punya* as one gets out of performing a *Raja Suyu Yagna* or an *Aswamedha Yagna*.

Anyone who goes round this *Kalpa Bata* is liberated from this sinful existence and gets a new form and a fresh lease of life. Even the shade of this *Kalpa Bata* can make one free from as heinous a crime as *Brahma hatya* (killing a *holy Brahmin*). As per the **Skanda Purana**, even during the **Maha Pralaya** this *Kalpa Bata* stood unmoved and clear of the all-devouring water. And *maharishi Markandeya* sat pretty under this tree and had *darshan* of *Sri Narayana Vishnu*. Like **Brahma Purana**, **Skanda Purana** too extensively deals with the greatness and significance of the *Kalpa Bata*.

Again, as the **Kapila Samhita** says, the *Prasada* of *Sri Jagannath* was being distributed under the *Kalpa Bata*. **Kapila Samhita** further mentions that there is yet another *sacred patch* (between the *Kalpa Bata* and the great Ocean) called *Muktipada*. Even in **Srimad Bhagavatam** a clear picture of the *Kalpabata* is given.

Among the Oriya poets *Sarala Dasa* was the first to write about *Kalpa Bata*. But *Sarala*, as usual, deviates from the Sanskrit poets and scriptures and draws an entirely original picture of the *Kalpa Bata* with a series of episodes and anecdotes.

Neela Madhava :

Jagannath is otherwise called *Madala*. *Madala* means a *torso* without hand or leg. Even to-day the *Savaras* (an *aborigin*, who originally worshipped *Jagannath* as *Neela Madhava* in the Jungle) worship *Madala*. In course of time, as the historians believe, this *Madala* transformed into *Neela Madhava*. As we know, the *Savaras*, an *aborigine* tribe worshipped *Neela Madhava* in one of the remote caves of the *Neelagiri* till King *Indradyumna* and his minister *Vidyapati* tracked that out. And the same *tribal deity* became popular as *Jagannath* in later days.

Hence, this tradition of *Madhava worship* is very very old in Orissa. The Chinese pilgrim **Hiuen-Tsang** clearly mentions in his travel-account that in *Kalinga*, an east-coast province of India, *Jagannath* was being worshipped on a slab of black-stone. Further, in one of the rock-edicts it is written that the *Gupta king Madhava Gupta* of 7th Century A.D. worshipped *Madhava* or *Neela Madhava*. As it appears, the worship of *Madhava* or *Neela Madhava* that started in 7th century with the *Gupta Kings* continued till the end of the tenure of *Ganga Dynasty*. And that had gained tremendous popularity. But all said and done, there is no dispute on the fact that *Neela Madhava* was being worshipped by the *Savaras* in *Neela Kandara* till *Indradyumna* found that out.

Skanda Purana gives an exhaustive treatment of the mystery of *Neela Madhava* and holds it as a *family deity* being worshipped in



exclusive privacy. According to the **Brahma Vaivarta Purana**, the name *Madhava* has vivid and intimate relationship with the **Matrushakti Yogamaya**. *Madhava* is the same pure absolute **Vishnu** who is worshipped with **Sri Radha**.

According to **Skanda Purana**, *Neela Madhava* was being worshipped at *Neelagiri* in the *Purushottam Kshetra*. Anyone who had a glimpse of the Lord was instantly liberated. **Brahma Purana** gives an interesting point. The fact that anyone who saw *Neela Madhava* got instant liberation irked **Yama Raj**. So *Yama Raj* complained to God almighty as a result *Neela Madhava* was withdrawn from there for quite some time. In **Neeladri Mahodaya** there is an elaborate description of the details of the worship of *Neela Madhava*. It mentions the name *Viswavas* which figures neither in **Brahma Purana** nor **Narada Purana**. Both the **Skanda Purana** and **Neeladri Mahodaya** partly agree on this.

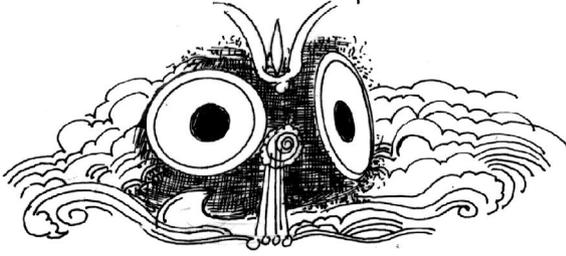
Sarala Dasa mentions about *Jara Savara*'s worship of *Madhava* and how *Vasu*,

the young Brahmin, gets a chance to see that. Originally, as *Sarala* maintains, king *Indradyumna* had commissioned *Vasu* to track the half-burnt body of *Sri Krsna* along the sea-coast. In the process, *Vasu* had the chance of tracking down *Neela Madhava*. Unambiguously *Sarala* asserts that both *Neela Madhava* and *Sri Jagannath* are one and inseparable. In the **Skanda Purana** *Sri Jagannath* himself speaks out to king *Indradyumna* that "he is *Madhava* indeed" whom *Indradyumna* wished to get. Hence, *Sri Jagannath* is *Madhava* or *Neela Madhava*. They are one and the same. *Sarala* upholds that view too.

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The Genesis of Jagannath Triad at Puri

Dr Janmejy Choudhury

A question arises as to why and how Purushottam or Krsna Vasudeva came to be known as Jagannath at Puri. The antiquity of Purushottama Kshetra and the cult of Purushottama Jagannath are still shrouded in mystery. Evidences suggest that from very ancient times, Purushottama Jagannath was being worshipped at Purushottama Kshetra. To fix the time of the debut of Jagannath in Puri is quite impossible.

The Kalinga emperor Kharavela during the first century B.C. got Kalinga independent from the Magadhan yoke and expressing his indomitable courage and undeterred victorious forces conquered Magadh twice. He brought back the Jinanath or Kalinga Jina image from Magadh. It may be that he destroyed the Stupa built by Asoka and installed Jinanath in a specially built temple at Puri. Kharavela was the later descendant of Vasu Uparicara the Chediraja. As such, the Jinanath worship of Kharavela was later transformed into the Nilamadhava worship of Savararaja Viswvasu, in a legend. The Satavahanas conquered Kalinga after Kharavela in about second century A.D. They were performing Vedic oblations and worshipping Dharma, Chandra, Samkarshana, Vasudeva, Indra, Surya, Yama, Varuna, Kuvera and Vasaba. It is possible that they introduced the worship of Yama and other deities like Varuna, Kuvera and

Vasudeva. They might have started the worship of Yama later known as Yameswara in Puri. After the Satavahanas there was the rule of the Kushana. The famous Kushana king Kanishka was a Bauddha emperor. The Kushana kings Huviska and Vasudeva introduced Siva and Vishnu worship in 119 A.D and 145-76 A.D. The four-armed Vishnu worship was at first started by Huviska and Visnumitra of the Panchala kingdom. Even the Ayudhas of this Vishnu was Conch, Disc, Mace, and a ring type impression on the right palm in lieu of lotus was seen on the seal of Huviska's coin. So it can be ascertained that the Siva and Vishnu worship was influenced by the Kushanas under the rule of the Matharas.

The Bhagavata religion was in vogue in Orissa during the rule of the Matharas, Vighrahas and Mudgalas ruling between 6th and 7th century A.D with the epithets of Parama-Daivata, Parama Bhagavata, Parama-Daivatadhidaivata, Narayana-swami and Bhagavata-Swami Narayana Padanudhyata meaning the worshippers of Bhagavata or Vasudeva Vishnu and his various forms. Hence, the Bhagavata religion professed by the Matharas advanced in favour of it. The Mathara power was extirpated by the Ranadurjayas from the south and the Nagas from the North. The Naga king Satrubhanja was the worshipper of Siva. He may be the builder of the



Siva temple found near the Kalpa tree. Probably by him the Satavahana Deity Yama and Kushana deity Isana were converted to Yamaswara and Isaneswara as additional Saiva shrines. In Gupta rule Vighras, Mudgalas and the Sailodbhavas were ruling in Orissa. Mudgalas had a short rule in Orissa to cast any impact on the religious life of Orissa, but the Vighras were the introducers of the worship of Siva and Varaha Vishnu. The Lokanath temple might have been built during the rule of the Vighras, particularly Lokavighraha.

At the time of Sailodbhava rule, the Madhava worship was spread around Puri. They might have started Madhava image worship. Sailodbhava king Madhavaraja II styled himself as Chakradhari Madhava in imitation of Vishnu. Probably Galamadhava worshipped near Indradyumna pond, Niali Madhava of Niali, Nilamadhava of Kantilo, etc were established at their time. Their copper plate grants have recorded about Vishnu, Trivikrama or Vamana, Laksmi etc. It indicates that they were Vaishnava worshippers. During the rule of Bhaumas Nilamadhava worship at Puri was discontinued. They promoted establishment of Sakta Pithas and the Sakta worship in Orissa towards the last part of their reign. So the worship of Vimala at Puri, Mangala at Kakatapur and Bhubaneswari at Bhubaneswar might have started during their ruling period. Moreover, during the time of the Bhumakaras the Buddha Triratna worship and the car festival might have started in Puri. After the Bhaumakaras, the Somavamsi ruler Yayati-I merged the whole of Kosala, Utkal and the territories inhabited by the tribals into a single administration. The Somavamsis were promoters of traditional Vasudeva worship. In the place of Baudha Triratna, king Yayati established these images of Balabhadra, Subhadra, Jagannath and Sudarshana in the empty temple with the help of Savaras for which the four images have been

worshipped as the religious representatives of Orissa.

Jagannath makes His appearance in history, according to W.W.Hunter, in 318 A.D. when the priest fled with his image to escape the wrath of Raktabahu and his band of plunderers. Hidden in the western jungles, the holy log was recovered by a pious prince about 150 years later (A.B.Mahanty- Madala Panji). The antiquity of Jagannath is supported by several literary and epigraphic evidences. Murari Mishra's Anargharaghava Natakam (c. 9th century) refers to God Purushottama who was being worshipped on the seashore. (Orissa Historical Research Journal, Vol. III, No.I, PP. 9-10) That there was an earlier temple of Jagannath at Purushottama Kshetra prior to the present one built by Chodaganga Deva in 12th century A.D is proved by Devayatana of God Purushottama in Krishna Mishra's Prabodha Chandrodaya Natakam (c.1078 A.D). Epigraphic sources reveal that the inscriptions of Bhanudeva-II (1306-1328 A.D) of Ganga dynasty make the first mention of the name, 'Jagannath'. (South Indian Inscriptions, Vol.V, No.1214). In many copper plates dating 8th century A.D, mention of individuals bearing the name of Purushottama also substantiates the wide popularity of Purushottama Jagannath. Mention may be made of Dandi Mahadevi's gift land to one Bhattaputra Purushottama (I.H.Q, Vol.VI, PP.141-142). The name Jagannath is used for the first time in the inscriptions of king Bhanudeva-II (1306-1328 A.D). ("Puri Copper Plates of Bhanudeva-II", Ed. D.C.Sircar, JASB, XVIII, I, 1956, P.25). The description of the deity in the early Ganga period was Purushottama or Purushottama-Jagannath. During the reign of Bhanudeva-II, a feudatory chief had made gifts at Sikurman in the 3rd Anka of Jagannath Deva when Sri Bhanudeva was ruling." (Kalinga Historical Quarterly, I, P.251) According to the



Puri Grant of 1313, Bhanudeva had granted villages in the 7th Anka of Purushottama deva. Thus in a private record Purushottama comes to be called Jagannath. It appears to be the earliest epigraphical reference to the name, 'Jagannath'. However, being descriptive epithets, Jagannath and Purushottama are but derivatives of the description of the supreme Lord as 'Purushottama' in the Bhagavat Gita or 'Jagannath' in Valmiki's Ramayan. A sculptural piece of Konark of the 13th century A.D depicts its builder, King Narasimha-I, offering worship to Siva Linga, Purushottama Jagannath and Durga.

It is significant to note that in the ancient sources there is reference only to Purushottama. These sources are virtually silent on Balabhadra and Subhadra. This gives rise to doubts as to whether Purushottama was the original deity and Balabhadra and Subhadra were subsequently drawn in. There is little distinction between the Jagannath and the Bhagavat Triad of Balaram, Ekanamsa and Krishna. (Indian Historical Quarterly, Vol. XXXVIII, PP.86-88). Epigraphic evidences substantiate to it. Representation of the Bhagavat Triad can be seen at the brick temple of Turintura as well as inside the Lingaraj temple-both in Puri district. A Saiva temple of Sailodbhava period contains an iconographic representation of Subhadra-Ekanamsa with Balaram and Krishna. (OHRJ, Vol. XI, No.4 PP.279-280). It symbolically depicts the Triad of

Balaram, Krishna and Ekanamsa, popularly known as Balabhadra, Jagannath and Subhadra. The panel is significant for its depiction of the inter-relationship of Saivism, Vaisnavism and Saktism during the period. Images of Balaram and Vishnu, salvaged from the ruins of Konark, point to their worship in a common temple inside the premises of the Konark temple. In the drama Anargharaghava Natakam, the name Purushottama is used to denote the place.

In the Ganga rule the Jagannath temple was rebuilt by Gangeswar or Chodaganga Deva (1078-1147 A.D). Four foremost Vaishnava pandits of the 12th century viz. Sri Ramanujacharya, Acharya Nimbarka, Acharya Vishnuswami and Sri Madhavacharya established four monasteries at Puri to preach their religious theories. The Gitagovinda of Jayadeva preached the glory of Jagannath. Anangabhima deva (1211-1238 A.D) donated his vast empire to Sri Purushottama Jagannath and declared himself as his servant (Rauta). Due to his efforts some Jagannath temples were set up at different places in Orissa. During the Suryavamsi period (1435-1533 A.D.) the same trend continued and Jagannath was considered as Rastra Devata.

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Shree Jagannath in Astrology

Dr. Pradeep Kumar Choudhury

(This paper was presented by the author to the august audience of the 8th Asian Astrologers' Conference on 15th May, 2005 held at Paura Sadan Auditorium in Puri, Orissa, from 14th May to 16th May, 2005)

Thy name Jagannath is Universally popular not only among the Hindus as their prime deity but also it is equally popular among people subscribing to other religions. The word Jagannath is a combination of two words Jagat and Nath. "Jagat" means the Universe, "Nath" means the Lord. It represents that Jagannath is the Lord of the Universe. Perhaps it is the only Hindu God, who represents the Universe and equally popular irrespective of caste, creed and religion.

Jagannath is the symbol of unity and integrity of all religions of the world. He neither represents any religion, division, class, caste, community nor any region and country. He is above all. Jagatguru Adi Shankaracharya has given privilege to the four holy places of India known as "Chaturdham". In the east it is Puri, in the west

it is Dwaraka, in the north it is Badrinath and in the south it is Rameswaram. In the concept of Adi Shankaracharya, Puri is the prime and the foremost Dham among all the four Dhams. The name of this Dham is otherwise known as "Mukti Dham" or "Baikuntha Dham" and it has its own special peculiarities. In this holy place renowned

devotees like Bhakta Salabeg, Dasia Bauri, Bandhu Mohanty, Guru Nanak, Jayadeva, Ganapati Bhatta, Adi Shankaracharya had their special emotions. This Dham of Lord Jagannath, Puri has its own specialties which are not found in any other God or Goddess of other religions.

The special quality of this Dham is that it has no similarities with any Temple,

Gurudwara, Church, Mosque or place of worship of any religion.

1. The first and foremost speciality of Lord Jagannath is that He is made up of a piece of Neem (Margosa) tree, which we call "Daru" or "Mahadaru" and the Lord is known as "Daru Debata" The other deities are made of clay, rock or metals.





2. Secondly, in the whole of the world not only in Hinduism but also in any other religion there is no concept of changing of body, what is known as “Ghata Parivartan” or “Nabakalebar” except in the case of Lord Jagannath. The year in which the body of Jagannath will be changed is fixed by the Astrologers. It is a year when there are two months of Asadha which usually comes in a cycle of 12-18 years, That year is earmarked for the changing of the “Ghata” or the change of the body of Lord Jagannath. The Lord Jagannath leaves the old body and dons a new body.

3. Thirdly, while in other places the Gods are worshipped with their consorts as Radha-Krishna, Rama-Sita, Laxmi-Narayana Shiva-Parvati, in this Jagannath Dham Lord Jagannath is worshipped with his elder brother “Balabhadra” known as “Bada Thakura” and younger sister known as “Subhadra”. It represents the universal brotherhood and human unity and integrity. Perhaps Swami Vivekananda has learned the concept of universal brotherhood from this Dham, when he addressed the audience in the Chicago World Religion Conference as “my dear brothers and sisters”.

4. Fourthly, Lord Jagannath is the only deity who is unfinished. Lord Jagannath has no leg, arm, ear but he is the first and the last God to give penance or “Mokshya”, that is why the sacred land of Puri is universally popular as the “Mukti Dham”. So it is called as a point of full stop for devotion and fulfillment.

5. Fifthly, no God in the universe leaves his Peetha (original place) except Lord Jagannath. In the *Ashadha Sukla Dwitiya* or the second day of “Ashadha” the Lord Jagannath along with His younger sister Subhadra, elder brother Lord Balabhadra and Sudarshan mounts on three chariots known as the “Nandighosh”, “Darpadalan” and “Taladhvaj” respectively and

separately and it is one of the biggest festivals of the world, popularly known as the car festival. The deities left the temple and carried in different chariots pulled by the devotees irrespective of caste, creed, colour and religion, which laid the foundation of Indian Democracy.

6. Sixthly, during the car festival the King of Puri sweeps the cars as an humble servant of Lord Jagannath, and the incident binds the king and the subjects with their God in a singular mood.

7. Seventhly, here in a calendar year, one can not have the Darshan of the Lord Jagannath for the entire period because in a calendar year before the car festival the Lord Jagannath goes for “Anabasara” or “Anasara” which is known as period for the rest of the deities or in our local tradition Lords suffer from fever due to heavy bath on the “Debasnanapurnima” day During this period Ayurvedic treatment is rendered by the Daitapatis to cure the deities. So the devotees can have their Darshan of the “Patta Dian” that is the replica of the Lords painted in bamboo-fabricated panels and it is worshipped and presented for the Darshan of general public. During this period only the Daitapatis or the Sevakas perform the duties of the Lord.

8. Lord Jagannath’s car festival goes for nine days, which represent nine planets. As we know from Kalidas’s “Uttar Kalamrutta” there are only seven planets. According to seven planets the seven days are named. Later on, two shadow planets are included in the study of Astrology, known as Rahu and Ketu. They are known as nodal planets or half-made planets. The nine days long car festival of Lord Jagannath represents Nabagraha. It is a belief in the Hindu tradition that those who have darshan of Lord Jagannath during the car festival including the first and last days or the return yatra, will remain free from the clutches of Nabagraha. That man will be blessed



or graced by the Lord Jagannath in the form of Nabagraha and will be free from the chain of the mundane world or 'Maya'.

9. Lastly, Jagannath is the only God in this Universe without having any gender and is called as genderless God. Jagannath represents "Parambrahma" or "Paramatma" because Atma or Brahma has no gender.

Some say Lord Jagannath is the black planet Saturn, some say He is "Kali", the force and source of feminine, others say He is the Brahma, Vishnu, Maheswar or Shristi, Sthithi and Vilaya, some describe Jagannath as the "Kala" meaning 'time' as "time" has no gender while some ascribe Him as "Maha Vishnu" or "Purusottama" the best in human form.

Shree Jagannath is not only associated with religion but also related to Literature, Art, Politics, Culture, Science, Economics, Astrology, Vastu, Tantra, Mantra and Jantra. The glory, speciality and sanctity of Shree Jagannath and His Kshetra find mention in many Purans like the Matsya Purana, Brahma Purana, Narad Purana, Padma Puran, Kapila Samhita, Niladrimahodaya and the Utkal Khanda of the Skanda Purana. Besides Jagannath has been described amply in the famous Tantric works like Kalika Purana, Rudrayamala, Brahmamayamala, Tantrayamala etc. In a nut shell, Lord Jagannath is the lifeblood of each study and is a subject starting from the cosmic world to small molecular spirit.

The study of Lord Jagannath originates with the origin of the Universe. In the opinion of the Astrologers or the Astro-scientists there are nine planets, Ravi, Chandra, Mangal, Buddha, Brihaspati, Sukra, Sani, Rahu and Ketu known as Sun, Moon, Mars, Mercury, Jupiter, Venus, Saturn, Rahu and Ketu.

These planets are completely influencing the living world and the living beings of the

universe. Lord Jagannath being the Lord of Universe, is directly or indirectly related to this Astro-solar system such as:

1. The two large rounded eyes of Lord Jagannath represent the Sun and the Moon that is the Surya and the Chandra.
2. Blood-red lips of Lord Jagannath represent Mangal or Mars.
3. In the Chariot Jagannath in the form of "Bamana" represents 'Budha' (the dwarf planet) or you can call the symbol of wisdom and knowledge.
4. In yellow clothes and golden decorated costumes Lord Jagannath represents Bruhaspati.
5. The quality of art of love of Jagannath represents for Venus.
6. The black colour of Lord Jagannath represents Saturn.
7. The unfinished body of Lord Jagannath represents the incompleted planets of Rahu and Ketu.

Thus Jagannath represents for the universe or "Brahmanda". The "Tini Thakura" or three deities known as Jagannath, Balabhadra and Subhadra represent for Lagna, Rashi and Nakshyatra (the Ascendent, the Moon sign and the Star sign) or Jivan, Jouban and Mrutyu, (life, youth and death) or Jala, Sthala and Akasha. (Land, Water and Sky), the Day, Evening and Night. Lord Jagannath is also called as the Lord of Creation, Operation and Destruction. It says that the entire study of the universe comes under the study of cosmic science. The cosmic science begins and ends with Lord Jagannath.

In a concluding remark I can say that Astrology is originated with the study of cosmic



ray of the planets and its colour. Again it comes under the study of Lord Jagannath. As you know the greatest Indian Astronomer and Mathematician Aryabhata is credited with providing the concept of Zero to the world. Astrology is also a study of Zero. The shape of earth is like a Zero, the Sun is like a Zero and the Moon is also like a Zero so all the planets are like Zero.

*Zero plus Zero is Zero
Zero minus Zero is Zero*

So, Jagannath is made of two big Zeros and it is equal to Zero. Thus Jagannath represents "Sunya" or "Nothingness" as:

*Sunya to Mahasunya
Mahasunya to Lina
Lina to Brahma
Brahma to Parambrahma
Parambrahma to Mukti or Mokshya.
So Jagannath is 'Purna Brahma' or
"nothingness of the nothingness"
"Om Purna Madah Purna Midam Purnat
Puma Mudachyatee"
"Purnasya Purna Madaya, Puma Meba
Basisyatee"*

The study of Astrology remains incomplete without referring to Vastu, Jantra, Mantra and Tantra. If you look at the geographical location of the country or the Vastu of our country, it is totally unfavourable. So our social, economic and other conditions in all aspects are not highly developed. Except temple of Lord Jagannath the directions of Vastu of our country are unfavourable. The biggest kitchen oven of the

world is in the south east corner of the Lord Jagannath temple and it is also located on the south east corner of our country which means "Agnee" in the "Agneya Kona". Thus it is balancing our imbalanced Vastu and therefore, so the Bharat Bhumi has its unity and integrity in all aspects.

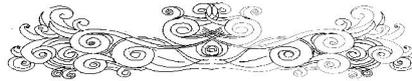
In terms of Mantra, Jantra and Tantra Lord Jagannath is known as Parambrahma. Brahma is the only Universal truth while other things are myth. But it is the only truth that Brahma has no shape, no colour, no gender and out of imagination what the Jagannath represents for.

The cosmic energy has originated from the universe and the universe has originated from the Lord Jagannath. Lord Jagannath is the first and the last study of Jantra, Mantra and Tantra. The occult study begins and ends with Lord Jagannath.

The Buddhist Philosophy surrenders here it says that Lord Jagannath is the incarnation of Buddha. It was also recorded that Lord Jesus Christ came to Puri before his crucifixion. Guru Nanak, Shankaracharya, Jaya Dev, Shi Chaitanya had got their divine source of energy from the prime God Jagannath.

Here the study of Astrology opens its preface from the sacred sands of "Bada Danda" (Grand Road) and also ends there.

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Influence of Sri Jagannath Culture on Socio-Economic and Religious Life of the People of Odisha.

Dr. Jagannath Mohanty

The sacred place of Puri or Purusottam in the East assumed increasing prominence through ages as one of the four famous Dhams, others being Badrinath in the North, Dwaraka in the West and Rameswaram in the South. It was recognised by Adi Shankaracharya as one of the eminent places of pilgrimage in the eighth century A.D. Puri assumed more and more importance as great Vaishnava Acharyas like Sri Ramanuja, Sri Vishnuswami, Sri Nimbark and Sri Madhavacharya visited this place. Subsequently, it was visited by great saints of various religious communities namely Nanak, Kabir, Sri Chaitanya and so on. It was compared with Kashi, Mathura, Vrindavan, Ujjain, Prayag, Gaya, Ayodhya and other sites of pilgrimage.

Lord Jagannath is the presiding deity of Puri and a prominent symbol of Hindu Kingdom. The Gajapati King of Puri was recognized as the supreme royal authority, for safeguarding the hoary traditions and long-ranging rituals, year-round festivals with all Pujas, Veshas, Prasads and Mahaprasads. But the king did not claim any supremacy rather he was humble, loyal, devoted and committed to the famous traditions and heritage honoured by all sections of Hindu community. The king however, felt himself as the first servant of Lord Jagannath although he is ever regarded as the moving god (Chalanti Vishnu), the temporal incarnation of god.

The glory of Lord Jagannath and supremacy of the king are acknowledged by all

as part and parcel of every day life from birth of a child to the first day of the new year as per the royal Anka calculation. Although over the years hundreds of kings came into existence in Orissa and India, the Gajapati King was given utmost recognition as the source of strength and inspiration, great cultural and religious sanctity. The day-to-day life of the people, customs and traditions, the ceremonies and festivals are influenced by him. The birth, marriage, engagements, Upanayan, even death of individuals are marked by influences of the celestial blessings, instructions, guidance and approval. Even roads and buildings are constructed, bridges are installed with some rituals as per the approval of Sri Jagannath. Puri is connected with all important places and regions throughout the country with roads, railways and flights. Due to increasing number of pilgrims the British government also constructed the network of communication from the ancient times. Pilgrims and devotees pay visits to Lord Jagannath from every nook and corner of India. Due to strong attraction of God they grow in number day by day. Particularly they gather in thousands during festivals and ceremonies like Rath Yatra (Car Festival), Durga Puja, Jhulan, Govind Dwadashi, Snana Purnima and so on. Mahaprasad is regarded as the sacred food cherished by everybody and for preparation of the Prasad and Mahaprasad huge amount of rice, flour, vegetable, milk, sugar, ghee etc are required and these materials are imported from various places. For



all these activities, a large number of people and transport facilities are engaged throughout the year. Thousands of people, artists, artisans, producers and priests are employed through generations.

Specific potteries and paintings are required at a large scale. Pandas and Purohits, Pandits, dancers and musicians are engaged in various rituals and festivities. Various specific services are rendered by people through hereditary arrangements. Previously hundred of acres were given to these people through endowments. The systems of Pattachitra paintings, the Chamar Seva and of the Devadasis are very specific to the Puri temple. The 'Chamar Seva' is a special service rendered to gods and it is a right enjoyed by some people. Similarly Chitrakarars are required for preparing Pattachitra and painting the idols of gods etc in the temple and cars during festivals. These people mostly live in some lanes in and around the Puri town and the village like Raghurajpur. Similarly various kinds of potteries are prepared by some people who enjoy this right through endowments of land from ancient times. Devadasi system was prevalent for entertaining the Gods, but this system is going to end shortly.

The Orissan art, literature and music are influenced immensely by Sri Jagannath Culture. The traditional Mahari dance Odishi dance, classical songs, are mostly developed under the influence of Lord Jagannath and His favourite lyrics of Geet Govind composed by the immortal poet Jayadev. Many poems and fictions are also written under the influence of Sri Jagannath culture. A lot of folk tales, folk songs, proverbs Chautisas etc. are also influenced by Sri Jagannath culture. Mahaprasad has acquired a special and significant position in the life and religion of Odisha. The cookery of Srimandir is known as the largest cooking system. The sanctity of this holy food is boundless and it is known as a sacred bond between gods and men and among the people. It

is interesting to note that Mahaprasad is not only delicious, but also enjoyed by all irrespective of caste, creed and religion. This is also given priority before serving any other food in a feast. It strengthens the bondage between castes and relations. Especially newly formed bondages of marriage are solemnized by Mahaprasad. The Mahaprasad is prepared daily many times inside the temple very scientifically. Even during the Car Festival, Mahaprasad is cooked in Gundicha Mandir and taken by thousands of people.

It is thus found that Sri Jagannath Culture has a great impact on the socio-religious and economic life of Oriya people in particular and Hindu community in general. A deep sanctity and significance is attached to the culture of Lord Jagannath not only by Hindus, but also by many people belonging to other religions. Particularly, Srimandir, Sri Jagannath and His allied objects are given great honour and reverence by the people of Odisha. Lord Jagannath is not only the presiding deity, but also His temple is regarded as the nerve centre controlling all aspects and spheres of Oriya people.

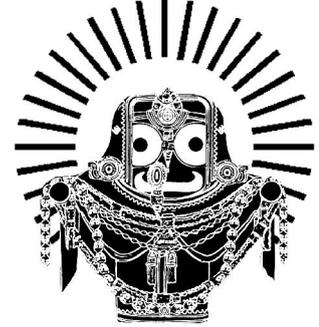
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The Gajapati of Puri and Lord Jagannath



Bhagaban Mahapatra

The Jagannath temple of Puri is a famous Hindu temple. The name of Jagannath means the lord of the Universe. In Sanskrit “JA” represents Jagannath, “GA” represents Balabhadra “NA” represents Subhadra, “THA” represents Sudarsana. So Jagannath means the union of all four deities (chaturdha murti) of the Jagannath temple. His parallel hands invite devotees from all over the world to embrace. His eyes are round without eye lids which denote that for welfare of his devotees He remains awake throughout the day and night.

The temple is an important pilgrimage destination for many Hindus particularly worshipper of Krishna and Vishnu. It is a part of Chardham pilgrimage that a Hindu has to visit at least once in his life time. Lord Jagannath is worshipped as Vishnu, Krishna and Narayan and simultaneously regarded as Bhairav with Vimala installed in the campus of the temple. So we find a fusion of Vaisnavism, Saivism and Shaktism of Hindu religion alongwith Jainism and Buddhism in the culture of Lord Jagannath in Shrikhetra.

The world famous Rath Yatra of Lord Jagannath is observed on the second day of bright fortnight of Asadha (June-July). It attracts pilgrims from all corners of the world. Its fame and

popularity has centered in the heart of Hindus and foreigners alike. This spectacular festival includes a procession of deities known as Pahandi Bije to magnificently built wooden chariots. After this procession is over another fascination of car festival is Chhera Panhara means sweeping the space around the chariot by the king of Puri. It is an exciting scene for which devotees wait eagerly despite the scorching heat or rain as the case may be that happen on that day. It is because Gajapati of Puri is regarded as Vishnu and to witness the king along with Lord Jagannath on chariots is believed that all sins of a devotee are washed away. This Chhera Panhara is performed on two occasions; once on the day of car festival and the other on the day of return car festival when the three chariots move to lion's gate after sojourn of deities at Gundicha temple. On these occasions the Gajapati of Puri is brought to the chariot from his royal palace in a palanquin to perform the duties of a sweeper. He holds a golden broom stick in his hand and other Sevayatas meant for this purpose remain present there to throw flowers on the space of the chariot for sweeping purpose by the king. Thereafter sandal paste water is sprinkled to sanctify the space. This act signifies that there is no distinction between the king and a sweeper. This is the greatness of the culture of Lord Jagannath.



The temple of Lord Jagannath that now exists at Puri was constructed by king Ananta Verman Chodagangadev in the 12th century A.D. The management of the temple continued under the Hindu rulers till 1558 when it was conquered by the Afghan General of Bengal, Kalapahad. Raja Mansingh, General of Mughal King Akbar defeated the Afghans and annexed Orissa with the Mughal empire. It remained under the Mughal and Raja of Khurda was then paying tribute to Mughals till 1760. Marathas then took up the direct management of the temple till 1803 and thereafter the British came. The officer commanding the British troops was instructed by Lord Wellesley that on the occupation of Puri all

possible precautions should be ensured to preserve the religious beliefs, without interfering on the activities of deities of the temple. The control of the temple was handed over to Raja of Puri. Since then he was respected both by law and customs to be regarded as the first and Chief Sevak of the Lord. As per Jagannath Temple Act, 1952 the management of the temple was taken over by the Government of Orissa but honour of the Raja has been retained as Chief Sevak even now.

Bhagaban Mahapatra lives at Sri Gundicha Vihar, SarbodayNagar, Puri-752002.

Oh, Lord Jagannath

Bikram Keshari Barma

Oh ! Lord Jagannath
You are my soul and heart
You are my life
You are my saviour
You are every thing to me.



You are very kind
You take care of man-kind
You help the poor and downtrodden
Really you are called the 'Patitapaban'.

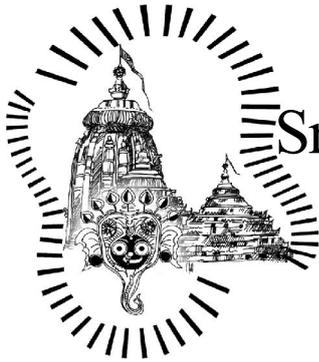
When the ruler becomes tyrant
The oppression raises its head
You punish the wicked and save the world.

You love your devotees
You save them
When they are in distress.

You are the Lord of the universe
You have created the night and star
You have created mountain, ocean and river
You control planets
You are simple and lovely inspite of that.

You are my father and mother
You are my friend and brother
You are my guide and philosopher
You bless me
To work for the helpless and poor.

Bikram Keshari Barma is the former MLA, Mahanga.



Srimandir and Its Architectural Features

Padmanabha Mahapatra

Srikshetra - Jagannath Puri, the soul of Odisha, has been identified as the most sacred place in the map of India's east coast. It is surrounded by the Bay of Bengal in the east and is considered as the summer capital of Odisha. The great temple of Lord Jagannath at Puri is a living vibrant temple. It attracts religious preachers, propagators, saints, devotees, pilgrims and tourists from all corners of India, so also from abroad. Odisha is known as the land of Jagannath. The word Jagannath literally means 'The Lord of the Universe.' For the Hindus, it is one of the four major 'Dhams' of India. It is known as Srikshetra, Nilachal, Niladri, Purusottama Kshetra, Sankha Kshetra and in many other names. Jagannath chetana is a compendium of all cultural, spiritual philosophies and human experiences. Jagannath is the symbol of universal love and brotherhood. Construction of the present temple was initiated by king Anantabarman Chodaganga Dev in the middle of the eleventh century and completed during the period of King Anangabhima Dev III in the initial part of twelfth century. The Chaturdha Murti in the present shape were established on the high platform inside the inner sanctum of the temple during 1305 AD.

The temple of Jagannath is one of the greatest religious monuments of India. The art and architecture of the temple has been developed with royal patronage. The architecture is a combination of Dravida (South Indian) and Nagara (North Indian) style. During 6th and 7th century the tri-ratha type of temple building was

in vogue, with the passage of time the tri-ratha type gave way to pancha-ratha type, of which Jagannath temple is the finest example. The pancha-ratha consists of 2 Anu-rathas, 2 Konakas and one Raha. The deities have been considered as head of the state and therefore provided with all royal facilities such as - Jagamohana (audience hall), Nata Mandapa (dancing hall) and Bhoga Mandapa (dining hall). Over and above that, the principal deities have been provided with sufficient gold ornaments, valuable dresses, elephants, horses and a magnificent abode i.e. Viman for their comfortable residence.

The base of the Viman is of square size. The erected part of the Viman is circular up to the top (Sikhara) of the temple. The Jagamohan is like a pyramid; the base is square in size and step-by-step up-wards. The Viman has got the following 5 parts: Bhumi, Bada, Gandi, Mastak and Dhawaja. It is a Rekha Deula with a curvilinear super structure. Bada has five sub-divisions, such as Pabhaga, Tala Jangha, Bandhana, Upar Jangha and Baranda. The Pabhaga contains all its normal five sub-divisions such as khura, kumbha, pata, kani and basanta with reference to the then architectural system. On the top, the great Amalakasila and Kalasa are placed to maintain the structure properly balanced.

Different portions of the temple resemble with that of different parts of the human body. The feet with fingers, knee, upper part of the knee, waist, belly, heart and lungs, shoulders, neck, mouth, skull, upper part of the head, and brain of



a human being can be compared correspondingly with that of padapitha, bandhan, upar jangha, basant, garbha griha, raha, visama, kantha, amalaka, khapuri, kalasa and ayudha of the temple. In other words temple is a model of the human body, a man finds God within the temple so also within himself in his Anahata Mahacakra.

After de-plastering of the Sikhara, 24 angasikharas are now visible, Ganesh is found on the topmost angasikhara and the other deities seen there are - Brahma, Goddess Kali, Nataraja, Surya and Siva, the remaining niches are mostly occupied by Vishnu. There are 3 Nisa temples in shape of covered halls with sikharas, in 3 outer sides of the Viman in its bottom, with 3 Parsva Devatas, Varaha in south, Nrusimha in west and Trivikrama in the north. The images of 24 forms of Vishnu have been carved on the front walls of these 3 temples i.e. 8 images in front of each temple.

Garbhagriha or Manikota is the main inner part of the Viman or main temple. Sri Jagannath, Sri Balabhadra, Sri Subhadra, Sri Surdashan, Sri Madhab, Sridevi and Bhudevi are placed on a raised platform known as Ratnavedi or Mahavedi, its size being 16 ft long, 13 ft wide and 4 ft high. Devotees move around the Ratnavedi, if they so like. The door of Garvagriha is Kalahat Dwar.

Jagamohana or Mukhasala is also a pidha deula; it stands on four squared pillars. This is the main portico before the innermost apartment. People get the darshan from this part. It has two gates, one towards the Mukti Mandap and the other towards the Natamandir. The door towards Natamandir is known as Jaya Bijaya dwar, the dwarfpalas being Jaya and Bijaya.

In Natamandap (Dancing Hall) the Devadasis used to perform their daily dancing. The mandap stands on 16 pillars in four rows. In its eastern side there is the famous Garuda Pillar with the image of Garuda on the top. Darshan of Chaturdha Murti from the backside of Garud

Stambha is the colloquial ethical procedure followed in Srimandir. Garuda's bath water (Garuda paduka) is not only pure, but has much medicinal value; people use it to get rid of many diseases. On the wall of the Natamandap behind the Garud Pillar, Brahma and Siva are found standing and offering prayer to God with folded hands. Ten incarnations of Vishnu are seen in south-east corner of the mandap. Nata Mandap has two main gates, one towards the south and the other towards the north and four another subsidiary small gates. The south main gate is known as Panda-dwara. There are seven steps in north main gate, popularly known as Sata Pahacha. The deities go to Car festival and Snana mandap through these steps. The mandap contains many pattachitras wherein pictures of series of Gods and Goddesses have been painted.

The Bhogamandap is also a Pancharatha pidha deula. It is made of yellowish sand stone rendered red by ochre painting. The entire structure rest on four pillars and it has four openings. At the time of offering of Bhog the connecting door to Natamandap remains open for a direct vision of God towards the offerings. Inside the Bhogamandap no paintings are there, but the outer walls have stone carvings depicting many mythological scenes such as - Siva on a bull, Krishna gazing cows and dancing with Gopies, Dola yatra, Rama Abhisek, king worshipping Jagannath, Siva Linga and Durga and marching of the royal army etc.

The height of the main temple is 65 meters (214 feet) and it appears like a temple on a descent hill. The area covered by the temple is 10.7 acres. The temple is surrounded by two rectangular walls, the outer enclosure is Meghanad Prachir, 200 meter x 192 meter (665 x 640 feet), the thickness of the wall is 'Chaturarsa' and its height varies from 6 to 7 meters (20 to 24 feet). The inner wall is Kurma Bedha, 126 meters x 95 meters (420 x 315 feet), its height is 6 meters (20 feet).



The construction of Meghanad wall was undertaken during the period of Suryavansi Gajapati Kapilendra Dev on the 15th year of his reign, as seen from the Madala Panji. There are 4 big doors in four sides of the wall. The main gate in the east is Lion's Gate (Mokhya Dwar), in the west Tiger Gate (Dharma Dwar), in the south Horse Gate (Karma Dwar) and in the north Elephant Gate (Artha Dwar). Another interpretation depicts the four doors as Dharma (lion), Vairagya (west), Jnana (south) and Aiswarya (north) gates.

Lion's Gate - the door is the entrance to a 'Gumuta', just a small temple. The door has got two parts, one is the big gate itself and the other one is a small gate fixed within the principal gate. The small one is for use of the servitors and the main one is for public use. Two big lions are sitting in both the sides of the door, on the frame of the door in both sides Jaya and Bijaya, two strong and stout 'dwarpals' have been placed, on the top there are images of ten Avatars and above them Mahalaxmi is seen. Lion is a symbol of victory, so the devotee going for darshan of Lord Jagannath through Lion's Gate is always victorious. Tiger Gate is the gate through which the saints and Tantrics enter into the temple. The tiger is of a tantric symbol, it always moves alone and not afraid of any one within the forest. Horse Gate - There are two horses in both sides of the gate and the warriors sitting on them are Jagannath and Balabhadra. This is a symbol of 'Kanchi Abhijan.' A great Hanuman image is there in the southern side of this gate. Elephant Gate - there are two elephants in both sides of the gate. It is told that this is an influence of Buddhism on Jagannath Chetana, because elephant is the symbol of Buddhism. Kurma Bedha - this is the inner compound wall, there are four parallel gates like that of Meghanad wall and two more additional gates. One extra gate in north-east (Aisanya) corner connects Pat Agana to Ananda Bazar and the other extra gate in east-south (Agneya) corner is the passage from temple kitchen to Bhoga Mandap.

On top of the temple 'Anlashri' there is a wheel made of an alloy of eight metals (astadhatu); it is Nilchakra or the Blue wheel, the flag on it, is Patitapaban Bana. The color of the flag is either red or yellow and it is triangular in size. In the middle part of the flag, there is the symbol of a moon and a star on it, painted in white color. According to Hindu mythology this is the emblem of 'Brahmabad' and 'Omkar'. Every day the flags are changed. On each Ekadashi an earthen lamp is lit on the top of the temple by the side of Nilachakra. The height of the Nilachakra is 3.5 meters (11.6 feet) with a circumference of about 11 meters (36 feet). It has 8 spokes, the length of each spoke is one feet ten inches, its weight is slightly more than one and half quintals. Chakra is the emblem of motion, its duty is to rotate and to slash. Nilachakra is the weapon of Lord Jagannath, it is nothing but the colloquial image of Sri Sudarshan Chakra.

The Kshetra is Purusottam Khetra, best out of all the Kshetras throughout the country, the deity is Bada Thakur, the chief of all the Gods; the temple is Bada Deula, the major temple of India; the sea by its side is Mahodadhi, the great ocean; the cremation ground is Swargadwar, the entrance gate to heaven; the main road to reach the Gods is Badadanda, a broad road, on which Gods go and come back during car festival; here prasad is Mahaprasad, the most tasty prasad cooked by Divine mother Laxmi which can be taken by Chandal and Brahman together in one plate.

The Jagannath Chetana preaches the philosophy of love, affection and peaceful co-existence among the entire human community. It has crossed all the limits of casteism and believes in humanism only. It proclaims the victory of human endeavour over all narrowness and establishes universal brotherhood.

Padmanabha Mahapatra, Sri Mandira Purohita lives at Pratihari Lane, Matimandap Sahi, Puri.



Universal Brotherhood and the Temple of Lord Jagannath at Paradip

Prabhat Kumar Nanda

Paradip Port has specific importance from cultural and religious point of view. As per the religious history of the area, famous monk, Parashar was directed to meditate at the confluence point of river Mahanadi. Bay of Bengal of today was popularly known as Kalinga Sagar from the period Before Christ. There was dense mangrove forest around the confluence point of river Mahanadi and Kalinga Sagar. The name of the area was considered "PARADWEEP" after the name of

monk Parashar. In public parlance, the name "PARADWEEP" was transferred to "PARADIP". As per the literary analysis there cannot be any meaning of Paradip. During ancient period the place was called as Paradweep i.e. the island of virtues or sacred importance. The meaning of the word "PARA" is celestial and religious. Island is called as Dweep in Oriya. Hence, as far as geographical situation is concerned, the port of Paradip is situated as an

island being covered by Bay of Bengal, river Mahanadi and river Atharbanki. As per the cultural heritage of the above island, it is justified to name it as a sacred island i.e. Paradweep. In most of the ancient navigational charts prepared by English, Portuguese and Dutch mariners the name

of the Port has been reflected as Paradweep.

In the 21st Century Paradip Port is well known as a established major sea port of the world. The Port has achieved the glory as a developing deep sea port. Analysing

the speedy development of the Port during last one decade, the maritime experts of the world have enunciated that Paradip Port will be one of the most developed ports of the world, within a period of two decades to come. Paradip Port have secured its maritime position firmly in the international navigational sphere surpassing the standard norm of development of ports in national level. A number of famous and developed commercial firms of India and abroad have



The idols of Chaturdha murti at Jagannath temple, paradip



*Sarba Dharma
Samanwaya Stambha*

expressed their desire for establishing their industries near Paradip Port. It is well established that with the commissioning of developed industries near the Port, Paradip will be established as the commercial threshold of eastern India.

Before the construction of a major port, Paradip was a famous religious place. Before the construction of Paradip Port, a number of local fishermen were using the river Atharbanki for catching fish to meet their livelihood. The age old saying continues in the area that, fishermen could hear chanting of religious songs from the dense forests of Paradip. Of many occasions fishermen in groups ventured to enter into the forest to know about the source of such chanting but they failed to find out the particular place of such chanting of religious songs. Hence, it was believed that such celestial continuous chanting of religious verses were the act of God, fostering the age old importance of the area. Such area of Paradip is popularly known as Madhuban.

Pandit Padma Charan Tripathy, one of the ardent devotees of Goddess Sarala was directed in his dreams to select Madhuban for the construction of Jagannath temple. As per the divine instructions through the dream, Sri Padma Charan Tripathy with the assistance of Ananta Ojha, Gopal Baba, Gopi Baba and other devotees searched the appropriate sight in the

dense forest of Madhuban. During the searching of the site, a wonderful scene came to their sight. A falcon was attempting to attack a crow. The crow could overpower the falcon and the falcon fled away being afraid of the crow. Observing such scene, Pt. Padma Charan Tripathy and his associates could observe the holiness of the site. It was also observed that a big cobra appeared under a Peepal tree and started hissing in order to draw the attention of Pt. Tripathy and others. Such site was full of medicinal plants. Pt. Tripathy and others selected such site for the construction of the Jagannath Temple.

Pt. Padma Charan Tripathy organized religious function (yagna) from 25th April to 19th of May 1974. Fifty-one Vedic scholars offered 35,000 offerings with ghee (Ahuti). Prior to selection of the site in the year 1969, devotee Ananta Ojha took the pivotal role in searching a neem tree for the construction of the idols of Lord Jagannath, Lord Balabhadra, Goddess Subhadra and Sudarsana. A neem tree was worshipped by the people of Paradip Gada, the area at a distance of 15 kilometers from Paradip. Such neem tree



Kalki and Ananta in Kalki Temple, Paradip



was in the orchard of Sri Narahari Sahoo at Paradip Gada. Devotee Ananta Ojha, Sanket Das and Gopi Baba could observe the holy signs of Sankha, Chakra, Gada and Padma (conch shell, wheel, bludgeon and lotus) on the trunk of the neem tree. The tree was cut observing holy practices and was kept at Patrika Mahal of Paradip. Gopal Baba constructed the idols within 15 days. In the year 1967, the construction of the idols continued from Chitalagi Amabasya to the day of Purnima. Pt. Padma Charan Tripathy preferred for installation of such idols in Jagannath Temple at Paradip. In the year 1972, organization named as Jagannath Samaj was formed and the Endowment Commissioner of Govt. of Orissa included the temple in their index in the year 1974. The index number was 6388/31 of 1972-73. On the holy day of Akhyaya Trutiya, 1974, idols were installed in a thatched house. Pt. Padma Charan Tripathy placed Navi Padma (spiritual soul) in all idols. Sri Premananda Tripathy one of the celebrated Indian Administrative Service Officers of Orissa, was appointed as the Chairman of Paradip Port Trust and constructed a black top road from Paradip colony to the temple site. Govt. of Orissa reserved 5 acres of land in village Sandhakuda for the use by Jagannath Temple Trust, for the construction of the temple and other religious activities. The permanent temple of Lord Jagannath was constructed by the side of the thatched house/temple in the year 1982. Mark Yaswant Rao one of the members of Indian Administrative Service, posted at Paradip, as the Chairman of Paradip Port Trust, took the pivotal role for the construction of the permanent temple. He was Christian by religion. He permitted Jagannath Samaj to use the auditorium of Paradip Port Trust named as Jayadev Sadan for the display of the films on payment of nominal rent to the Port Trust. The funds generated from such film show by selling tickets, was utilized for the



The view of Sri Jagannath temple, Paradip

construction of the main temple. The construction of the permanent temple were started on the day of Akhaya Trutiya of 1984. Twenty-one scholars of Mukti Mandap Sabha (the platform of scholars) of Puri under the guidance of Pt. Chintamani Mishra organized Yagnya and the construction of the temple was initiated.

The construction of the temple took six years and it was completed in the year 1990. Sri Prasanna Kumar Mishra, another member of Indian Administrative Service posted as Chairman of Paradip Port Trust, commissioned the temple on the sacred day of Akhaya Trutiya i.e. 27th April 1990. All the idols were brought to the new temple by procession on such date. Prior to it, another saint Swami Arupananda organized a week-long Yagnya from 21st to 27th April, 1990. Gajapati Maharaja of Puri was present during the Yagnya. After the construction of the main temple in a two storeyed architectural style, the construction of other temples i.e. Biswanath temple, Sarala temple, Laxmi temple, Hanuman temple, Bimala temple, Kalki Ananta temple and Radha Krishna temple were initiated with the assistance of different devotees. Snana Mandap, the platform for the bathing ceremony of idols; Ananda Bazaar, platform for the community dining and Bata Ganesh temple were also constructed by different devotees. Different temples within the premises



of Jagannath temple were constructed by the united efforts of different devotees and Paradip Port Authority.

On careful analysis of systems, practices and rites, observed in the main Jagannath temple at Puri and Paradip, a number of differences have been noticed. Only orthodox Hindus are allowed to enter into the temple of Lord Jagannath at Puri whereas people of all religions, castes and creeds are permitted to enter the temple of Lord Jagannath at Paradip. It is beyond dispute that the name of Lord Jagannath symbolizes the lord of the universe. Lord Jagannath is the saviour of all the creatures of the world, people of all castes, creeds and religions. Since He is the master of the world and considering the importance of the name of the Lord, nobody of the world should be denied to enter the temple of Lord Jagannath.

The other name of Lord Jagannath is "Patita Paban". The down-trodden people of any society are named as "Patita". The status of down-trodden is not limited to Hindus, Muslims or Christians. Any human being suffering from distress under the sun is considered as down-trodden. Hence they are named as Patita. Since Lord Jagannath is the saviour of all the down-trodden people of the world, anybody interested to visit the temple should not be restricted or denied considering His nomenclature.

Not only people of all religions are allowed to enter the temple of Lord Jagannath at Paradip, but also symbols of important religions are prominently displayed on the eight facets of a pillar named as *Sarba Dharma Samanwaya Sthambha* i.e. the Pillar of the Assimilation of All Religions. As that of the presence of Aruna Stambha before the temple of Lord Jagannath at Puri, *Sarba Dharma Samanwaya Sthambha* is commissioned in front of 22 steps of Lord

Jagannath temple at Paradip. Symbols of different Religions on the top of the pillar made of black granite stone is the attraction for all devotees at Paradip. A circular figure has been placed on the top of the pillar having the symbol of 'OM' in the middle. The symbol 'OM' depicts Sanatana Dharma i.e. the religion of eternity. On the outer layer of the circle symbols of Islam, Christian, Zoroastrian, Buddha and Jaina have been decorated. Hence in public, the temple of Lord Jagannath, Paradip, enunciates the glory of the assimilation of all religions of the world in the cult of Lord Jagannath. The 3rd differentiation which attracts the sight of devotees is the presence of lord Kalki and Ananta in the temple premises. It has been established in the theory of incarnation that, the 10th incarnation of Lord Jagannath will be Kalki. In Kali Yuga, Lord Jagannath will have the incarnation of Kalki to eliminate vices and to establish the virtues in the human society. The flag of blue and white colour have been placed on the Kalki Temple as per the prediction in Malika i.e. writing of saints for the future of the world. It is mentioned in Malika that, when there will be the flying of blue and white flag on the temple, the action of the incarnation of Kalki will be initiated in the world. In no other Jagannath temple of the world, the idols of Kalki and Ananta have been commissioned as per the verses of Malika.

A number of religious signs are observed within a distance of 15 kilometers of the Paradip Port. Lokanath temple at Paradip Gada depicts the union of Hindu and Buddha culture. A place named Udayabata has been narrated in Malika as one of the important places of religious awakening. It is mentioned in the Malika that, near Udayabata, there will be emergence of sacred activities (Leela). Devotees from all over the world will assemble near Udayabata and will engage themselves in the devotion of the God.



Taking all nearby places of Udayabata into consideration, Paradip Port is the most important place and scholars have predicted that the future telling of Malika about the emergence of the Kalki Abatara will start from the Port of Paradip.

Considering the facility of communication, people from all over the world can safely and easily come to the Port of Paradip by all modes of transport i.e. road, air and sea. As a major Port, large vessels requiring deep draft to sail, can easily enter the Port of Paradip carrying thousands of passengers.

The popularization of the philosophy of Lord Jagannath is the main motto of Jagannath Samaj. While other temple authorities have preferred to run buses or commercial establishments for the generation of the fund for the temple, Pt. Padma Charan Tripathy, the founder of the temple preferred for commissioning a printing press for the publication of literature at low cost for distribution to the people of the world. The Jagannath Temple Printing Press is continuing within the premises of the temple. Two publications named 'Udayantu' are published every year during the Car festival (month of July) and Kartika Purnima (month of November) with the compilation of essays contributed by scholars on different aspects of Jagannath culture. Such publication of about 200 pages are made available to the general public at the reduced price of Rs.5 each. Articles in Oriya, Hindi and English are published in "Udayantu" facilitating readers of different languages to go through the articles.

The age old blind belief i.e. chanting of vulgar language by Dahukas (persons directing

the movement of the chariot during car festival) was stopped at Paradip from the year 1994. Ladies of Paradip insisted for the withdrawal of such practice in order to keep the glory of feminine sentiment. A book consisting of 100 verses based on local culture were published by Jagannath Samaj for the use by Dahukas in place of vulgar enunciation. Such book as Rath Yatra Boli was sent to all the temples of Lord Jagannath in India and abroad. Paradip Sakhyarata Samiti further published another book as "Ho Bhagate" consisting of verses based on local traditions of Orissa. At the request of Paradip Sakhayarata Samiti, an organization established for the promotion of social awareness, the Jagannath Trust authorities of Puri issued an order in the year 1998 prohibiting the enunciation of vulgar language in the chanting of Dahukas during car festival.

The culture of Lord Jagannath is based on universal brotherhood fostering the dignity of humanity, which is named as Purosottama Tatwa. Such essence of the culture of Lord Jagannath has been put to practice in the activities of the temple of Lord Jagannath at Paradip. The Port of Paradip has secured prominent position in the world map of trade and commerce along with the promotion of the culture of Lord Jagannath and international brotherhood.

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Revival of Car Festival of Lord Jagannatha- A Special Reference to “Srikrnsna-Bhakta- Vatsalya-Caritam”

Dr. Trinath Hota

Introduction

Lord Jagannath is called *Patitapavana*, the redeemer of the fallen. It is to make himself easily approachable to the common men that the compassionate Jagannatha, Lord of the Universe comes out of the mysterious dark chamber of the great shrine once in a year during the car festival. As a matter of fact, the festival may be considered

as a quintessence of the whole cult of Jagannath. The people from the nook and corner of India and also from abroad come to Sriksetra, Puri to redeem their rebirth by seeing Vamana (the incarnation of Visnu) inside the car- ‘*rathe tu vamanam drstva punarjanma na*

vidyate’.¹ He is also called *Purusottama*, the highest self as propagated in the *Bhagavad Gita* and different *puranas*. But he is not really so much a god for the saints as for the common men, because he has allowed himself to evolve solely for the needy people irrespective of caste, colour,

creed and sex. From imperial times to these days of democracy, the great chariots of Lord Jagannath, Balabhadra and Subhadra are dragged by the devotees, the common folk, the eager pilgrims themselves. The car festival is foremost among the twelve festivals of Lord Jagannath, the presiding deity of *Purusottama Kshetra, Puri*. It is the biggest and most important celebration in eastern India.



The observance of the car festival of Lord Jagannath dates back to the age of the Puranas. Vivid descriptions are found in Brahma Purana (12th century), Padma Purana, Skanda Purana (13th-14th century) Yatra-tattva (16th century), Kapila

Samhita (18th century), Niladri Mahodayam (16th chapter) etc. Shankaracharya, Guru Nanak, Sri Chaitanya and many other notable poets have composed a number of devotional poems showing their devotion towards Lord Jagannath. Shankaracharya visited Sriksetra, Puri in about



8th century A.D. and established Govardhan Pitha near the present Swargadwar. Shankara revived the tradition of Sankrit learning and literature with the introduction of Advaitavada. In this age of revival just after a few years of Shankara's visit to this place, the Orissan poets and dramatists have composed many poems and dramas in utter devotion of Lord Jagannath. Particularly, the Sanskrit dramas composed by Orissan poets have contributed a lot for the propagation of the cult of Lord Jagannath. Here the One-Act play *Srikrishna-bhakta-vatsalya-caritam* of Gajapati Ramachandra Deva-I is discussed as it conveys the revival of car festival of Lord Jagannath.

The car festival could not be observed due to the absence of the wooden deities of Lord Jagannath, Balabhadra and Subhadra in the temple since the sacrilege committed by the Muslim General Kalapahar in 1568 A.D. after the death of Gajapati Mukunda Deva. Regarding this matter the temple chronicle *Madalapanji*² declares-

“sedinu kataka raja kehi rahi na parile. Mugala pidha kari madirahile. Dibyasingha pattnaik thakuranku ghenigale. E golare paramesvaranku chhapalihathi padare patali karithile. Tahinki Volikalapahada jai thaba kala, muhana pari hoi gala. Setharu paramesvaranku hathire pakai anila. Vanakoti bhandara sethare jura kala. Vadadeula ainela sarijae bhangaila. Jete devatamana pitula mana sabunku hi khuna kala. Kalapavata kholai pakail. Ghodanandi puroi nian lagaila. Sri Jagannath mahaprabhunku gangakula tanda jae nela. Katha kudhai agnire puroi jalidela. Tene pathana deha khanda khanda hoi phatila. Eha suni taharapua paramesvaranku gangare meli dela. Se daru bhasi asante amura gotie jail katha bolidhari taha varire pakaila srijagannatha mahaprabhunku nevale Bisara Mohanty

jaithila. Vaisnava hoi snge godaithila athamasa rahi vadypana kari daru magila bramha khola kari mrdange puroi gheni aila. Kujanga gadare ani pravesa kala Khandaitaolia uparaduithakure rahile”.

From the above said source it is learnt that Kalapahara's desecrated the Jagannath temple. When the servants of the temple heard Kalapahara's designs on the temple, they took the images of the temple and hide them in an island of the Chilika lake. But Kalapahara learnt of this and brought the images from the island to burn them on the bank of the Ganges. A Vaisnava devotee Bisar Mohanti, followed Kalapahara and managed to rescue remnants or the inner contents of the burnt images and brought the same back to Kujanga. There he worshipped lord Jagannath in the form of *daru*.

The view of *Madalapanji* is also supported by Abul-Fazal i.e., “Kalapahara, the general of Suleman Karani on his conquest of the country, flung the image into fire and burnt it and afterwards cast it into the sea.”³

The activity of Kalapahara gave a tremendous shock to the entire Hindu society and was deemed as a great victory of Islam by its followers. After its desecration, Puri 'the strong hold of Jagannath was made into the Home of Islam' and it became the seat of Muslim Governor.⁴ In the meantime Gajapati Ramachandra Deva-I⁵ (Son of Janardana Vidyadhara, the Prime Minister and General of Govinda Vidyadhara- 1533-41 A.D.) established the Khurda fort in about 1571-72 A.D. three years after the death of Mukunda Deva in 1568 A.D. A brief account about the accession of Ramachandra Deva-I is given in the *Madalapanji*⁶ i.e.

“Jaduvamsa rajee ene udita hoile danei vidyadharanka pua totami gadare thile.



Ramacandra deva raja hoile vada pratapiraja hoile. Khurudha na adare Jagannathpure kataka kari rahile varunai parvata tale”.

According to the local chronicle ‘*Chakada*’⁷

“Tanhi uttaru daksina diga khandaita ramachandra rautara mahapatranku raja kale....kataka purusottama madhyastha kholapala suddhasauri vala vikrama simhara kharadha voli palli gotie thila raja Vikramsimhaku magi taha nama Jagannathpura kataka voli subha dele. Se valavikrama simhara mundadati vada avakasa bhadratale potile.”

The establishment of the fort of Khurda by Ramachandra Deva is also depicted in two inscriptions⁸ found at Srijanga. The relevant portion is thus cited here;

(a) *Caluki Mukundadeva ante javanabhoga varasa 26 ekavara-patisa hei rajaputa manasimgha raja kateka pachhameparanga khuruda thita kateka sudra gajapati raja ramachandra drva 34 anka srahi.”*

(b) *Caluki mukunda deva ante javanabhoga varasa 26 ekavara-patisa hei rajaput manasimgha raja amala odisa raja Kariva kateka pacchime paranga khuruda, thita kateka sudraraja gajapti ramachandra deva 37 anka.”*

The above discussions make it clear that after establishing the fort in Khurda, the king Ramachandra Deva-I named the place as Jagannath Pura Kataka after the name of Lord Jagannath. Destruction of the shrine and non-existence of the deities tormented the heart of the king. He first turned his attention towards Jagannath temple. His first and foremost duty was to build the *Ratna Simhasana* and to reinstall the images of Lord Jagannath, Balabhadra and

Subhadra in the temple without waisting a single moment. Out of many reference the statement given in *Maladalapanji*⁹ is cited here.

“a 9 nke rajakujanga gadaru brahma anile. Khurudha kataka vanayaga kri sumurati karaile a 11 nka kakada di 18 na sravana sukla navami dina purusottama vadadeule ratnasimhasane vije karaile Brahma anila bisara mahantinki poranaik kale.”

It means the king Ramachandra brought the *Brahma*, the most sacred portion of the Jagannatha image from Kujanga (a place in the Mahanadi delta) in his 9th *anka* and got the images of Jagannath, Balabhadra and Subhadra constructed and consecrated in Khurda kataka after performance of necessary sacrifices. The images were installed on the *Ratnasimhasana* of the Jagannatha Temple on the 18th day of *Karkata* which was *Sravana Sukla Navami* in his 11th *anka*.”

According to the astronomical calculation such a combination occurred on Sunday, the 17th July, 1575 A.D. which was the 18th day of *Karkata*, the *tithi* was *sravana sukla dasami* instead of *navami*.

This atmosphere created immense pleasure in the mind of king Ramachandra Deva-I. As a able statesman he took full advantage of the situation and revived the worship of lord Jagannath to give pleasure and inspiration to the Hindus all over India. Further *Madalapanji*¹⁰ informs-

“Paramesvara ma 4 sa jae nisankhudi manohi karu thile. Bhayare raja sankhudi na karaile. Brahmana santa Bhatta misramananku svadesi panditamananku gheni vichari pacari paramesvaranka gahane upasthita hoila. Se sevakamananku gheni sankhudi bhoga manohi karaile. Sakala dhupa



manohi vadhila uttare khecedi mahaprasada kakhare kari sri Ramachandradeva maharaja Jaya vijaya dvara kalapahaca upare ubha hoi samasta bhatta misramane patoara karuthile. Samastanku cannile. Ramachandra bhatta, govardhanna praharaje, misra gosain tiniloke rajanka hataru ucchudi mahaprasada seva kari mundare hata volile. Hari savada kari samasta sannyasi brahmacari bhatta misramane mahaprasada paile. Samasta sannyasi brahmacarimane sriramacandradeva maharajanku duti indradumana voli sadhi deli.”

From the above temple chronicle it is clear that the Gajapati king Ramachandra Deva-I revived the sancity of the *Mahaprasad*. The leading persons like Bhatta Misra, religious mendicants and disciples gladly accepted the *Mahaprasad* from the hands of the king near the Jaya Vijaya gate of the Jagannath Temple. For this noble and praiseworthy work the religious persons honoured Gajapati Ramachandra Deva-I with the title of Second Indradyumna.

Gajapati Ramachandra Deva-I also got a scope to expose his literary talent by composing an One-Act play named *Srikrnsna-bhaktavatsalya - caritam* for the entertainment of devotees assembled on the occasion of the car festival of Lord Jagannath. The *Madalapanji* informs that the worship of Lord Jagannath and the re-establishment of the *Mahaprasad* could be possible by Ramachandra Deva-I. But the drama *Srikrnsna-bhaktavatsalya-Caritam* makes it clear that Ramachandra Deva-I also revived the car festival of Lord Jagannath. This drama was staged at the time of the car festival of Jagannath as a mark of great rejoicing because this festival could not be performed for some years due to non-existence of the deities in the temple since 1568. From the version of the stage manager

it is also known that the king was entitled as *Abhinava Indradyumna*. This one act play corroborates the statements given in the temple chronicle *Madalapanji*. The stage manager¹¹ declares thus:

“*Kamala nivisesa caranakamalasya Kamalamukha Kamalatula-madhvika lubdha madhubratasya nilasaila siromaneh bhagavatah sripurusottamasya kenapi karanena anavasara rasaprayuktahrdyasya sampratam abhinava-indradyumna gajapatau Srirama ramyacaranakamala rolamba ramachandra deva koti janmarjita sukrtaprabhavati krpavasiatah prakatita darumaya madhuramutth pundarikaksasya gundicamahotsavoyam tadanantara samstham bhaga-vantm alokya janma saphalayami.”*

In another place *Sutradhara* also expresses- “*Marisa pasyasi paramasya punsah prakata daru Kalevarasya surasura maulimandana nilamanesh srijagannathasya rathayatra mahetsavam’.*

From the version of the *Sutradhara* it is known that the spectators were eagerly waiting to see the *navakalevara* of lord Jagannath on the occasion of car festival. The poet Ramachandra Deva-I has dramatized the episode narrated in chapter 263, *Aranyaka-parvan* of the *Mahabharata* in a befitting manner. But unfortunately the critical edition has dropped this portion. This episode is also narrated in the *Sarala Mahabharata*¹² (*Vanaparva-Durvasacarita*). But the donation of the particular vessel by the Sun God to Draupadi is not described in the *Sarala Mahabharata*. The dramatist might have referred the Odia *Mahabharata* but the main source of this One-Act play is Sanskrit Mahabharata. The subject matter runs thus:

“A particular vessel donated by the Sun-god is with Draupadi. This particular vessel



provides food of all sorts as long as Draupadi has not taken her meal. Therefore, the Pandavas are used to provide food to the innumerable guests who come to them. To put Pandavas into trouble Duryodhana sends the sage Durvasa to beg for food in an unusual time. Durvasa reached along with millions of disciples and demands food. In the mean time Draupadi tells Yudhishthira that the metal vessel is not in a position to provide food as she has already taken her meal. By this time it is evening. Along with disciples Durvasa goes for evening prayer. To get rid of the curse of Durvasa the devotees (Pandavas) with folded hands address lord Krsna:

*"Samsara sindhu tarani caranam pranamami te."
"Trilokitilakah krsnah karuna varunalayah"*

In the meantime Draupadi meditates upon Srikrnsa who at once arrives there. Srikrnsa asks Draupadi whether anything is left in the vessel? Draupadi replies that a bit of vegetable is left over in the vessel. When Srikrnsa takes it and expressed his great contentment Durvasa along with his disciples cry out in pleasure that they are satisfied to their hearts content. They no more desire to take any food. At last Yudhishthira prays:

*"Karnau krtarthau vacanena caksusi,
Sudhabhisikte lalitangasobhaya.
Manah prasannam smaranena tedhuna
Bhayam villinam rucirena karmana. (Verse No.51.)*

From the subject matter it is clear that:

(i) This One-Act play conveys not only the revival of tradition of car festival of lord Jagannath in about 1575-76 A.D. but also it depicts the indescribable devotion of Oriya people towards Lord Visnu. Historically speaking, the wooden image of Jagannath was reinstalled by Adi Sankaracharya possibly by 8th century A.D.¹³, which presupposes that worship had been in

vogue then. Historians tell us that Yayati (922-955 A.D.), who built a temple for Jagannath introduced the worship of the Trinity with Sudarshana. It is quite probable that the three *rathas* were introduced at that time.

(ii) The subject matter centres on a vessel donated by the Sun god to Draupadi which provides food to the innumerable guests who come to the Pandavas as long as Draupadi has not taken her meal. But when Durvasa reached along with millions followers for food, at that moment it was beyond the capacity of the vessel to provide food. But lord Krsna listened the prayer of his devotees and took a bit of vegetable left in the vessel which satisfied Durvasa along with his disciples. This event co-relates the sacred *Mahaprasad* of Lord Jagannath revived by Ramachandra Deva-I. *Mahaprasad* is the main offering of rice in the Jagannath temple. Only *Mahaprasad* can be taken altogether by people, whatever their religion or race may be even on the same banana leaf. *Mahaprasad*¹⁴ originated in the remote past when Lord Jagannath was worshipped in his original form of Nilamadhava. That is known as *kaivalya* or *naivedya*. So it is told in *Sabdakalpadruma* :
"padodakam nirmalyam naivedyam ca visesatah, mahaprasada ityuktva grahyam visnoh prayatnatah."

(iii) The title of this One-Act play *Srikrnsa-bhakta-vatsalya-caritam* justifies that the great love and affection of Srikrnsa i.e. Lord Jagannath is solely meant for his devotees.

Conclusion

Srikrnsa-bhakta-vatsalya-caritam may be a small work based on the epic the *Mahabharata*. But from the historical point of view it is very important for the scholars to present the historicity of car festival of lord Jagannath although other sources are there. This is a great

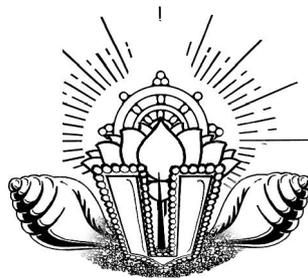


contribution of Orissan Sanskrit literature, because it still conveys the memory of the Hinduism i.e. the car festival of lord Jagannath in Orissa after the first terrible muslim onslaught in 1568 A.D. The version of *Sutradhara* makes it clear that the revival of the worship of Lord Jagannath in the great temple at Puri by king Ramachandra Deva-I enhanced his prestige and popularity among the people of Orissa in particular and Hindus of India in general and he was hailed as a great national hero of this memorable achievement. The One-Act play *Srikrnsna-bhakta-vatsalya-caritam* of Gajapati Ramachandra Deva-I, a powerful Hindu king is not only remembered for its literary value, but also for its historical information i.e. revival of car festival of Lord Jagannath.

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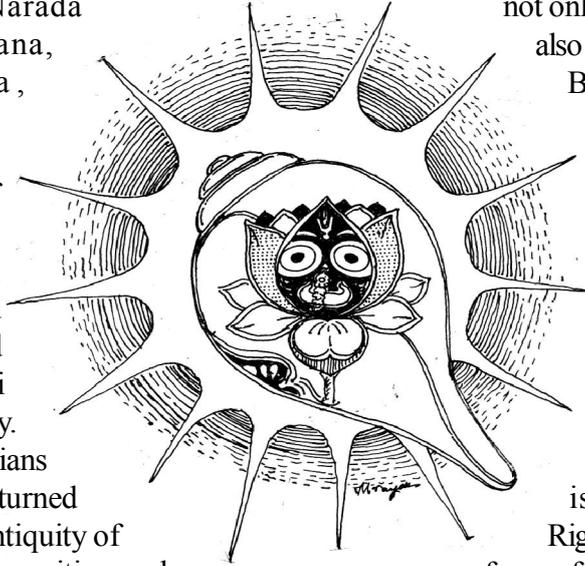




Purusottama – Jagannath

Kalyan Kumar Panda

Lord Jagannath, the Lord of the Universe, has taken his abode at Puri. The sacred temple of Lord Jagannath stands on the hillock “Blue-mountain in the heart of Puri which represents a lovely picturesque panorama of great Orissan Architecture. Various Sanskrit works like Padma Purana, Narada Purana, Skanda Purana, Niladri Mahodaya, Bamadeva Samhita etc. have thrown ample light on the sacred abode of Lord Jagannath at Purusottama Kshetra, Puri. The origin and antiquity of Lord Jagannath worship at Puri is still shrouded in mystery. Many scholars and historians have also left no stone unturned to trace the origin and antiquity of Lord Jagannath, but no positive and commonly acceptable evidence have come to light so far to unveil as to how and when this concept has come into existence in Puri and also became one of the prominent deities of Hindu Pantheon. It is also not clear whether Lord Jagannath originally is a Hindu Aryan deity or tribal deity. Mystery is still wrapped behind the cult of Lord Jagannath.



The earliest references about Lord Jagannath are found in the various Puranas and other literatures of India. There are several copper plate inscriptions which established the idea of Lord Jagannath as a paramount deity of the entire country. The concept of Jagannath is not only confined to Hinduism but also extends to both Jainism and Buddhism. Pandit Nilakantha Das has suggested that Jagannath cult is primarily a Jaina cult. He is of the opinion that the three images of Balabhadra, Subhadra and Jagannath collectively stand for the Jaina-Trinity (Tri-Ratna). There are other scholars who suggest that Jagannath is of Vedic origin. The Rigveda and Atharvaveda have few references about the divine “Daru”, which has been identified in course of time with Jagannath. But these references are not sufficient enough to prove Jagannath as a Vedic deity.

In the different traditions that have evolved about the deity, the name of Indradyumna is common. Indradyumna was a king of Avanti in



the Satya Yuga. Orissan literature particularly, Sisukrishna Das's "Deulatola" accepted him as a great votary of Lord Vishnu. He sent Vidyapati, the brother of his family priest to Odradesa to locate the exact place where Lord Nilamadhava (Vishnu) was worshipped secretly. Coming to Odradesa Vidyapati took shelter in a Sabara village very near to the "Blue Mountain" (Nilasaila). Vidyapati made friendship with the family of the Sabara chief Visvasasu concealing his identity and motive of coming to that place. He married his daughter Lalita and with her help Vidyapati was able to see Lord Nilamadhava. On seeing the image of Nilamadhava his eyes glittered. After tracing the route to the shrine he returned to Avanti and informed Indradyumna the whereabouts of Lord Nilamadhava. King Indradyumna with his forces, accompanied by Narad, set out in his journey to Odradesa. No sooner the king reached the boundary of Odradesa, than he came to know about the miraculous disappearance of the shrine. Narada, however, assured that the Lord would appear in the form of "Daru" (sacred wood). After a few days, Lord Nilamadhava made his appearance in a dream to the king Indradyumna.

As directed by Nilamadhava in the dream, Indradyumna brought the 'Daru' from the sea-shore and ordered for fashioning beautiful images out of the sacred 'Daru'. Accordingly, Indradyumna got the images Lord Jagannath, Balabhadra and Subhadra and Chakra Sudarshan made out of the sacred 'Daru'. The story was very interesting that Indradyumna was also advised by Narada to invite Brahma to construct a temple as a sign of dignity. There was some delay in Brahma's coming and mean-while ages had passed and Galamadhava became the king of Orissa and claimed the temple as his own. Legendary account further continues that the

dispute between Indradyumna and Galamadhava was amicably settled and full credit of building the temple was given to Indradyumna.

Very interestingly, this Indradyumna legend associating the Sabaras with the Lord Nilamadhava (Jagannath) is also supported by epigraphic and historical evidences. The Sabaras, who belonged to the proto-Austroloid tribe were the worshippers of tree in the Mahendragiri from the ancient times which was replaced by the "Sthanumurti" worship in course of time. Later on this "Sthanumurti" worship seems to have mingled with the worship of the God Purusottama-Vishnu.

Purusottama-Vishnu is also known as Purusottama-Jagannath. Purusottama-Jagannath cult is a resultant composite of many divine concepts and gods. Starting from a local deity of an unknown tribe, Jagannath manifested himself as one of the greatest religious centres of the whole world. He is not meant only for any sect or tribe, in course of time, He has become universal. An analysis of the history of Jagannath indicates that Saivism had rendered remarkable contribution to the evolution of Jagannath cult. In the early medieval period, during the rule of the Bhaumakaras, Orissa was a great centre of tantric Saivism. In several tantric works of the medieval period, Jagannath is described as the tantric god of Odradesa. *Tantrayamala* describes the wooden image of Jagannath as the presiding deity of Srikshetra in Utkal. In various other tantric texts, Vimala, the Pitheswari of Puri is described as Bhairavi and Jagannath as Bhairava. Rice offering in the temple is first given to Vimala and then only it becomes Mahaprasad. Jagannath is also worshipped in the Bhairava Mantra.

The seat of Purusottama-Jagannath had attained celebrity as a tantric centre during the



rule of the Somavamsis. In Orissa, we find three aspects of Bhairava, i.e, Ekapada Bhairava, Ugra Bhairava and Virabhadra. Historians like Henry Stietencron draws our attention to the similarity of the image of Ekapada Bhairava with the image of Jagannath, sculptured along with Sivalinga and Mahisamardini (Durga) in one of the panels of the Konark temple. Here Jagannath appears as the cardinal deity, surrounded by Siva, Durga and other Hindu gods and goddesses. This indicates strong Saivite influence over the cult of Jagannath. The archaeological evidence of the Jagannath temple corroborate this view. There is an image of Siva on a bull, installed on the Bhogamandapa of Jagannath temple. In the same shrine there are also stone images of Jagannath, Siva and Durga together and an eight-armed Nataraja image with snake over its head which may be assigned to the 12th century A.D. We also know that Sankaracharya came to Puri in the 9th century A.D. and introduced Saivite form of worship in the Jagannath temple.

During the Ganga period Vaishnavite tradition developed round the cult of Jagannath. Ramanuja emphasized Lord Krishna's relation with his sister Ekanamsa and brother Balarama-Samkarshana. Ekanamsa was interpreted as a form of Durga and Balarama as a form of Siva. In Ramanuja's Pancharatra rites, Siva came to be known as Balabhadra. So the Jagannath cult brought the synthesis of three main cults of Hinduism, Vaishnavism, Saivism and Saktism in its final phase. Anangabhimadeva III (1225 AD) mentions in his Puri inscription about Halin, Chakrin and Subhadra, who are no other than Balabhadra, Jagannath and Subhadra. Another strong evidence of this synthesis is seen in one of the sculptures of the Konark temple in which it is seen that Narasimhadev-I is worshipping a Linga (Siva), Purusottama (Vishnu) and Durga trinity. Thus, according to some scholars Jagannath Nilamadhava was primarily a Siva Linga. In this

connection the Purusottama Mahatmya also gives great importance to Siva worship. Originally, the so-called "Blue-Mountain" (Nilasaila) was nothing more than a Sivalinga, the symbol of creativity.

In the ancient period the Savaras of Orissa were worshipping a Lingam at Mahendragiri region, which was most probably an imaginary replica of the famous Sivalingam at Sri Sailam in Andhra Pradesh. The Savaras of Orissa were very much influenced by the Deity and began worshipping as Nilamadhava. Later on the Matharas took possession of the Deity. Then the early Gangas worshipped the deity as Gokarneswar. In a complex and mysterious manner, in due course this process was transferred to Puri. This deity was no other than Nilamadhava or Srikrishna, initially identified as a Siva linga. Thus, through a slow and gradual process the present Jagannath has emerged from the concept of Siva.

In this connection, archaeological evidences reveal that Puri was a Saiva Kshetra on the basis of the prevalence of the Pancha Mahadevas, i.e, Markandeya, Yameswar, Kapalamochana, Lokanatha and Nilakantheswar in Puri town and the Isaneswar, Pataleswar, Kshetrapala Siva temples etc. inside the Jagannath temple campus. These observations lead us to conclude that the basic lay out of the Puri town consists of one temple on a hill near the sea-shore, with the Siva temples built on the foot of the hill and these Siva temples are of considerable antiquity. In fact, Saivism was the dominant Hindu religion of Orissa throughout the period, during which the Hinduisation of the wooden God must have taken place.

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Goddess Hingula and Her Association with Jagannath Cult

Rabinarayan Pani

Gopalprasad is a big village, situated at a distance of about 35 kms from Talcher, the coal hub of Angul district. The famous festival of presiding deity of the erstwhile Talcher Kingdom - Maa Hingula or the "Goddess of Fire" is observed every year during April-May at Gopalprasad. The area is surrounded by coal mines. With a long cultural legacy, the festival is unique. Thousands of devotees, most of them clad in typical ochre robes, congregate here for the 9 day long festival. Rituals of tribals and Sakti cult are being performed. The pageant of the goddess in three small pillars is taken out by a horde of priests, accompanied by a huge congregation of devotees amidst sounding of conch, bells, cymbals, drums, pipes and chanting of Mantras. The goddess is being worshipped in two sites, one in the temple and the other on a raised platform with a big applique atop tied to four wooden poles around. The platform is fenced off. On the platform, a heap of coal is set on fire. The fire stand for the goddess. The devotees after having done their Darsan of Goddess Hingula in her temple, return to worship her at the fireplace, where on Sukla Chaturdasi of Chaitra month, the goddess gives Darsan to devotees in the form of Burning Fire. Coconuts, Ghee, Milk, Cheese, Special Bhog, Clothes, Vermillion, Sandalwood paste, Bangles and Cowrie etc. are being offered by the

devotees. These offerings are thrown into the raising flames. In the nearby site, thousands of kids sit in tandem and a handful of barbers save their heads.

Hingula Yatra has a long history. The Goddess Hingula is worshipped both inside and outside the temple by the people, once every year in April. The ex-king of Talcher was the great patron of this festival. In case there was any trouble in his kingdom like disease or war, the king was praying the goddess to save his kingdom and the people. Special villages have been granted with lands for funding the festival. Yatra starts and moves on with the Jantala Puja, Putabari Utshava and culminates with Sital Yatra.

According to legend, once Dakhya Prajapati, the father-in-law of Lord Shiva was organising a ceremony of sacrifice (Yagnya). He had invited many gods, goddesses, kings of repute, saints and seers to attend the ceremony. However, he did not care to invite his daughter Parvati (Sati) and son-in-law Siva. Knowing about celebration of Yagnya, she pleaded with Siva to go to her paternal home. Siva however denied on the ground that she has not been invited. Despite her husband's denial, Parvati attended the ceremony. At the ceremony site, she was laughed at, for having married to a nude man, living in



graveyard. Parvati being unable to bear humiliation of her revered husband, threw herself in the flames of the Jagnya and killed herself. When Siva got this news, raged in anger he dashed off Prajapati's palace. He recovered the half burnt body of Parvati from the fire and was about to kill every body there and destroy the whole creation. Awestruck, other gods went to the palace of Lord Bishnu to come to their rescue. Bishnu could know that the sight of the dead body of Parvati was fueling the anger of Siva and ordered his Chakra to destroy the body. The weapon cut the body into 51 pieces. Wherever each piece fell down, there Mother Goddess appeared in one name or the other. Goddess Hingula is one of the 51 forms of the Goddess. Sarala, Bimala, Biraja, Bhairabi, Tareni, Mangala, Budhi Thakurani, to name but a few, found in the Udra country. This is the origin of Goddess Hingula at Talcher.

According to another legend, after the construction of Lord Jagannath Temple was finished at Puri, Lord Jagannath ordered king Indradyumna to bring Goddess Hingula from Bidarbha to Puri to cook His Mahaprasad. Raja Indradyumna requested the King of Bidarbha to bring the Goddess to Puri. Meanwhile, the

Bidarbha king Ramananda was also given the divine instructions to shift the Goddess to Puri. King Ramananda was bringing the Goddess on his shoulder by covering her with a cloth. At Gopalprasad, Ramananda felt thirsty, brought Hingula down and went to a nearby pond to take water. When he returned, he found that the Goddess had vanished. When the king cursed himself, Goddess appeared before him and said him to establish a temple for her there and wanted to cook Mahaprasad for Lord Jagannath from there. The fire used to cook the Mahaprasad in the kitchen of the Jagannath temple at Puri represents Maa Hingula.

The worship of Maa Hingula represents a mixture of tribal worship and Sakta Cult. The earlier practice of animal sacrifice is no more. Now only vegetable and sweets are offered as Bhog. Hingula represents fire and every year appears in the form of flame at different places. The festival ends with Sital Yatra.

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Some Vital Statistics of Jagannath Temple Complex

Pramod Chandra Pattanayak

Jagannath temple of Puri attracts devotees from every nook and corner of the country and abroad. This is one of the 4 “Dhamas”, the others being Rameswaram in the South, Dwaraka in the West and Badrinath in the North. It is believed in Hindu Philosophy that one has to step in to these 4 Dhamas during a life time in order to get Mokshya (Salvation) from the cycle of birth and rebirth. Besides this philosophical thought the Trinity are special attraction for devotees and the temple with its medieval art and architecture adds additional attraction for visitors. As such Puri is a hub of the country throughout the year, besides the special functions and festivals like Car Festival, Snana Purnima and Nabakalebara etc, which are witnessed by millions. The temple of Lord Jagannath is not one but a group of temples, big and small with many other important structures annexed to it. It is but natural that inquisitive visitors and devotees coming to the complex become interested to know different aspects such as historical facts, legendary fictions, vital statistics so on and so forth relating to the temple deities, and other structures inside the temple complex. I present herewith some of them for those inquisitive devotees and visitors who often do not get chance to have them, may be due to the problem of language for communication or otherwise. The subject being vast, I only present a pinch of it

which may act as a drop of water to quench the thirsty readers’ curiosity.

The entire complex has covered an area of 10 acres and has been surrounded by two solid stone walls leaving a space in between them. The outermost is called ‘Meghanad Pacheri’ which has a length of 650ft from east to west and breadth of 644ft from north to south direction. The height of Meghanad Pacheri is 20ft and thickness of 6ft. The inner wall is known as ‘Kuruma Pacheri’. The length of this Kuruma Pacheri is 400 ft from East to West and 278 ft from North to South direction. The height of Kuruma Pacheri is almost equal to the height of Meghanad Pacheri but the thickness of the Pacheri is less than the thickness of Meghanad Pacheri i.e only 5ft. There are 4 gates on Meghanad Pacheri from 4 directions for the entry into the complex. But the main gate for entry into the complex is from the eastern side which is known as the ‘Singhadwar’, so termed as there are 2 stone statues of lions (Singha), placed on both sides of the gate. These two lions represent Jaya and Vijaya, the known legendary figure. The western gate is known as ‘Byaghra Dwara’ due to the placement of 2 statues of Tigers (Byaghra), Northern gate is known as ‘Hastidwara’ due to placement of 2 statues of elephants (Hasti) and Southern gate is known as ‘Aswa Dwara’ due to the placement of 2 statues of Horses



(Aswa). These 4 gates signify Dharma, Artha, Kama and Mokhya as pronounced by great saints in the past.

While entering in to the main gate i.e. Singadwara one would come across a pillar known as 'Arunastambha' in front of the gate. The height of the stone pillar is 33 ft and the quality of the stone is black granite. This pillar is unique in the sense that, it has 16 sides. It is said that during Marahatta regime in the state, the then, Gajapati Dibyasingha Dev brought this pillar from Konark and installed it in front of the main gate. Arunastambha has been installed on a strong foundation to withstand the adverse climatic hazards like storms and tempests. The basement of the pillar depicts an architectural fits of the artisans of the yester years on 4 sides and it has been cordoned around by grill fence for the protection.

Going to the temple complex after passing the Singhadwar one enters into the first part of the complex, known as Gumuti. It is a miniature temple itself placed almost midpoint of eastern Meghanad Pacheri. The Gumuti has a number of deities inside, out of which Patitapaban is significant and needs a special mention as there is a legend behind it. This stone statue of Patitapaban was constructed during 1727-1736 AD, in the reigning period of Ramachandra Dev-II. Ramachandra Dev II made his palace inside Barabati Fort in Cuttack. Circumstantially he married a Muslim girl named Rizia, daughter of Nabab Munna Khan of Murshidabad. Thus he was self banished from the religion and lost the right for entry in to the temple. But he was a sincere and dedicated devotee of Sri Jagannath and as such he lost his peace of mind without Darshan of his God. Once Jagannath appeared in the dream of the king and asked him to establish a replica of the main deity and place him suitably in

the Gumuti so that the devotees deprived of entering into the complex may see him from the proximity. Accordingly the statue was installed and was named as Patitapaban meaning the "redeemer of the fallen" ones.

Crossing the Gumuti one has to climb up 22 steps before reaching the main temple. These are known as "Baisipahacha". The length of each step is 70ft with a width of 6 feet and height of 8 inches each. These 22 steps are considered as very sacred in Hindu philosophy and they represent the total number of feet of ten Avatars of the past millenniums. Some others opine that before going near "Ratnabedi" for a Darshan of Lord Jagannath one has to cross Astabaikuntha viz Sri Baikuntha, Swetadwipa Baikuntha, Seshasai Baikuntha, Parabyoma Baikuntha, Garvodaksal Baikuntha and Kailash Baikuntha. After the above 8 steps, there are 14 Bhuvanas. Out of these Bhuvanas 7 are connected with Earth and 7 with 'Patal'. The former are 'Bhu', 'Bhurba', 'swah', 'Mahah', 'Jana', 'Tapah', and 'Satya' whereas the later are 'Atal', 'Sutala', 'Bitala', Talatala, 'Mahitala', 'Rasatala' and Patal.

Yet another hypothesis coexists which describes that one has to leave behind, control and sacrifice 22 'Prakruti' before getting a scared Darshan of Lord Jagannath. These are ten senses (5 'Kamendriya' and 5 'Gyanendriya') 5 Panchamana namely Mana, Aman, Biman, Kuman and Sumana. 7 Vikaras i.e. Kama(lust), Krodha(anger), Moha(emotion), Lova(greed), Ahankar(selfpride), Irsha (jealousy) and Ghruna(hatred). Thus the 22 steps carry much significance in Hindu philosophy.

The most interesting part of this episode is that presently, there are only 17 steps instead of 22. This was verified by counting and recounting at the spot. This was discussed with many



personalities connected with the temple service. But no concrete and conclusive answer could be available on the discrepancy. But one logistic answer could be derived out of this query that it is a long period between the initial construction and the present state of the temple, during which the temple complex has undergone a number of destructions and innovations through which 5 steps have been buried underneath.

The height of the main temple is 214 ft and 8 inches. On the top of the temple a metal (admixture of 8 metals) wheel with a staff of 15ft has been fixed. This wheel has 8 spokes and is known as 'Nilachakra'. It is said that the original wheel and the staff has been replaced twice in the meanwhile. First change was taken up by the king Ramachandra Dev of Bhoi dynasty. Later on it was replaced by Damodar Champatiray, son of Parikha Badajena Mohapatra and this has a reference in Madalapanji. The name Nilachakra is a mysterious term as it never looks blue (Nila). This wheel symbolizes the Chakra of Lord Srikrishna and there is an interesting story on this score which may delight the reader.

Once the Chakra of the Lord indulged in self pride that he has played the decisive roles in Mahabharat War and other events by beheading great heroes, while his master only passed the orders with his usual smiling lips. Lord Jagannath, being incarnation of Visnu (Srikrishna) the Almighty had that extraordinary ability to perceive others' feelings. The Lord can tolerate any mischief but not the self pride. On perception of the feelings of his loving weapon, Lord wanted a reform in him then and there. So He asked Chakra to go to Hanuman and tell him to come at once. Chakra was shocked as he was engaged in such a petty job which he thought to be below his dignity. But being an obedient attendant, in a twinkling of eye flew to Hanuman and passed on

the order of his master. Hanuman is again a symbol of super Divine having the power of perception of everything. So he casually treated Chakra and sent him back by telling "I am coming, you go". This was the second jolt for Chakra, as Hanuman treated him as an ordinary messenger, instead of an ambassador of the great Lord and did not carry the order of his master at once. Indulgence in self pride often eclipses the wisdom and prudence and that happened in case of Chakra. Thus he forgot that Hanuman possessed the power of flying in lightning speed. Chakra got the third jolt when coming back to the temple found Hanuman coming out of the temple after meeting with his master. Now the Chakra came to senses and prostrated before his master admitting his folly. The Lord not only excused but blessed him and awarded with highest position in the temple complex. The master wanted that his devotees should first get a glimpse of his faithful weapon from a distance and then only blessed one would be able to get His darshan. In fact the wheel with its flag is visible from a distance of about 10 kms from the temple. I have personally heard from people that this wheel is visible from a top hillock of Barunei situated near Khurda town, of course in clear weather. This means the distance is about 20 kms from the temple as the crow flies.

Lord Jagannath is the greatest legendary God and therefore enumerable legends are there on deities, temples and other sacred structures of the complex. As already stated only a few digital information with some legends are presented here taking in to account the scope of this article.

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Devotion of Devotee Bhaktakavi Dinakrushna Das

Pitambar Pradhani



Poet Dinakrushna Das was an ardent devotee of Lord Jagannath. He was also a devotee poet. From his childhood, he was interested in poems. His poems were mixed with devotional acumen. His fine enchanting voice also charmed the audience. For this good quality, he became extremely popular among all the people. His fame knew no bounds as he was invited to different places for singing devotional songs.

The then Lord of Elephants and king of Orissa (Odisha), King Dibyasingha Dev received this good news. He summoned Sri Das by sending a messenger. Sri Das gathered all his writings and compositions. After staying for some days in the palace, he was invited to the king's courtyard. In the king's courtyard, the poet recited all his composition and poetry. The audience present was enchanted by the sweet tone of the poet as well as the deep sense of the poems.

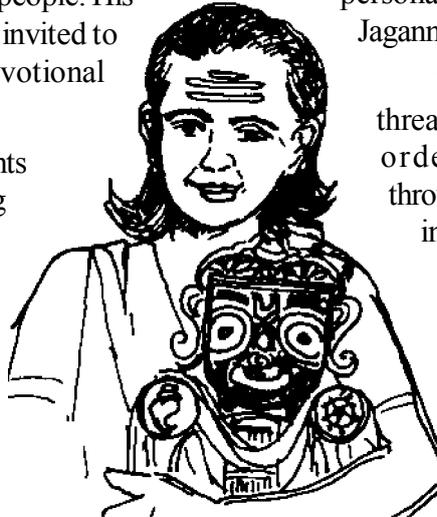
One day the king told the poet Sri Das that he can write good compositions, why can't he do some poetical composition elaborating king's fame. The king had an offer in plenty of wealth in exchange.

Poet Dinakrushna, an ardent devotee of Lord Jagannath wrote poetical composition of Lord Jagannath. He did not have any interest to any other personality. He humbly told the king to excuse him. He can not make any poetical composition in the name of any other personality except Supreme King Lord Jagannath.

The King was very angry and threatened him that if he disobeys his order, he will be imprisoned throughout his life in the jail room. He indicated why he prefers saddest time of jail life living aside this happiness as a principal poet of the royal court.

The poet was not anxious a little by such hard order of the king. He repeatedly told the king that he will not make any poetical composition in any other name even if the king takes his life or give a capital punishment.

The king sent the poet to the prison. Sri Das deeply prayed Lord Jagannath that without his mercy, he will be hanged definitely. He wondered how he will get such painful punishment when he has surrendered before such powerful God Lord Jagannath.





Lord Jagannath astonishingly appeared in the prison without tolerating the sorrow of his devotee and told his devotee to become fearless. Then Lord Jagannath disappeared from the prison. The king was ordered in the dream to release the devotee with honour without punishing him a bit.

As per the order of Lord Jagannath, the king released the poet and took responsibility of the maintenance of the poet throughout the life. Thus, the devotion of the devotee of Lord Jagannath released him from the deep prison and saved him from the life imprisonment.

Sri Das wrote 'SNANAJATRA CHAUTISHA' in the poetry form alphabetically starting from "KA" to "KSHA" in Oriya language which is very popular among the Oriya villagers and even today amongst all the lovers of Oriya literature and Oriya language, Jagannath culture and Rathayatra festival.

Pitambar Pradhani lives at Bimanbadu Sahi, Puri

Prayer to Lord Jagannath

Miss Padmalaya Pradhani

I respect you in folded hands
Lord Jagannath
You are master of the whole world.

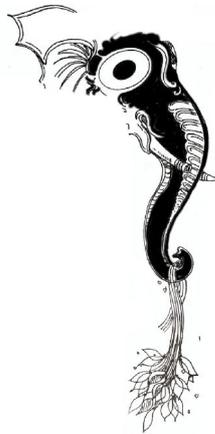
I respect you in folded hands
Lord Basudev
You are friend of all the devotees.

I respect you in folded hands
Lord Hrushikesh
You are faith of all the devotees.

I respect you in folded hands
Lord Biswarupi
You pervade in the heart of all human beings.

You generate order and destroy
All universe
You also sack all in your belly.

Crores and crores of universes
exists in your belly simultaneously.



You are acquainted in
Fourteen big universe
All those are your
Composition and creation.

You are God Brahma,
Vishnu and Maheswar
There is no other
Go or Motion in
Any other direction.

This creation is your play field.
It is embodiment of your limitless Mirage.

Miss Padmalaya Pradhani lives at LB-138, Badagad Brit Colony., Bhubaneswar-751018.



The Jagannath Temple of Manipur

Santosh Kumar Mohanty

Not only in Odisha; but 'Jagannath' culture has spread out all over India and world also. We know it very well that now a days some countries are celebrating the Car Festival of Lord Jagannath.

Before some days I went to Manipur for some work. Manipur is one of the smallest states in our country having a population of 23,88,634 as per 2001 Census (provisional record).

I spent some days in hilly and natural areas of Manipur when I saw 'Bahuda Ratha Jatra' of Lord Jagannath in the capital city Imphal.

Lord Jagannath, Lord Balabhadra and Devi Shubhadra are being worshipped in Govindji Temple. That temple is divided by two parts. One part is for Lord Jagannath; and another side is for Lord Govindji (Radha Krishna).

The height of this temple is near about 66 feet. Govindji temple's architectural style is different from other temples. That temple looks like a 'Gambuja' which neither South Indian nor North Indian style.

The worship of Lord Jagannath was started in 1832 during the reign of king Ganibhir Singh. In the British period Lord Govindji and Lord Jagannath were worshipped in one temple at Kanglasha, the old capital of Manipur. This new temple was built by king Churachand in the year 1908.



The idols of the deities are made of mango wood. According to a worshipper all idols were made of mango wood by the suggestion of Puri Pandas.

One small Jagannath Murti is installed in place of Sudarshan under the three idols of Lord Jagannath, Lord Balabhadra and Devi Subhadra. In Puri Jagannath temple 'Sudarshan, is there. But in place of Sudarshan, idol of Jagannath is being worshipped since long time in Manipur. A mythological animal 'kanglasha' is placed in kneeled down position under the Ratna Singhashan. That animal is with a body of half lion and half Dragon which is the state emblem of Manipur.



Interestingly the three idols have hands with palms. In my knowledge, Garoi Ashrama at Naugan in the District of Jagatsinghpur is having such idols of Trinity having hands with palms and fingers. I visited some states all over India; but I have never seen palms in the hands of Jagannath idol. This is the uniqueness of Jagannath idols of Manipur.

During the Ratha Yatra (Kangchingba) festival, the Pahandi of Lord Jagannath is very attractive. Thousands of devotees attired with white dress dance in musical tuning. That scene looks very attractive and feels with spirituality in heart and mind, which is beyond description.



When I knew that one Jagannath temple is there (Manipur), before commencement of Rathayatra I went to the temple campus and met some Pujaks and trustee board members for



having discussion on Jagannath Culture in Manipur. That time I came to know about the legend of Jagannath and what is the difference between Puri culture and Manipur culture? When did Jagannath culture started in Manipur? I asked some basic questions; but I could not get the satisfactory answers.

Then I saw one book on Jagannath culture, titled - '*Sri Sri Jagannath Upasana*', written by Nabakumar Singh in Manipuri language in Bengali Scripts and two small books available in trustee board office about Jagannath culture. That time I thought; if I will come another time, I will deeply analysis about Jagannath culture in Manipur.

Santosh Kumar Mohanty lives at Dua, Durga Nivas, Borikina, district Jagatsinghpur.



A Comparative Study – Lord Jagannath Temple and T.T. Devasthanam

Sarat Chandra Mahapatra

The idol worship is an integral part of Hindu Religion. The scholars have traced worship of idols in Temples, even in 4th or 5th century B.C.¹

Hindu law confers the status of a personnel - on Gods worshipped in temples, capable of holding and enjoying property. They are perpetual minors. Only in an ideal sense, the property can belong to them. But, the possession and the management of the same lies with a person or body of persons, variously known as Sebayats, Marfatdars, Managers or Trustees.

In the temple, the divine is always potential, but only on occasions it is manifested. Rituals and ceremonies are essential to promote such manifestation of the divine. Infact, the priesthood of a temple is resident in order to maintain the continuous presence of the Lord.²

Thus, the administration of a Temple consists of two categories of personnel, i.e. managerial and priestly order.

Vishnu, the Supreme Lord of the Universe, is the presiding Deity, both in Tirupati Temple and Jagannath Temple. These two Vishnu Kshetras are sacred and celebrated historical temple towns, known all over the world, where only Hindus are allowed.

Lord Tirupati Venkateswar Temple was patronised by the south Indian Kings like, Pallavas

(9th Century AD.), the Cholas (10th Century AD.), the Pandyas and the kings of Vijayanagaram (14th to 16th Century AD.).

The Tirumala Tirupati region was conquered by the Sultans of Golkonda, by about the middle of the 17th Century and remained under Muslim Rule for about a century and a half. This was a period of confusion, chaos and disorder and there was practically no Government worth the name in this region. The Hindu Empire of Vijayanagaram had vanished and various interested parties like Qutub Shah, the Mughals, the Nizams, the Marhattas, the Nawabs of Arcot, Hyder Ali, the English and the French, entered the arena and added to the confusion and misery of this area.³

The present Temple of Lord Jagannath at Puri was constructed in the first quarter of the 12th century A.D., during the reign of the King Choda Ganga Deb (1078-1147 AD.), the most prominent ruler of the Ganga dynasty.⁴ Choda Ganga Deb, was the son of Rajasundari, daughter of Kulotunga Chola, the Raja of Kanchi.

His great grand son Anangabhimha Deb III (1211-1238 A.D.), completed the Temple, prescribed elaborate rituals and constituted 'Chattisa Nijog', i.e. 36 categories of ritual functionaries.⁵ He dedicated his entire empire and



declared it as ‘Purushottam Samrajya’ and designated him as ‘Rauta’ or a servant of Lord Purusottam.⁶

Such ‘Servant’ or deputy theology of Orissan Kings crystalised in ritual system of Sri Jagannath Temple, wherein annual Car Festival, the Gajapati King sweeps the Chariots before multitude of devotees, called ‘Chhera Panhara’ which exhibits the height of religious humility and casts a halo of reverence around the ‘Personnel’ of the Raja, and confers a dualistic role on him as the Supreme Administrator of the Temple and first among the Temple functionaries as the ‘Adya Sevak’. The ritual relationship of Lord Jagannath with the Gajapati Kings of Orissa is so inextricably blended, even legislation could not disturb it. On the other hand, He continues to be the hereditary Chairman of Sri Jagannath Temple Managing Committee.

The last Hindu ruler of Orissa, Mukund Deb was killed in the battle of Gohiratikiri, near Jajpur by Kalapahada, the General of Suleman Karani in 1568 AD. The Temple was under Afgan rule from 1568 to 1590 AD., when Raja Mansingh, the Army General of Akbar defeated Afgan and included Orissa in Mughal empire. The Muslim rule continued till 1751 A.D., when Marhattas took over administration of Sri Jagannath Temple. During this period the temple was invaded many a times by Muslim Subedars and deities were removed to different hideouts for safety. Thus, the period from 1568-1751 A.D. was a period of anarchy, which is comparable with the contemporary period of Tirupati Temple under Muslims.

After the Mysore wars, the company tried to restore order in the Carnatic region. The successors of Mohammed Ali opposed it. But the company forced the Nawab to retire on a pension and took over the administration of the Temple in

1801 A.D.⁷ In the year 1803, the Collector of Chittor, within which district, Tirupati is situated had sent a report to the Board of Revenue, Forte St. George, giving a full account of the institution, together with schedules, showing the Pujas, expenses, extent of lands etc., known as Statton’s Report, on the Tirupati Pagoda. These reports, though small in volume are in the same lines as the earliest report submitted to the British Government on Sri Jagannath Temple, Puri by Mr. Grome and Mr. Garrett. British rulers controlled the management of the institution till a set of rules for the management of the temple and the servants attached thereto, were framed in 1821 A.D. known as ‘Bruce’s Code.

In case of Sri Jagannath Temple for the first few years the East India Company followed the same system as the Marhattas, who had annually made up the difference between the receipts and the expenditures of the Temple. The result was that, there was a deficit every year, which the company had to make good. In 1806 A.D. the Government decided to get rid of the minute supervision of the Temple, which this system involved and by Regulation IV of 1806, the superintendence of the Temple was vested in an assembly of three Pandits, nominated by the Collector of Pilgrim Taxes and appointed by the Government. By Regulation IV of 1809, the assembly of Pandits was abolished and the management was made over to the Raja of Khurda, who was appointed hereditary superintendent. He was not granted, however, supreme authority, but in order to prevent any abuse of power on his part, three of the principal servants of the Temple were appointed to assist him. They were not to be removed from their office, except with the sanction of the Government and were required to report to Government any cases, in which the Raja issued orders inconsistent with recorded rules and institutions of the Temple.



The Raja received a fixed allowance on the understanding, that the sum allotted shall be spent wholly for the maintenance of the temple.⁸

From 1803, when the British Government began to manage the Temple, a Parichha was kept in charge of the management and in 1805 the Collector was authorised by the Board to receive applications from the Parichha in connection with the administration of the Temple. Mr. C. Grome, Collector of Jagannath (known as such in revenue records), prepared the first report in 1805, which virtually served as the basis for the subsequent policy formulations.

Due to change of policy of the British Government not to interfere into the management of the Hindu Temples, by an Act (Act-X, 1840), in 1840, the Company abolished the Pilgrim Tax and vested the then Raja of Puri, with full authority in regard to the management of the Temple and its properties. This act forbade the Temple authorities to impose restriction of any kind upon the pilgrims for admission into the Temple and performing ceremonies free and the right of free admission and free worship became a recognised privilege of the General Body of the Pilgrims.

In case of Tirupati Temple, in pursuance of the change of the policy of the British Government, not to interface with religious institutions of the natives, the management of the Tirupati Devasthanam was transferred in the year 1843 by a Sanand to the then head of the Hatiramji Matha, Tirupati, who was styled as - Vichara Karta and began to manage the Temple and its connected institutions and after him, the successive Mahantas did the same. During this period of management by the Mathas, suits in the civil courts were filed at various periods safeguard the funds and property of the institutions and the District Court had settled a scheme of management which was amended by the High Court, but even

then, the litigation and agitation by the people against management of the Mahanta continued. The scheme proceeding had also gone to the Privy Council on appeal. In the year 1927, the Madras Hindu Religious Endowments Act was passed and the scheme settled by the district court and as amended by the Appellate Courts was deemed as a scheme framed under the said Act. Even after that there were persistent complaints against the Mahant. The scheme framed and as amended by the Privy Council was found to be defective and the Madras Act referred to above was not found adequate to carry out necessary requirements. Therefore a special Act called the Tirumala Tirupati Devasthanam Act was passed (Madras Act XIX of 1933). According to the said Act the Temple of Venkateswar and its connected endowments and Temples vested in a committee of 7 members and a Commissioner appointed by the Provincial Government, it further provided that the Government while appointing members of the committee should take the Mahant of the Hatiramji Matha, if willing to serve, to be taken as a member. Section 13 of the said Act stipulated that the Mahant, if a member of the committee was to be the President for a period of 3 years. An advisory council was constituted with the hereditary Sebaks and hereditary Archakas and other Sebaks for advising the committee in religious affairs and another committee consisting of the representative of the tenants of the Temple lands for advising the committee for management of estates.

The Temple was managed in accordance with the said Act, till 1951 and superseded by the Madras Hindu Religious and Charitable Endowment Act of 1951. With the constitution of a separate province of Andhra Pradesh, the said Act was redesignated as 'The Andhra Pradesh (Andhra Area) Hindu Religious and Charitable Endowment Act 1951', which was



repealed by the Andhra Pradesh Charitable and Hindu Religious Institutions & Endowment Act, 1966 (No. 17 of 1966). The said Act came into effect from 26th January 1967 to achieve the objective of an integrated enactment applicable to the whole of the state of Andhra Pradesh in respect of all the Hindu Public religious institution and public charitable institutions and endowments in the state.

The Temple of Lord Venkateswar Tirupati had the statutory control of the above Act till 1979, when it was considered expedient to formulate a special Act in view of importance, wealth, and to cover some decisions criticised in public regarding Tirumala Tirupati Devasthanam management's compromise with hereditary Archakas (Mirasi) to pay several lakhs of Rupees towards 'Homasesa' (Residuals of Sacrificial Fire) with retrospective effect from 1974. This decision of the management provoked bitter public criticism. Thus, a special Act (Act 20 of 1970) was enacted, which provided for constitution of a Trust Board of not more than 13 members, with Executive Officer and Commissioner of Endowment as Ex-Officio members. In previous Act, they were not members. The management board assumed full power of decision to enter into compromise with any body, including Mirasi Archakas and Mirasidars (the owner of hereditary functionaries of the Temple).

This Act continued to be in force till 1987, when it was found defective in many ways. Most of the powers are, in real terms of operation, concentrated in and around the Executive Officer. By being a member of the board of management he acted both as prosecutor and judge in the same matter as the Board is to review the actions of the Executive Officer. There was no provision in the Act for alteration of religion of 'Dirtam', which is very important for administration. There was

no provision to initiate surcharge proceedings against the Executive Officer or the Officers concerned on Audit Reports. An anomaly existed in Section 31 of the Act, which provides for the Executive Officer to complain about any encroachment and also make an enquiry and pass orders on his complaint against which, there is no provision for appeal. The greatest anomaly was contained in Section 15, which empowers the Commissioner of Endowment, who is a member of the Board, to tender proposal for supersession of the Board.

To streamline the administration of Tirupati Temple and to tide over the statutory difficulties, the state Government appointed a 3 member Commission, with retired Chief Justice of Andhra High Court, as its Chairman. The Commission submitted its report on 28th February, 1986.

The Commission recommended two vital things among other recommendations. First is the enactment of a law, that enables every Hindu irrespective of caste, including Scheduled Castes and Tribes, to become eligible for the selection to the office of priesthood, provided he is qualified in respective Agamas, Puja Vidhana according to Sampradaya and strictly adheres to the code of conduct prescribed therefor. The selection shall be strictly on the grounds of merit, ability, character and qualification.

The second important recommendation, is to formulate a common Act for all the religious and charitable institutions of State, including Tirupati Tirumala Devasthanam, by repealing this special Act of 20 of 1979 and reviving the Act 17 of 1966, with incorporation of a separate provision of Tirupati Tirumala Devasthanam. The Commission felt the necessity of an intermediary authority between the Government and the Tirupati Tirumala Devasthanam Management Board.



Pursuant to above recommendations, the State Government of Andhra Pradesh, repealed this Special Act of 1979 and incorporated special provision (chapter XIV) in the general Act of Andhra Pradesh Charitable and Hindu Religious Institutions and Endowment Act, 1987 and came into force on 23rd May 1987. This Act envisaged a Board of Trustees, constituted by the Government for the Tirupati Tirumala Devasthanam, consisting not more than 13 members, including the Chairman to be appointed by the Government. There shall be a person belonging to the Scheduled Caste and one woman member in the Board. The Executive Officer shall be the Ex-Officio Member Secretary and the Commissioner of Endowment, shall be a member Ex-Officio. The Board shall exercise the General Superintendence and control over the Tirupati Tirumala Devasthanam and empower to fix the 'Dittam' in the temples. The term of the Board is for a period of 3 years.

The most revolutionary and controversial provision in the Act, is the abolition of hereditary rights of hereditary Archakas and other functionaries of all religious institutions and endowments. It is said to be in tune with the instructions of Government of India, the Ministry of Law and Justice, dated:- 6th October, 1972, to all the State Governments to make suitable amendments to their existing laws or make new laws for abolishing hereditary priesthood and make all Hindus, including Dalits, eligible to be selected or appointed for the office of priesthood in Temples, which would be a great step for social reform. The Act further declare, any usage or practice relating to the succession to any Officer, service or post in Temple Establishment to be null and void. It also extinguished all rights and emoluments of any nature in cash or kind or both accruing to any Officer, or service on a hereditary basis. All the hereditary functionaries of the

Temple establishment shall continue to hold such office or post on payment of only emoluments and shall comply with the conditions of service contained in Section 35 of the said Act.

The validity of the aforesaid provision of abolition of hereditary rights was questioned by the hereditary functionaries of the Tirupati Tirumala Devasthanam in a writ petition (No. 6403/87, in the Andhra Pradesh High Court) and direction was sought for maintenance of the status-quo which was allowed. The matters instituted in Andhra Pradesh High Court was transferred to the Supreme Court by the latter's decision, dated :- 22.05.87.

The Hon'ble Supreme Court, in a case of A.S.Narayana Deekshitulu, Petitioner Vs. State of Andhra Pradesh and Others, Respondent, challenges the constitutionality of Andhra Pradesh Act as violative of Act 25 of the Constitution, relating to the Religious Freedom (AIR 1996).

The Hon'ble Court has observed in the Para 120 of the Judgment, that the hereditary rights as such is not integral part of the religious practice, but a source to secure the services of a priest independent of it. Though performance of the ritual ceremonies is an integral part of the religion, the person who performs it or associates himself with performance of ritual ceremonies, is not, therefore, when the hereditary right to perform services in the Temple is terminable by an owner for bad conduct, its abolition by sovereign legislature is equally valid and legal. The apex court upheld the legislative competence to take away the hereditary right as such.

The administration of Sri Jagannath Temple, came to a crisis in 1877, when the Raja had, by the neglect of his duty as Superintendent, been the indirect cause of serious loss of life on the occasion of a Festival 'Govinda Dwadashi'. This again succeeded by the trial and deportation



of the Raja for murder on 8th April, 1878. The sentence brought about a very anomalous state of things, as under Act X of 1840, the superintendence of the temple remained with the Raja, even after his deportation.

It was contemplated to repeal the Act X of 1840 and to amend Section 539 of the Civil Procedure Code to bring any trust created for religious purposes within the preview of that Section. The intention of the Government was to declare the Office of the Superintendent of the Temple vacant and to appoint new trustees to function according to a scheme of management. A civil suit was filed in the Court of the District Judge, Cuttack in 1868, which was hotly contested and ended in a compromise, the superintendence of the Temple was vested in the grand mother Surjyamani Pata Mahadei and guardian of the minor Raja, Mukunda Deb. Such compromise further provided for appointment of a competent manager till the minor Raja comes of age.

Raja Mukunda Deb, assumed the power of Superintendent from 1897-1926. On 28th October, 1901, an accident occurred inside the Temple, in which two persons were trampled to death and several other seriously injured. It was urged upon the Government of Bengal to introduce reforms by way of a Legislation or a Civil Suit, since it is not possible to bring the Raja under the provisions, if the Penal Code or to enforce his personal responsibility in any other way, when a bad accident happens within the temple precincts involving loss of life of people. The civil litigation as such being slow, costly and with uncertain results, and in face of sad experience of the past and the above legal status of the Raja, it was considered not acceptable to the authority.

Several attempts were made to bring a comprehensive legislation for formation of the

honorary committee, with the Raja as a titular head. A draft bill was submitted to Government of India in 1881, which was not approved by the Government, due to peculiar relationship of the Raja with Lord Jagannath. Government was reluctant to be dragged into direct opposition to Hindu feelings in a matter, in which any real improvement might prove to be impossible.

The Raja was persuaded to appoint a Manager (A Deputy Magistrate on deputation), to manage the Temple and endowed estates.

The successors of the Raja Mukunda Deb, proved equally ineffective and public agitation mounted.

In view of grave and serious irregularities in management of the affairs of the temple and its properties and to provide better administration in supersession of previous laws, regulations and arrangements and having regard to the ancient customs and rituals of the temple, the Puri Sri Jagannath Temple (Administration) Act 1952, was enacted. According to the provisions of the said Act, a Special Officer was appointed, who prepared the Record of Rights, containing traditional Nitis and Rituals, with the traditional privileges of hereditary Temple Functionaries. On the basis of the report of the Special Officer, a comprehensive legislation called Sri Jagannath Temple Act 1954 was enacted.

According to the Section-6, of the said Act, a committee consisting of 12 members was formed. The Raja of Puri, is the hereditary Chairman of the said committee, the Collector as the Ex-Officio member and Vice-Chairman, the Administrator, appointed, under Section-19 is Ex-Officio Member Secretary, the Commissioner of Endowments appointed under the Orissa Hindu Religious Endowment Act 1 of 1951 is Ex-Officio member.



One person to be nominated by the State Government from among the persons entitled to sit on the Muktimandapa. Four persons to be nominated by the State Government from among the Sevaks of the Temple. One person representing the Mathas and other institutions connected with the Seva Puja and Nitis of the Temple, to be nominated by the State Government and two persons to be nominated by the State Government from among persons, who do not belong to any of the categories above as members. No person, who does not profess the Hindu Religion shall be eligible for membership.

The committee can co-opt members not exceeding four, from among the persons not indicated above.

If at any time, the Raja of Puri happens to be a minor, in the opinion of the State Government, suffers from any of the disabilities covered by Section-10, thereof, the duties of the Chairman shall, during such minority or so long as such disability lasts, be exercised by a person professing the Hindu Religion, when the State Government, may by order, specially appoint in that behalf.

Sri Jagannath Temple, Puri is one of the four important Dhams of the country, the other three being Badrinath, Dwarka and Rameswaram. Entire Hindu community of the country, is interested for its proper maintenance. Government of Orissa had set up a commission of enquiry, with Justice B.K. Patra - a retired Justice of Orissa High Court in the year 1977. After probing into details of administration of Puri-Temple, he tendered very valuable recommendations. Eminent witnesses before him (like Late Dr. Radhanath Rath and Dr. H.K. Mahatab) have opined that the members from Sevak community do not take an objective view of several

problems, except their own Nijoga and hence, their views are one-sided. Some are of opinion (by Dr. H.K. Mahatab, Ex-Chief Minister of Orissa) that the non-official members should be independent minded people, not affiliated to any political party. He suggested a small committee consisting of the Governor, Chief Justice and Chief Secretary of the state for selection of members of the Managing Committee. The Commission was of the opinion that the Collector is the only person, who can efficiently control the administration, but this being not done the administration is left to work without exercise of any control over him. The Government should not be influenced by any consideration other than the suitability as the members.⁹

In the same year, a High Power Committee, under the Chairmanship of the Governor of Orissa was set up to suggest measures for improvement of administration of the Temple. It has also tendered the identical opinion of politicalisation of Temple Management and too much State interference.

The most vital recommendation of both the commission and the committee was rethinking on hereditary rights of Sevaks in lieu of compensation and their rationalisation of the basis of basic minimum need of Sevaks for rituals of the Temple. But, such necessary recommendations have never been implemented due to lack of political will.

Out of the four Dhams in India, Jagannath Dham is foremost and known for lord Vishnu's 'bhojan kshetra'. The King is the lowest servitor as a sweeper of the Chariots of the Lords, nowhere found in India. Sri Jagannath, Balabhadra, Subhadra and Sudarshan are four fold God heads, worshipped on one pedestral, called 'Ratnavedi'. Their wooden idols, renewed



periodically between 8-19 years, according to Lunar Calculation, when an extra month of Asadha comes. The Car festival of Lord Jagannath is now popular all over the world, where the great Lord comes down to the street to meet the commoners, who can touch, embrace and offer their devotion. His 'Mahaprasad' is 'Annabrahma', which is taken together by Brahmin even with a scavenger. The Deity and His Mahaprasad transcends all barriers of caste, creed, colour and religion. Such elements of universal humanism are unknown and unparallel in any shrine of the world. His abode is variously known as Srikshetra, Nilachal, Purusottam Kshetra, Sankha Kshetra etc.

The cult of Jagannath constitutes an eclectic system, which has assimilated many creeds and sects with divergent philosophies. Monism of Shankar, qualified dualism of Ramanuja, Bhakti Cult of Madhava, Nimbarka and Ballabhacharya, Achintya Veda of Sri Chaitanya have merged in all comprehensive cult of Jagannath and enriched it. Three major systems of Hindu Religion in India relating to Saiva, Sakta and Vaishnava are represented in the holy trinity of Balabhadra, Subhadra and Jagannath.

There are 307 Mathas and Ashrams at Puri, belonging to different sects of Ramanuja - Ramananda, Nimbarka, Vishnu Swami, Madhava, Goudiya and others. Even non-Hindu devotees like Santh Kabir, Haridas, Jaban Salabega and Sikh Guru Nanak have their Mathas in Puri. Most of them have ritual relationship with Sri Jagannath Temple.

Such Monasteries came into existence at different points of history, centering around Sri Jagannath Temple, to propagate their philosophy. They have contributed much towards the growth of a composite and all comprehensive cult of Jagannath and unequivocally accepted Him as the God Absolute or 'Paramabrahma' - Purusottam.

Administration of a temple is an integral part of the cult. Under independent Hindu Kings, the administration was central and authoritarian. With the abolition of kingship, the traditional system was disturbed.

Under the Foreign Rulers and in a democratic system, the administration assumed new dimensions. In case of Jagannath Temple, the traditional system still continues, which got degenerated with the passage of time. It needs reforms, which presupposes a strong political will. The hereditary Pandas and Archakas, pilgrim guides or Jatri Pandas, have developed vested interest with consequential dissatisfaction and exploitation of pilgrims. It is high time, that the administration of Temple should be reoriented to cater to the present need of pilgrims and devotees. Both the Commission of Enquiry and High Power Committee have suggested reforms with a note that all that is necessary is the determination to implement them. Implementation of some of the suggested reforms may be met with resistance from those whose interests are likely to be adversely affected. But, I hope and trust that in the interest of the fair name of this famous institution and interest of the thousands of pilgrims who visit the shrine everyday, Government would not hesitate to bring about certain necessary changes in the system of administration to ensure that Nitis are performed regularly, that the finances of the Temple are placed on a sound footing and that the economic condition of the Sevaks actually doing the Seva of the Deities is improved.¹⁰

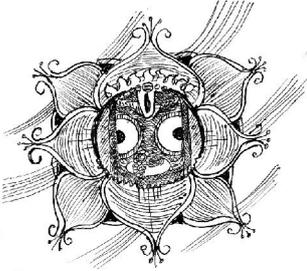
Since independence, there has been considerable socio-economic changes and changes in our attitude towards religion and religious organisations. It has to be studied, if the democratic and socialistic ideas have invaded into the traditional administrative philosophy of the Temples.



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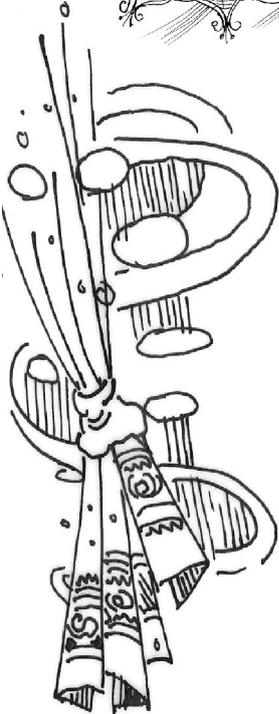
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I Pray

Somanath Khuntia



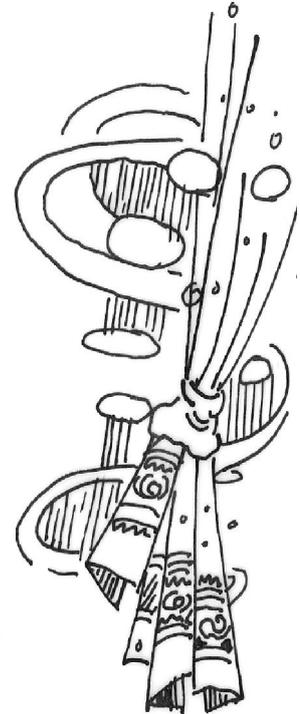
There is a car for you,
As it is known as Car Festival.
But no car,
What to speak of car,
There is no food, no shelter, no dress
No life for us !

So stop your Festival.
Stop your golden decoration.
Stop your rich rituals.
Stop your rich food.

Make us happy.
Make us cheerful.
Make us spiritual.

But if you do not be our example,
Who else will be ?

Oh ! Lord Jagannath, help us prosper and progress,
I pray.



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Place of Maharaja Indradyumna in the Cult of Lord Jagannath

Durgamadhab Dash

Centuries after centuries have elapsed in the wheel of time. Yet, all through these years, the Cult of Lord Jagannath has remained mysterious to one and all shrouded in a perplexing enigma. The researchers have not been able to trace a definite time to which the origin of the cult of Lord Jagannath could be genuinely alluded. Hence it is tangle free to conclude that the religion of Lord Jagannath is pretty old in its import and it is purveyed to the world as a universal religion. It is inclusive of all sects and all creeds of the world. The Lord is described as the Supreme Truth of all the truths of the world. With utmost reverence, He is adored as the Lord of all Lords. He is worshipped in the Grand Temple Puri as Param Brahma and Yuga Purusha of the universe. The Srimandir has thus all along served as a light-house to multitudes of devotees in the midst of their myriad afflictions and adversities in the usual flow of time. The philosophy of the Lord's religion is thus intense in form and most profound in depth. It upholds the truth that the Lord is both omnipresent and omniscient and He has always been our undying strength in life.

It is most revealing to note here that we have two sources of factual information about the evolution of Jagannath Cult in Utkaladesh. The first is related to Puranic descriptions. They are embodied in scriptures like Skanda Purana, Brahma Purana, Padma Purana, Niladri Mahodaya and the treatises like Madala Panji in the order of mainstream of references. In the

Puranas, we also get references to several socio-religious circumstances leading to gradual evolution of the religions of Lord Jagannath. Furthermore, the Puranas have also elaborate references to the contributions of many spiritual masters and rulers who had applied their mind and moral wherewithal to establish the edifice of this universal religion. The second source of information has emanated from a chain of historical substantiations. The facts recorded in this connection are authentic references based on data-based affirmations. But the fact is that we have only clear historical facts from the period of 12th century A.D. for this purpose.

Hence, to appreciate the origin of Jagannath religion, we are required to refer to both Puranic elucidations and historical facts in so far as they are available to us for a composite appreciation in this regard.

According to Puranic legends as elucidated in Skanda Purana, the cult of the Lord is closely associated with the name of Maharaja Indradyumna. The great king had glorified Jagannath religion as the incarnation of Lord Vishnu. He had discovered the Lord through his messenger in the form of 'Neelamadhaba' at 'Neelakandara' i.e. Puri by the side of the sea. Maharaja Indradyumna was a pious ruler of his time. He was regarded as an impeccable dispenser of justice to his subjects. The king was an ardent upholder of Sanatana Dharma as the spiritual head of the 5th generation of Lord



Brahma, the Creator of the universe. In all possible ways his kingdom on earth was considered akin to Amaravati of Lord Indra, the Lord of the Devas in heaven. Maharaja Indradyumna performed all types of Jagyans in his kingdom for the welfare and prosperity of his subjects and well being of all other creatures of the Lord. He was the ruler of the kingdom known as Malava. The famous Awanti Nagar was the capital of his kingdom. The king was widely adored as a Rajarshi of his time.

In the Bana-Parva of the Mahabharat there are also references to Maharaja Indradyumna. As described here, once the Pandavas were discussing with Markandeya Muni, a great hermit of his time. He had been living an extraordinary long life since Satyayug. The Pandavas were discussing with him about various spiritual problems. Incidentally, Yudhisthir one day asked Markandeya Muni if any person had descended on earth prior to his divine appearance. While answering his query, the Muni said that Maharaja Indradyumna had first appeared on earth and in that way he was older than him in actual dispensation. In *Niladri Mahodaya*, Indradyumna has been described as a pious ruler belonging to the 5th generation of Lord Brahma, the Creator of the universe. Kapila Samhita also gives a similar description in this regard. In Padma Purana, there are references to Neelagiri of Purusottam Kshetra but Maharaja Indradyumna's name has not found place in this scripture. In Brahma Purana, we find descriptions about Maharaja Indradyumna and his achievements in the matter of proliferation of Jagannath Dharma.

In a nut shell, we may say that whatever conclusion one may have after reading the various Puranic descriptions, at least one thing is clear and well-accepted in the logical legendary affirmation that in the days of yore, there was a highly adored spiritual icon in the name of

Indradyumna who had ruled a prosperous kingdom with its capital at Awanti Nagar. He was both a strong and pious ruler. He was profoundly wedded to worship of lord Vishnu and at the instance of a divine prophesy from heaven, he had upheld the cause of Jagannath Dharma and established a temple for lord Jagannath at Puri in Utkaladesh.

There is an ensuing story in continuation of the aforesaid Puranic legend. One day, while Maharaja Indradyumna was holding his royal court, he, incidentally wanted to know from his courtiers that included scholars, spiritual persons, learned intellectuals and Brahmin Pundits whether anyone among them had known where on earth Lord Vishnu was being worshipped as Jagannath, the Lord of the universe and giving 'darshan' to His devotees. A pretty old man, with matted hair, his face glowing with divine resplendence, got up in the royal court and replied with pleasing serenity that the king could find this sacred place near the southern sea in Udra Desh known as Purusottam Srikshetra. The king was both pleased and astonished to get the answer so quickly. There were whispers in the Royal Court and the king, for a while, was lost in oblivion. Taking advantage of this unusual situation that prevailed in the royal court, the old person disappeared from the meeting place and when the king looked hither and thither to locate the old man, he was no longer to be seen there. All present in the royal court at last concluded that the old man was a divine messenger of the lord and all that happened in the royal court was the wish of the Providence. And, therefore, the king might act upon the statement of the oldman in his mission to locate Srikshetra where Lord Vishnu was stated to be worshipped as Lord Jagannath, the Lord of the Universe.

With the advice of his courtiers, the king now chalked out a royal programme. He was assisted by his Minister in this noble work. The



Minister suggested to the king that his brother, Bidyapati could be deputed to locate the place of Shrikshetra in Udra Desh by the side of the southern sea. All details on this score were accordingly finalised. And Bidyapati at last set out in the divine mission in the company of other officials of the kingdom. In the trail of his divine mission, he travelled through different places. He crossed rivers on the way. One day he reached Ekamra Kshetra near Purusottam Srikshetra. Ekamra Kshetra was a unique place. He found here a good settlement of devout Brahmins well-versed in scriptures. Again, it was a place where Lord Vishnu and Lord Shiva were worshipped together. He also found nearby a big hamlet of tribal persons in the name of Shabar Depak. All of them were devotees of Lord Vishnu. Bidyapati stayed there for a day and collected information about the place of his divine mission. Thereafter he started for Purusottam Srikshetra. This is the Puranic information we get from Skanda Puran written by Maharshi Vyasa, the incarnation of Lord Vishnu. It is said that Vyasa Maharshi was blessed with a divine talent to foresee the various occurrences of the past, present, and future, through his impeccable mind. So he had created the Puranas by virtue of his avowed power of self-realization.

In the usual course of his divine mission Bidyapati reached Purusottam Srikshetra. He met one Biswabasu, the spiritual leader of the Sabar community. Bidyapati was pleased to learn from him that he was the person who was worshipping Sri Neelamadhab, the incarnation of Lord Vishnu at the top of Neelakandara at Purusottam Kshetra. All those were miraculous spiritual happenings. Bidyapati stayed at Purusottam Srikshetra till the purpose of his divine mission was accomplished. He also gave his identity to Biswabasu that he had come to Purusottam Srikshetra as the messenger of Maharaja Indradyumna to know the details of the sacred

place with reference to the cult of the Lord. Bidyapati also told him that Maharaja Indradyumna would come to Purusottam Srikshetra after he received detailed information about the venue of the Lord. Biswabasu was now reminded of the fact that once he had heard a divine message from heaven that one day Maharaja Indradyumna would pay his visit to Purusottam Srikshetra to have a divine glimpse of Lord Vishnu in Neelamadhab form. Now that event was soon going to fructify. Biswabasu was heavy at heart for the reason that his association with the lord was very soon going to end with the arrival of Maharaja Indradyumna at Purusottam Shrikshetra. He very well realized that the king's arrival might also lead to the upcoming of an amazing metamorphosis in the spiritual order of the time. Biswabasu was reconciled to the forthcoming situation. Next-day morning, Bidyapati in the company of Biswabasu proceeded to the top of Neelagiri and had the Darshan of the Lord. Bidyapati's purpose of journey was at last accomplished. Shorn of details, Bidyapati returned to Awanti and met Maharaja Indradyumna. He explained all details of his personal experiences to the king. The king was thrilled to learn from Bidyapati that Lord Vishnu was being worshipped as Neelamadhab at Purusottam Srikshetra. He also came to know from his Brahmin messenger that those who died at Purusottam Srikshetra had a straight journey to Vishnu Lok despite their misdeeds in life. Lord Yama, for that, had once complained to Lord Vishnu accordingly and sought for a solution of his problem. Lord Vishnu said to Yama that he should not have any ill-feeling for that eventuality because that was the spiritual benefit which everyone gained by worshipping Sri Neelamadhab at Purusottam Srikshetra. He consoled him saying that Neelamadhab in his "Indraneelamani" form was soon going to disappear from Neelagiri and he would not have that problem after the arrival



of Maharaja Indradyumna at Purusottam Srikshetra.

It is said in Brahma Puran that when Maharaja Indradyumna reached Purusottam Srikshetra, Sri Neelamadhab was no longer in existence at Neelagiri. The deity as prophesised earlier, had disappeared with the arrival of the Maharaja at the sacred place.

Thus we have references of Purusottam Kshetra in both Skanda Puran and Brahma Puran. As explained in both the Puranas, Maharaja Indradyumna had visited Purusottam Kshetra to have the divine glimpse of Lord Neelamadhab. But there are many points of differences between the two scriptures regarding other incidental happenings. But the fact that Maharaja Indradyumna had visited Purusottam Kshetra to glorify Jagannath Dhama is unanimously upheld in both the Puranas and we may accept this view as the main spiritual happening of the time in appreciation of the Puranic legends as stated above.

'*Niladri Mahodaya*', another spiritual scripture, is also eloquent on the visit of Maharaja Indradyumna to Purusottam Kshetra. However, this scripture adds one more speck of elucidation to the aforestated fact. It is stated in this connection that while Indradyumna was making preparations to set out to Purusottam Kshetra, Sage Narada appeared before him to accentuate his love for the Lord with a spirit of utmost faith and devotion. The king prayed to Narada to accompany him to Purusottam Kshetra. The Sage couldn't deny his humble submission and at last both of them set out in their divine mission accompanied by the willing courtiers and ministers. On the way, the king was informed that Sri Neelamadhab, in His 'Indraneelamani' form had disappeared from 'Neelagiri'. This gave a great shock to Maharaja Indradyumna but with the succor of exhortation received from sage Narad, the king was enlivened to his divine mission. At

last, they reached Purusottam Kshetra. On arrival, the king had the divine glimpse of Sri Nrusingha, the fourth incarnation of Lord Vishnu. The king built a temple for Lord Nrusingha in the vicinity of the altar of Sri Neelamadhab. The deity of Nrusingha was installed at the new temple in the presence of sage Narada. The king also performed Aswamedha Jagnya one thousand times as the legends say. In midst of all those divine involvements, the king had a dream that he was to further make arrangements for the making of deities in perpetuation of the cult of Lord Jagannath during his rule. The deities, he further -envisioned, were to be made with "Shree Daru" that was floating in the sea near Bilweswar Mahadev at Purusottam Kshetra. The king carried out all the incidental actions, necessary for the purpose. According to Puranic legends, Maharaja Indradyumna, the king of Malava, had at first established a grand temple at Purusottam Kshetra and in the passage of time, the temple had gradually met its extinction. There is however no historical evidence about the reign of Maharaja Indradyumna as the ruler of Malava with his capital at Awanti.

Dr. Benimadhab Padhi's '*Daru Devata*' is very pertinent for reference on this point. According to the views of many scholars on the score, the Indradyumna character that we come across in scriptures can't, in fact, be related to any single person if this matter is to be critically evaluated in a systematic order. In *Skanda Purana* as stated above, Maharaja Indradyumna has been described as a great pious king and stated to be a spiritual icon of Satyayug. In *Kapila Samhita*, we have descriptions about him and he was stated to be in the lineage of Lord Brahma, the creator of the universe. As described in this scripture, he carried the 5th head of Lord Brahma. In *Niladri Mahodaya*, he is referred to as the king of Malava with his capital at Awanti and he belonged to Sun-Dynasty. He also belonged to the 5th generation of Lord Brahma. In *Padma*



Purana, there is mention about Nilagiri but there is no mention about Maharaja Indrayumna. In *Brahma Purana*, there are descriptions about Maharaja Indradyumna but he is acclaimed as the king of Ujjain with his capital at Awanti. In the Oriya version of the Mahabharat, its author, Sudra Muni Sarala Das has described king Indradyumna in different ways at different places. In 'Banaparba', he has described king Indradyumna as the son of Galamadhab. In 'Musaliparba' he has described Indradyumna as the son of Madhu Kesari of Virata dynasty. It is described in this chapter that the king had constructed the grand temple at Purusottama Kshetra with utmost devotion to the Lord.

The question now arises, what is the exact position of king Indradyumna as described in the scriptures ?

According to the views of some scholars like Dr. Benimadhab Padhi, the Indrayumna character in the Jagannath cult is an institutional epithet. The name, in this sense, is virtually an ornamental symbol to portray the iconic virtues of an able, resourceful and outstanding ruler who, at any point of time in the ancient past, had lent contributions to the proliferation of Jagannath religion. The story of Indradyumna at Purusottama kshetra is thus a rich, colourful and fertile imagination of an author of scriptural evolution. However, the Indradyumna character as we come across in Skanda Purana is considered as an active promotor of Jagannath religion.

From the point of view of historic references the grand temple that we see at Srikshetra Puri was built during the time of Raja Ananta Vurman Chodagangadev, the founder of Ganga Dynasty in Orissa in 12th century A.D. According to Sterling, Ananga Bhimadev-III had built the grand temple in 1196 A.D. According to some scholars, Chodagangadev had begun the construction of the grand temple but it was completed during the time of Anangabhimadev-

III. In the opinion of Hunter, the construction of the temple was started in 1174 AD and completed in 1198 AD. According to Mahamahopadhyaya Sadasiba Kabyakantha, Chodagangadev had got the temple built up as we see it today. Prof. Kailash Chandra Das has said that it was Chodagangadev who had ordered the construction of temple and the deities were installed and consecrated on Ratnavedi in 1124-25 A.D. In the opinion of Dr. Satyanarayan Rajguru, in the ancient times there was a temple on the side of the southern sea at Purusottama Srikshetra for the worship of the Lord of the universe. After ruination of this temple, the deities, worshipped there, were shifted to a new temple constructed during the time of king Jajati-II. This temple is the temple of Lord Nrusingha, we presently see within the premises of the grand temple at Puri. Afterwards Raja Chodagangadev had built the grand temple of the Lords near the Nrusingha Temple. During his life-time, as the construction of the temple could not be completed, it was completed during the time of his successor, Raja Anangabhima Dev-III and the deities had been installed here in a ritualistic order with grand pomp and ceremony. The divine consecration was celebrated in 1230 A.D.

To a devotee of the Lord, what is important is the elegance and viability of his religion as it is purveyed to him in his day-to-day living. He does not bother about who had constructed the temple or how the temple was constructed over the period of time. To him, the details on this score are mere pieces of information. Yet it is no wrong to know the fundamental aspects of one's religion. This article is an attempt to provide these fundamental facts to accentuate one's belief in the cult of Jagannath.

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Mahabahu ! Please Save Me

Siba Sundar Pattanaik



One of the names of Sri Jagannath is “Mahabahu”. With our natural eyes we see that Sri Jagannath has no hand. In the religious scriptures, He is described as “Apanipada” (One having no hand or leg). If Sri Jagannath has no hand how He extended His hand to take coconut from Dasia Bauri. In the royal meeting place of emperor Kuru, He extended His hand to cloth Draupadi so much that even though Dusan dragged the clothes to make Draupadi naked but he failed. In the first episode Sri Jagannath the lover of Bhaktas (devotees) had received devotional offerings of Dasia Bauri and in the second episode if he had not taken remedial measures by hearing the utter cry of Draupadi, a woman would have been outraged in the meeting place.

In different scriptures and Puranas we know that Bhagaban (God) of Golakadham (God’s abode) or His Swarup Tatwa (Original incarnation) Sri Jagannath of Martya Baikuntha (seat of God on the Earth) hears the utter cry of Bhakta or Arti (The devotee of God) and uses to take remedial measures. If all these facts would be narrated those would be a voluminous book. But I feel it is useful to remind the episode of Ajamila of the scripture Srimad Bhagabatam. The dying Ajamila saw the servants of Jama (god of Death) and cried out “Narayan”, “Narayan” - his son hoping to save his life. Instead of his son

Narayan heard it as it was audible of Narayan (God) and He accepted this cry as the Atma Nibedan (Self prayer to God) and sent His servants to save Ajamila from the clutches of the servants of Jama and gave him place in Golaka Dham (God’s abode). The later fact reveals that Jama has described about the Bhaktas (Devotees) of God as asked by his servants. I do not intend in this essay to narrate about it. Sri Jagannath is not only beloved of Bhaktas (Devotees) but He is also their Artatrana (Emancipator-One who seeks the help of God) and Patitapaban (Emancipator of Sinners). His name has justified the meaning that He is Bishnu or omnipresent. Even He is present in the court room and look after our judicial system and gives direction to the judges. There can be several examples about it.

In this essay the matter relating to a murder case in the earlier days of the British rule is described. The culprit who was later on blessed by Sri Jagannath was being tried at Puri. Marquish Louis Armstrong was the first Collector of Puri. He got the title of Marquish amongst the English aristocracy.

This trial was against the murderer, Neelakantha Patri of Harchandi Sahi of Puri. When he was brought to the Court Room he



cried out with deep emotion, "Mahabahu ! Please save me", "Mahabahu ! Please save me", "Mahabahu ! Please save me." (i.e, three times). This Nibedan (Prayer to God) was heart-touching as there was devotion and deep thought and complete surrender to Sri Jagannath.

The judicial application of Bhagaban is different . Neelakantha Patri had killed a man. This is surely Papa (Sin). Who saves, when Hari kills? Who kills, when Hari saves ? Sri Jagannath is named "Mahabahu" (God having big hands). When Neelakantha Patri recited His name all his sins were subsided or vanished. Sri Jagannath heard his cry. Bhakta Kabi (Devotional poet) Dinakrushna Das has written in his book "Rasakallol" :-

*"Kala ati apakar daituni
Kale Upakar tara Jadumani".*

(Rasakallol -4/32-Note-Ahari)

Putana did harm to Him (God Sri Krishna) but Jadumani (Sri Krishna) did good to her.

Even if Putana gave milk from her breast by applying poison on it, God (Sri Krishna) had swallowed her life and Putana was blessed to go to Bishnulok (the abode of Bisnu) and she had not fallen to the clutches of Jama (the god of Death)

Marquish Louis Armstrong, the judge who was trying the murder case of Neelakantha Patri asked Government Counsel what the culprit was saying. In the reply Government Counsel told that the culprit was saying "Oh my Lord Armstrong ! please save me." How much presence of mind of the Counsel had that

Marquish and Duke are also called Lord. In Oriya the word "Mahabahu" (One having big hands) can not be unjustified to be translated as Armstrong. The Judge might be thinking that the culprit is seeking his mercy to be relieved and he was overwhelmed to release the culprit. But it is a fact that as Neelakantha Patri had his self surrender (Atma Nibedan) to Sri Jagannath to be releaved of his sins and God had ordered the Judge to release the culprit. The Mahima (greatness) of names of Sri Jagannath is one like that. He is "Nisreya Sodaya" (Srimad Bhagabatam- 3/25/44) (or ultimate abode). God is also described as sulabha (One who is easily obtainable) in Srimad Bhagabat Gita in the Fourteenth Sloka (Stanza) of the Eighth Chapter.

This was the first sensational decision in a murder case in English jurisprudence since the early days of English rule. Gajapati Bira Kishor Dev has composed the prayer of Sri Jagannath

*"Bhujatale Mote Rakha Mahabahu !
Bahutale Mote Rakha.
Bipula Bhuja Bistaridele Prabhu !
Ki Karipariba Dukha
Mahabahu !"*

(Oh God having big hands ! keep me under the shelter of Your hands / Please keep me under the shelter of Your arms / Oh God ! if you enlarge your big arms there would be no sorrow / Oh Mahabahu ! (God having big hands)

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Holy Pilgrimage of Sankardev to Puri

Paban Kumar Kalita

Mahapurush Sankardev, the great Vaishnava saint and multifaceted genius of Assam is also very well known among the scholars of Orissa. In *Oresa barnana* section of his “Kirtan Ghosha”, Sankardev has described about the mythological origin of the image of Jagannatha, Balabhadra and Subhadra in Jagannatha temple, the rituals and festivals in the temple and also about the outcome of singing the glory of Lord Jagannatha and taking Mahaprasada in details. The Jagannatha culture has spread great influence on the religion, culture and literature as well as folklore of Assam. Even illiterate women specially in rural area sing songs composed on Lord Jagannatha.

Sankardev who was born in the year 1449 in a village called Bordua had visited Puri twice though Dinanath Bez Baruah in his book ‘Bar Charita’ has mentioned that Sankardev had visited Puri three times. The Detailed account of his pilgrimage has been recorded in the “Guru Charita Katha”, Biographical account of Assamese Vaisnava Saint compiled by his disciples. Dr Ram Chandra Mishra, noted Oriya scholar and writer while mentioning Sankar Dev as one of the great devotees of Lord Jagannath writes ‘Lord Jagannath was his light and inspiration for life. Sankardev not only accepted Jagannatha as his deity for worship, he also carried over the cultural heritage of Orissa to Assam. He

was a true devotee of Lord Jagannatha and a lover of Orissa and Assam when Bhakti Cult flourished in different parts of the country. During his visit to Puri, Sanakardev was cordially received by Pandas of Jagannatha temple.

Prof. H. K. Satpathy, ex-Vice Chancellor, Sri Jagannath Sanskrit Vishwa Vidyalaya, Puri observes ‘it is admitted fact that Sankardev had come to Orissa and particularly to Puri, the sacred abode of Lord Jagannath and that had made a tremendous effect on the cultural, spiritual and religious atmosphere of the then state of Orissa for which a lot of followers and admirers were created.’

The evidence of his remark is found in a poetic biography of Sankardeva written by Kavi Govinda Nayak of Puri in Oriya mixed Vrajaboli language. Poet Govinda Nayak was one of the Court scholars of Gajapati King Divya Singha Dev. This biography was written in palm leaves in the 37th reigning year of king, which was published with Assamese transliteration in the year 2005. The detailed description of Sankardev’s life and his visit to Puri is found in the book.

It was mentioned in this book that Sankardev had cordial relations with Atibadi Jagannatha Das, Sishu Ananata Das and Achyuta



of Pancha Shakha. The Gajapati King Pratap Rudra Dev also showed him respect offering turban and valuable gifts. Some of the miracles related with Sankardev during his visit are also described in the book.

Biographers of Sankardev have written that it was Jagannath Mishra of Puri, following the order of lord Jagannatha came to Bordoia to hand over a copy of Bhagawata with the commentary of Sridhara Swami to Sankardev.

Eminent Assamese scholar Dr Satyendra Nath Sarma writes 'It is not unlikely that Sankardev might have received spiritual initiation from some Vaishnava Saints at Puri where he spent more than a year'.

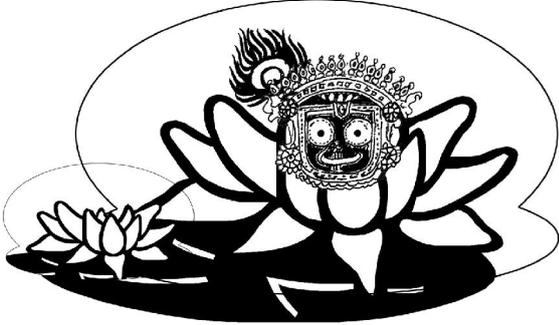
Dr Jyotshna Rout in her Assamese book '*Oriya Aru Asomiya Sanskriti Aru Samannayar Keitiman Dish*' writes 'Mahapurush Sankardev realised the glory of

Bada Oriya Matha and Bhagawat Ghar set up by Atibadi Jagannath Das as Sankardev stayed a long period at Puri and was involved in propagating Vaisnava religion.

Keeping the memory of Sankardev's holy pilgrimage to Puri the Sankardev Sanskriti Samaj Puri has constructed a beautiful Namghar with fully accommodated guest house at Puri. The Assam Panda family also tries to keep alive the close relations between the two states. Recently an Assam Jatri Nivas is also constructed near the west gate of the Jagannatha Temple.

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1972 - A Miraculous Incident

Paresh Rath

An incident that took place at Srikshetra in the year 1972 washed out the minds of all atheists when inspite of all prayers and requests of the devotees and servants Lord Jagannath did not mount the Chariot for the Ratha Yatra. The then CM of Orissa Smt Nandini Satapathy too prayed the Lord not be angry on the devotees. Gajapati Maharajah Dibyasingha Deba prayed the Lord to forgive if any mistake is done by the devotees and requested the Lord to mount the chariot and give a Darshan to the mammoth gathering of devotees.

This was the year when the first car festival of Koraput was observed where thousands of tribals gathered to have a Darshan of the Lord and to pull the chariot. Later when Lord mounted on the chariot at Srikshetra Puri, his close devotees including *bada panda* said that Lord had gone to Koraput for a shower of blessings for His intimate Sabara devotees as they are His own people and awaited to see Him on the Rath for the first time at Koraput after the new Sabara Srikshetra temple constructed.

One who visits Koraput will experience and feel the presence of the divine almighty. Even today after so much of industrialisation and modernisation the place has its beauty with hill tracks, rivers, streams, forests and greenery. Lord

Jagannath is worshipped by different tribes in different names. The Koyas worship the Lord as 'Jaga Raja', the Kondhs as 'Jagaya', the Gadabas as 'Jagada' and the Sauras or Sabaras as 'Jaganta, Jagaraji, Keitung etc. Sabaras are great devotees of Lord Jagannath. Their style of worshipping the Lord prevails as their older generations did. For the Adivasis Lord Jagannath is an incarnation (avatar) of their deity Keitung. They call it "Jaganta" (means Lord of the Universe). The Saoras believe that "Keitung" has ten faces (rupa) : Jaganta, Todo, Tuman, Bhima, Rang Rang, Garshid, Raman, Jojepal, Matta and Titti. With love the Saoras call their Lord of grace as "Jaga Boie" (Boie means Lord). Lord Jagannath is known as Madala. Even today Sabaras worship and do Madala puja. Wherever tribals see Lord Jagannath they see a vibrant icon in Him. Actually this sensation comes among the tribal communities because Lord Jagannath belonging to them can be called Savara Devata. Fifteen days before the Car Festival the devotees do not get Darshan of the Lord. This period is called "anasara" (period of confinement). Legends relate that during this period gods become ill and nobody except the 'Daitas' are allowed to serve the Lord, proves that they are the close counterparts of the Lord. The Daitas are the descendants of the Savara King Biswabasu. Thus



this indicates the 'Savaras' are the near and dear one for the Lord, who take care of Him during illness. This might be one reason why Lord Jagannath is called Savara Devata. At Puri, the Srikshetra of Orissa, the three Chariots are swepted by Maharaja Gajapati, the King. This ritual was known as 'Chhera Pahanra' while at Koraput Chhera Pahanra is performed by a tribal. This ritual was started since the first car festival at Koraput in the year 1972 after Lord Jagannath ,who had arrived at Koraput with a miraculous happening for the Adivasis' faith in Him. The first car festival of Koraput is important to remember as thousands of poor, shelterless and downtrodden , who have never seen Puri or have never got a chance to visit Puri, were waiting with great anxiety to see the Lord of the Universe who will come out of the temple and mount on the 'Rath' (Chariot). Lord will mount on the Chariot. Now where the Chariot will move ? Since Koraput is a hill station with all the up and down roads . The only plain road available was NH 43 . It was then decided to move the chariot on the NH from near the NH office to the Gundicha temple on the Koraput Rayagada road. (The Bada Danda of Koraput) . Thousands of tribals from different parts of Koraput district were seen in the crowd. Groups of people belonging to different tribal communities gathered in their traditional costumes dancing and chanting tribal hymns to pull the car. The temple management committee was confused as to who will perform the job of 'Chhera Pahanra'(sweeping of the car), the duty performed by Gajapati Maharaja at Puri. The legend which was established at Koraput on the Lord's arrival for the Adivasi's faith in Him came to everybody's mind. Suddenly it was decided that the sweeping will be performed by a tribal and accordingly a man from the crowd

was invited to do the job. The man Budura who performed the job was later known that he was a village head and Sabara from the nearby village and a most respectable man in that area. From that day the system is continuing and every year a tribal chief performs the job during car festival at Koraput. At the *Sabara Srikshetra Ratha Yatra* one can see the interest of the tribals to pull the car. Some tribals will be found pulling a piece of thread from the rope tied on the car, some touching it to their head while some others kissing it with love. A huge crowd of devotees from the hilly terrain and inaccessible villages will definitely come out once during Ratha Yatra to see their Lord on the Rath. Notable fact is the role of Adivasis in the management of the temple works. They assist the cooks in kitchens, bring water and materials from stores for the everyday Puja in the temple. They arrive in thousands from distant villages to serve the Puja during the car festival. The Koraput temple management committee sends special invitations to the villages before the Ratha Yatra begins. The system of invitation is done by sending Supari(gua) as we send to invite our kith and kins. The tribals reach the temple premises in advance and take up their responsibility. From supplying water at the kitchen to preparation of the "Bhog" the tribals are seen engaged. On the Yatra day Tribal groups from Bonda, Koya, Lanjia Saura and Paraja perform dancing near the chariot as it moves. On behalf of the temple managing body tribal chiefs of different villages are felicitated on the Car Festival day with presentation of a Sirpa (a head gear).

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Narasimha Temple at Puri

Ratnakar Mohapatra

Introduction

The temple of Narasimha is one of ancient Vaishnava Shrines of Puri. It is situated near the northeast boundary wall of the famous Gundicha temple. The shrine is found mentioned in the Skanda Purana to be existing while Indradyumna had visited the place.¹ Indradyumna is stated to have built a temple for Narasimha and to have installed the deity therein with the help of sage Narada.² Pandita Surya Narayan Das has also referred that before the emergence of Chaturdha murtis, king Indradyumna had installed this God and performed thousands of Asvamedha yajnas in this place (Narasimha temple).³ For this reason, this Narasimha is popularly known as 'Yajna-Narasimha'.⁴ An elevated place has been levelled for erection of the main temple and its two front apartments. The surface of the temple complex is about 3 feet high from the road level. The area around the temple complex has been enclosed by high masonry walls with provision of a series of steps for entry into the premises of the western side. The temple faces to west.

Architectural features of the temple:

The temple of Narasimha consists of three structures such as the Vimana, the Jagamohana and the Natamandapa. The main temple is a Pancharatha Rekha deula, which is fronted by a pyramidal Jagamohana and a rectangular

Natamandapa. All the structures within the premises are thickly plastered in lime mortar and painted in colours. The temple is built in sand stones, locally called as Baulamala pathara.

A. Vimana

The Vimana of the Narasimha temple is a Pancharatha Rekha deula and its height is about 60 feet from the ground of the temple.⁵ Dr. B.K. Rath has mentioned that the height of the temple is about 35 feet from the surface of the temple complex.⁶ The structure of the Vimana has four vertical divisions viz. pistha or plinth, bada or wall, Gandi or sikhara and mastaka. The base of the structure is square of 17 feet on each side. The Vimana is raised on a high plinth of 4 feet. There are no decorative elements in it. The bada of the Vimana is panchanga type i.e. having five component parts such as pabhaga, talajangha, bandhana, upper jangha and baranda. All the component parts of the bada are devoid of decorative ornamentations except the baranda which contains three jhapasimhas: one on each side of the southern, eastern and northern of the Vimana respectively.

Parsvadevatas:

The three sides central niches of the bada of Vimana house the images of Varaha, Trivikrama (Vamana) and Vishnu as the Parsvadevatas of the main presiding deity. The Parsvadevatas are



housed with small nisha shrines projecting out from the walls. The image of Varaha is the Parsvadevata of the southern side. The four handed image of Varaha is installed in standing pose holding the uplifted left arm of Prithivi with his major right hand and then hoisting her up on the elbow of his left upper hand. He holds Chakra in his uplifted back right upper hand while his lower left hand holds a conch above Goddess Prithvi. The right lower hand of deity is completely broken. The backside head of the deity is relieved with a full-blown lotus flower with stalk. A nagi figure with hands in anjali mudra is carved on the pedestal rather than between the legs of Varaha in conventional manner. Two flying apsara figures are carved on the both sides top corners of the slab. They display flowers and garlands in their hands. The background slab of deity is decorated with trefoil makara head arch crowned by the kirtimukha motif.

The Parsvadevata on the northern side niche is Trivikrama or Vamana. The four handed image of Trivikrama has been installed on the double petalled lotus pedestal. He holds gada in right upper hand, lotus flower in right lower hand, chakra in left upper hand and conch in left lower hand respectively. Figures of Sridevi and Bhudevi are flanked on either side of deity. The right leg of deity is set firmly on the ground and another uplifted left foot touches the image of Brahma. Beneath his uplifted leg is a scene of Bali who is presenting the gift to Vamana while Sukracharya lifts his hands up in dismay. The backside head of the deity is decorated with trefoil Makara head arch, which is surmounted by the Kirtimukha motif. 'There is a Vidyadhara figure depicted on the right side top corner of the slab. Prof. K.S.Behera and T.E. Donaldson have referred that the image can be dated to the late 13th century AD.⁷

The image of Vishnu is the Parsvadevata of the eastern or backside central niche of the bada. The four handed image of Vishnu has been

installed on the double petalled lotus pedestal. According to Prof. T.E. Donaldson, the image on the backside central niche is Vishnu rather than Narasimha who is enshrined in the sanctum.⁸ Old priests of the temple trace it as the image of Narayana. Here the image of deity assumes a *Samabhanga* pose. He holds gada and lotus in his upper two hands, which are uplifted in a symmetrical fashion. The lower two hands are completely broken. Sridevi and Bhudevi are flanked on either side of deity with holding flowers in their hands. The background slab of the deity is decorated with trefoil makara head arch and the Kirtimukha motif at the apex. Two flying apsara figures are depicted on the both side top corners of the slab. On the basis of sculptural features, R.P. Mohapatra has referred that all the Parsvadevatas of Narasimha temple are the workmanship of the early medieval period.⁹

The curvilinear superstructure is surmounted on the gandi of Vimana. It displays five pagas or pilasters to outwards. The gandi of the main shrine is bereft of figure sculptures and decorative designs except however the projecting lions on central raha paga of all directions. Other four pagas are completely plain. Dopicchha simhas have been fixed on the top of kanika pagas of the gandi. Garuda figures are also inserted in the four cardinal directions of the beki above rahas. Both the figures of lion and Garuda are acting as the supporting elements of the amalakasila of the mastaka.

The mastaka of the Vimana consists of usual components of Orissan Rekha deula such as the beki, the amalakasila, the khapuri, the kalasa, the ayudha (Nila chakra) and the dhvaja.

The sanctum preserves a remarkable image of Lakshmi-Narasimha as the presiding deity of the temple. The deity is installed on a high masonry simhasana of 6 feet in height and 4 feet in width.¹⁰ The height of the deity is 5 feet



and it is made of black chlorite.¹¹ He displays chakra in right upper hand, conch in left upper hand and another two lower hands are stretched over his knees. The image is designed seated in yogasana with both legs crossed and tied near the knee. Devi Lakshmi has been installed on the left lap of Narasimha. The pedestal of the presiding deity is richly carved with scroll works, flower designs and Garuda figures. The background slab of the deity is finely decorated with trefoil makara head arch. Here the deity Narasimha is in calm posture. The artistic finish and iconographic peculiarity of the image take us back to the time of the Ganga period.¹² The deity was very likely installed at Puri by Chodaganga Deva who is said to have introduced the system of Narasimha worship in Orissa.¹³ Prof. T.E. Donaldson has referred that the image is in a symmetrical fashion similar to the image at Nuapatna.¹⁴ R.P. Mohapatra has also identified that a similar Lakshmi- Narasimha image is still noticed in the premises of the Ganga Mandira of Cuttack town.¹⁵ Besides the presiding deity (Narasimha), there is another Narasimha image also kept in the backside of the presiding deity. The image is not Lakshmi- Narasimha but here the deity (Narasimha) is in ferocious form. Because the lower two hands of deity are engaged to take out the entrails of Hiranyakashyapu, the demon. This backside deity is not appeared from the front. The inner walls of the sanctum are devoid of decorative ornamentations.

The sanctum has one doorway towards the Jagamohana. The jambs of the doorway are embellished with the floral motifs, creepers, nagabandhas and scroll works. Now it is partly covered by China plates. The image of Gaja-Lakshmi is finely carved on the center of the doorway lintel. The Navagrahas are carved on the architrave above the doorway lintel. Figures

of Jaya and Vijaya, the two legendary doorkeepers of Vishnu are finely carved at the base of the jambs.

B. Jagamohana or Mukhasala

The Jagamohana of the Narasimha temple is a pancharatha pidha deula and its height is about 50 feet from the ground of the temple.¹⁶ The structure of the Jagamohana is also raised on the high plinth of 4 feet and its base is square of 15 feet on each side. The bada is panchanga type i.e. having five component parts such as pabhaga, talajangha, bandhana, upper jangha and baranda. All the components of bada are completely plain and plastered by lime mortar. The southern side central paga of the bada is fixed with a balustraded window. The balusters of this window are relieved with dancing female figures (playing on various musical instruments), salabhanjikas, alasakanyas and gajasimha motifs of much later workmanship.¹⁷ The gavaksha mandana portions of the northern and southern sides of bada are relieved with some decorative elements in its surface. A large panel on the left side gavaksha mandana of the Jagamohana represents three mounted elephants on the march. The king is sitting on an elephant and one mounted is holding parasol on the head of the king. Most probably, it is the depiction of the scene of royal tour of Puri king.

The pyramidal superstructure is surmounted on the gandi of Jagamohana. It consists of two potalas; the lower and the upper potalas, which contain six and five pidhas respectively. The middle portion of each potala is projected with jhapa-simha in all sides of the gandi. The recess or the kanthi between the two potalas are filled with decorative female figures and the different scenes of Lord Krishna. Dopichha lions have been fixed on the top of kanika pagas of the gandi. Deula Charini figures are finely inserted in the four cardinal directions of the beki above rahas.



The mastaka of the Jagamohana consists of beki, ghanta (bell shaped members) above which there is another beki, amalakasila, khapuri, kalasa, ayudha (chakra) and dhvaja.

The inner walls of the Jagamohana are completely plain. The Jagamohana has one doorway on the west towards the Natamandapa. The doorjambes of the western side doorway of the Mukhasala are relieved with flower medallions, creepers with the frolicking boys and the flower designs. The figures of Jaya and Vijaya are carved at the base of the doorjambes and they are acting as the dvarapalas of the mukhasala.

The sandhithala between the Jagamohana and the Natamandapa is covered by a small pidha deula and its height is about 20 feet from the surface of the temple complex. The pyramidal superstructure is surmounted on the gandi of the sandhithala structure. It has no mastaka on the top of the upper pidha. This structure has three doorways; the western leading to the Natamandapa, the eastern to the Jagamohana and the northern to the outside. Inner walls of this structure are completely plain.

C. Natamandapa

The Natamandapa of the Narasimha temple is a pidha deula and its height is about 35 feet from the ground of the temple.¹⁸ It stands on the plinth of 2 feet in height. The base of the Natamandapa is rectangular in size and it measures 40 feet in length and 15 feet in width. The bada is also panchanga type i.e. having five components such as pabhaga, talajangha, bandhana, upper jangha and baranda. All the components of 'bada' are devoid of decorative ornamentations. It has four doorways; one on each direction. The pyramidal superstructure is surmounted on the gandi of Natamandapa. It consists of three flat-shaped pidhas. All the elements of mastaka are not found from the upper pidha of the gandi. The mastaka has only three elements, such as Kalasa,

ayudha (chakra) and dhvaja. Two jhapasimhas are projected on the northern and southern sides of the Kalasa respectively.

The eastern side doorjamb of the Natamandapa is depicted with paintings of lotus petalled designs, flower medallions and other floral designs. Sankha and chakra are carved on the architrave above the doorway lintel of the east. Other doorways of the Natamandapa are completely plain.

There is a Garuda pillar or stambha placed in the eastern side inner floor of the Natamandapa. The pillar is circular in section and its height is approximately 4 feet 6 inches.¹⁹ The image of Garuda is installed in kneeling posture on the top of it. The eastern side inner wall niche of the Natamandapa contains an image of Narayana. The four handed image of Narayana has been installed on the plain pedestal. He is carved in seated posture and his upper two hands display chakra and conch and the lower two hands are joined in anjali mudra (japa posture).

Boundary wall:

The temple complex is enclosed by a boundary wall of 4½ feet in height from the road level. It is made of both laterite and burnt bricks. The top of the boundary wall is decorated with serrated battlements. The boundary wall of the temple is rectangular and it measures 100 feet in length on the northern and southern sides and 70 feet in width on the eastern and western sides respectively.²⁰ In the southwest corner of inner side temple complex is occupied by a Tulasi chaunra. There is only one entrance porch in the western side of the boundary wall. The hemispherical arch is surmounted on the entrance porch of the temple. Two jhapasimhas on croachant elephants are finely projected on the both sides ground of the entrance porch. They are acting as the gatekeepers of the temple.



There is an image of Mahavir Hanumana closely installed in the right side wall of the entrance porch (western side). The image is 4 feet in height and it displays gada in right hand and huge rock (gandhamardana mountain) in left hand respectively. This image is housed in a small shrine of pidha order structure.

Date of the temple:

Prof. T.E. Donaldson has referred that the Narasimha temple near the Gundicha temple of Puri can be dated to the late 13th century AD.²¹ R.P. Mohapatra has also mentioned that the temple was erected in the Ganga period of Orissa history.²² B.K. Ratha has referred that the Lakshmi-Narasimha temple near Gundicha temple was constructed during the 14th century AD.²³ J.B. Padhi opines that the Narasimha temple located near Gundicha temple is an ancient Vaishnava shrine of Puri.²⁴ On the basis of available sculptures and the architectural style, the construction period of the temple can be tentatively assigned to the 2nd half of the 13th century AD. The Ganga ruler of Orissa built this temple.

Its relation with Jagannatha temple:

Narasimha, the presiding deity of the temple is related to the rituals of Jagannath temple. During festivals, flower garlands (ajnamalas) are taken from Jagannatha and are kept here. This temple has also connected with the Navakalevara ceremony of Lord Jagannatha. Now a local committee is managing the temple.

Thus, it is known from the above discussion that the temple of Narasimha is an ancient Vaishnava Shrine where king Indradyumna performed thousands of Asvamedha Yajnas. On the basis of architectural style and sculptural features, the temple was constructed during the Ganga period of Orissa history. Although from the architectural point of view, the temple of Narasimha is not so important but from the cultural

point of view, this temple is one of the notable Vaishnava shrines of Orissa.

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The Special Rituals on Thursdays

Mahimohan Tripathy

Numerous rituals are observed in the Sri Jagannath temple at Puri throughout the year. The rituals or religious rites (neetis) may be classified under three categories, (a) The Daily rituals that are fixed and observed everyday as routine; (b) The Special rituals observed on specific days, like Thursday, Amabasya, Ekadasi, Sankranti, Nakshyatra, Solar and Lunar eclipses. Also occasionally certain purificatory rites are performed when the situation so warrants; (c) the Festive rituals or Festivals observed, some inside and some outside the temple, throughout the year. The details of all these rituals have been mentioned in the Record of Rights of the temple.

In this essay, the special rituals observed in the temple on Thursdays are dealt with in brief. The gurubar neetis (rituals on Thursday) may be classified under two heads - Majana and Ekanta.

MAJANA

Majana (or Marjana) means bath or cleansing. It is performed after Morning Puja (morning food-offering) is over. There is a mandap (a raised platform with a roof over it like a temple) at the southern side of the main temple in front of the Muktimandap. This southern mandap is known as Majana mandap, since majana is performed here. This mandap has to be washed and a canopy to be tied inside before commencement of the rites. The images (idols) of Sridevi (Laxmi), Bhudevi and Madanmohan are carried to this Mandap by Mahajan sevaks. On the mandap they place the Deities on a khata (cot) and perform majana. The materials needed for majana are supplied by Sudusuar Sevak.

Another sevak, Bhitarchha Mahapatra applies sandal paste to the Deities. After that, Puja is performed by a Puja Panda Sevak. The food items offered are curd and kora (coconut sweets). After puja is over Bhitarchha Mahapatra does alati (waving of lamps) before the Deities and then bandapana (a ritualistic adoration or greeting). After majana neeti is over, the images are carried back to Their respective places.

EKANTA:

Ekanta means living in camera or in a secluded place. On Thursday night, another ritual has to be performed. It is called Ekanta. Sridevi and Madanmohan (proxy-image of lord Jagannath) are taken to the Jagamohan i.e. audience hall of the Mahalaxmi temple and placed on a Palanka (cot). Bhitarchha Mahapatra applies sandal paste to the images. Pujapanda performs the puja. Kora is offered to the Deities as food. Puja is followed by alati and bandapana. After that, the images are carried back to their respective places in the main temple.

Majana and Ekanta are not performed on few Thursdays, as specified in the ROR of the temple. The Sevaks (servitors) associated with the ritual services of Majana and Ekanta are Mahajan (six persons), Sudusuar, Parvayatra-yogania, Asthana-Padhiary, Chandan Ghatuary, Pujapanda, Bhitarchha Mahapatra, Pushpalaka, Vimanbadu, Chhatara, Ghantua, Khata-seja Mekap.

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Patitapabana Jagannath

Dr. Saroj Kumar Panda

The term Patitapabana indicates the lord of the lower section of the society. The earliest reference to Patitapabana Jagannath is found from the Mahabharata of Sarala Das of 15th Century A.D. In this Mahabharata Sarala Das does not refer to the relief of Patitapabana of the Lion Gate of the Jagannath Temple at Puri. He refers to Patitapabana-Jagannath in the Ratnasimhasana. In the Purusottama Khanda of the Skanda Purana, Kapila Samhita and Niladri Mahodaya *Devadideva* Jagannath has been described as *Parama-pabana* but not as *Patita-pabana*. It makes clear that *Parama-pabana* Jagannath has not been accepted as *Patita-pabana* by the Brahmanic sections of the society in the 14th - 15th century A.D.

The concept of *Patitapabana* was known in the Pre-Sarala Das period. Late Kedarnath Mohapatra gave an evidence of the worship of *Patitapabana* Jagannath in the 13th Century A.D. Of course Late Mohapatra borrowed this evidence from the work of Radha Charana Panda. Mr. Panda writes:

‘Antarvedi Matha is situated near Tribeni Ghat on the bank of the Prachi river. In a thatched house near the Matha the image of Patitapabana is worshipped. It is doubted that an image of Jagannath of the 13th century A.D. could have

been worshipped near Tribeni Ghat as Patitapabana in the post Sarala Das period’.

During the Suryavamsi Gajapati period, Paramapabana Jagannath was popular as Patitapabana. Patitapabana Jagannath had the power to liberate the Patitas (fallens). At that time low caste people in Bengal became Muslims because of their detachment from Hinduism. Therefore a powerful section of Odishan Society became conscious about this trend in Bengal and declared Jagannath as Patitapabana to discourage the low caste people in accepting the Islam.

It is well known that the Khurda king Ramachandra Dev- II (1727-36 A.D.) came in contact with a Muslim girl. As a result he lost his religion and position as the first Sevaka of Lord Jagannath. Specially his right of entrance into the temple and the ritual duty in connection with Jagannath cult was denied to him. In order to allow Ramachandra Dev- II (who was deprived of this privileges) to worship and have a Darshan of Lord Jagannath, the relief of Patitapabana was consecrated in the Gumuta of the Lion gate of the temple. This worship of Patitapabana was duly highlighted in the *Jagannath Charitamrita* of Dibakar Das.

This Patitapabana worship in the Gumuta of Simhadwara could be possible for the willing



support of the king to some of the Sevaks who desired it much against the Brahmanic power which was not in favour of this type of worship. For this reason in the Brahmanical texts like *Niladri Mahodaya* this event has not been described. Even the composer of *Rajabhoga* of *Madalapanji* was silent about it.

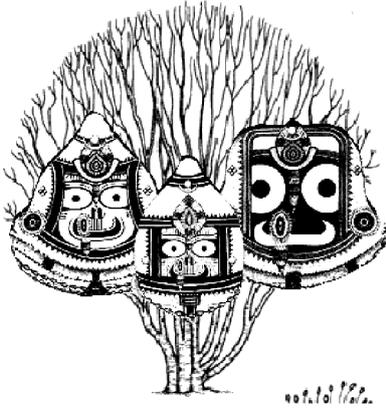
The worship of Patitapabana could be very much popular in Odisha after 16th - 17th century A.D. The deity gained extraordinary popularity in Odisha for the Gundicha and Snana Yatra on which occasion Jagannath could be seen and touched by all. It was the precious moment for the devotees to be purified from all their sins after a Darsan of the Lord. Hence the Yatra was associated with the name of Patitapabana. *Kabi Samrat* Upendra Bhanja has fittingly described this aspect in his work *Kotibrahmanda Sundari*. Another important cause for the popularity of Patitapabana in the Odishan religious thought sphere in the 17th - 18th century A.D. has been pointed out by H.V. Stietencron. He states that the continuous and the dangerous presence of the Muslims in Odisha had induced the Hindus to

isolate themselves and to lay stress on orthodoxy. The god began to be cut off from the majority of his devotees. So they began to erect temples for Patitapabana as this aspect of Jagannath was then declared and appreciated in Odishan villages. By this way the influence of Patitapabana Jagannath was strongly felt in the Odishan religious thought sphere.

In the beginning, Patitapabana was worshipped as an image (Vigraha) in the Gumuta of the Lion Gate of Srimandir. But after the period of Divyasimha Dev (1688 - 1716 A.D.) the relief of the same god was worshipped in the same place. The attempt of Aurangzeb the Mughal king to destroy the Jagannath temple resulted only in removal of the wooden image of Jagannath from the Gumuta of the Lion gate.

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World Famous Lord Jagannath

Naresh Chandra Rout

Famous deities associated with Indian culture and worshipped long since are Vishnu in different forms in four 'Dhams', twelve 'Jyoti Lingas' (Shiva) in different forms and fifty two 'Shakti' dieties in different forms in 'Shakti Pithas'.

Out of four 'dhams' (sacred land) Badrinath in Badrika Dham of Uttarakhand, Dwarakadhis in Dwaraka Dham of Gujrat, Sri Jagannath in Puri Dham of Orissa and Shrirameswar in Rameswar Dham of Tamilnadu are being worshipped.

Shri Jagannath in Puri 'Dham'

Odisha is known to common men of other states as the land of Shri Jagannath, who is not only famous in India but is all over the world. Jagannath temples have been built and car festivals are celebrated in many places outside India also.

Puri Dham close to shore of the Bay of Bengal is known as Shrikshetra (Land of prosperity) Sankha Kshetra, Bhouma Kshetra, Purosottam Kshetra (land of the supreme being), Nilachal (blue hill), Jamanika Kshetra, Uddiyaman Kshetra, Martya Baikunth (Paradise on earth) et al. Many anecdotes are cited in support of the names.

Jagannath is the 'Kalpa Bruksha' (boon giving tree), 'Yogamurti' of the Siddhas, Bishnu

for the Vaishnavites, Shiva for the Shaivites, Mahabhairab for the Tantrics, Buddha and 'Anupurusha' (void) for Boudhas and Ganesh for the Ganapatya. The rituals, the adornment outfits and festivals support one god in different names and adornments. Four gods namely Jagannath, Balabhadra, Subhadra and Sudarsan have been installed on the raised platform called Ratna Bedi (sanctum sanctorum). Jagannath stands for Shrikrishna, Balabhadra is the elder brother, Subhadra is the sister and Sudarsan is the all conquering wheel weapon.

Subhadra, Jagannath and Balabhadra represent the Trinity of Hinduism i.e. Brahma, Vishnu and Maheswar. The three deities represent the entire humanity. Jagannath black in colour represents the black race, Balabhadra white in colour represents the white race and Subhadra, yellow in colour represents the yellow race. In other temples, idols are made of stone or metal but here the idols are made of specified wood. The eyes of Jagannath are circular and devotees therefore call him 'Chakadola'. All these idols are unusual and sculpted in incomplete form. It indicates that true and complete picturisation of God is not possible. It is said God completes his morning works at Badrika Dham, puts on his robes and ornaments at Dwaraka Dham, takes his lunch at Puri Dham and wears night dress at



Rameswar Dham and goes to bed. Therefore Mahaprasad or sacred food in large quantities in different varieties is available at Puri. Sudarsan, the wheel-weapon, due to influence of Buddhism is shaped like a cut-out part of pillar with a wheel painted on it. Wood is a short living material. Consequently 'Navakalevar' (New idols) are made and their installation is celebrated at specified intervals. Every year renovation of the idols is done observing specified rituals.

Origin of Shri Jagannath

In this context there are varying opinion in legends. The anecdote generally accepted is as follows:-

Autochthonous Sabar King Viswabasu was worshipping 'Nilamadhab' in 'Nilagiri' Hill. Indradyumna, the king of Abanti was a devotee of Vishnu. He wanted to build a temple and install Vishnu therein. Minister Bidyapati sent by the king to search for Nilamadhab came to Biswabasu. In no time Bidyapati and Lalita, the daughter of the Sabar king were entangled in love. Consequent upon earnest request of both, Biswabasu took Bidyapati to Nilagiri. He stood spell-bound to see dazzling Nilamadhab. Thereafter Bidyapati stealthily left the house of Biswabasu and rushed to Indradyumna to report about the precious discovery. The king galloped with his entourage to Nilagiri only to see vacant mountatin. He heard a heavenly voice that He would float as a tree trunk at Banki Muhani of the Bay of Bengal. The king managed to collect the tree. After failure of all artisans, an old artisan volunteered to complete the idols within a period of 21 days inside a closed chamber. After 15 days the door was opened on the insistence of Queen Gundicha in apprehension of untoward situation when no sound was heard. The old artisan had vanished leaving behind incomplete and unique idols. The king went to Brahma, one of the Trinity, to conserate the idols.

Long time elapsed, by the time the king returned only to find another king Galamadhab contending to have built the temple. However Galamadhab yielded, the problem was solved, and the three idols were consecrated in the temple. With time the old temple gave way. It is said that construction of the present temple was started by Jajati Keshari and completed by Chodaganga Dev in 12th century. There are differing opinions in different books but historical truth is not available.

Shri Mandir (The Grand Temple)

One of the many names of spouse of Jagannath is Shri Shri means prosperity. Campus of Jagannath temple covers 10 acres of land. Two compound walls surround the temple. The outer wall is called Meghanad Prachir which is 650 ft in length, 644 ft in breadth and 20 ft in height. The inner wall is called Kurma Prachir which is 400 ft in length, 278 ft in breadth and 20 ft in height. The height of the majestic temple is 214 ft 8 inch from the level of Bada Danda (Grand Road). The massive temple is full of sculptures in Orissan style of architecture. A lime coating was provided in the past to protect the sculpture from effect of saline wind blast on the sea coast. Recently the coating has been removed to expose the wonderous sculpture. 15 ft high Neelachakra (Blue Wheel) made of a compound of 8 metals soars at the top of the temple and very large pennant, a symbol of relief to the suffering hovers at the top of the wheel. There are four gates to enter into the campus of the temple. East (Main), West, North and South gates are called Lion, Elephant, Tiger or Khanja and Horse gates. A 33 ft monolithic sculptured pillar has been installed in front of the Lion's Gate. This is called Aruna Stambha which has been shifted from the Konark temple. Idol of Patitapaban comes into view on the right side before entering through the main gate for relief to that all barred from entering into the campus. After entry through the Lion's Gate



visitors have to cross Baisi Pahacha (22 steps) to go round the campus. Actually there are 17 steps and the name Baisi Pahacha is a mystery. In front of Baisi Pahacha stands the grand temple which is divided into 5 chambers called Bhoga Mandap, Nata Mandap, Jagamohan, Bahar Pokharia and Bhitara Pokharia from front to rear. Devotees make obeissance standing behind Garuda Stambha facing the prime deities. The door between Jagamohan and Bahar Pokharia is called Jaya Bijay Dwar and the door between Bahara Pokharia and Bhitara Pokharia is called Kalahat Dwar. In Bahar Pokharia there is a pedestal called 'Anasara Pindi'. In between Snana Jatra and Ratha Jatra, idols are worshipped on this pedestal for a specified period. In Bhitara Pokharia stand the Chaturdha Murti (four idols), Jagannath, Balabhadra, Subhadra and Sudarsan on the Ratnavedi (Sanctum Sanctorum). Although called Chaturdha Murti there are 7 idols, the additional idols being Bhudevi (Saraswati), Shridevi (Laxmi) and Nilamadhab. Bhudevi and Shridevi are made of metal and Nilamadhab is made of wood. Bhudevi and Shridevi sojourn to specified destinations during specified festivals as Bije Pratima (emmissary). Nilamadhab never moves out of Ratnavedi.

Bahar Bedha (Outer Compound Wall) :

Temples and other sacred places within Meghanad Prachira and Kurma Parchira are as follows: Kasi Biswanath, Shri Ramachandra Mandir, Veta Mandap, Rosa Ghar (kitchen), Shri Ramchandra Mandir, Sadabhuj Gourang, Mausima Mandir, Barabhai Hanuman, Gurundi Gopal, Puruna Nrushingha Mandir, Buddhima Mandir, Nilachal Upaban (Blue hill garden), Nirmalya Khala (consecrated rice drying area), Panchamukhi Mahabir Mandir, Durga Madhab Mandir, Sidheswar Mahadeb Mandir, Chakra Narayan Mandir, Rameswar Mahadeb Mandir,

Niladri Vihar, Dhableswar Mandir, Koili Baikuntha (sacred burial ground), Baikunth Mahadeb Mandir, Arpaana Gopal Mandir, Mahabir Tapaswee Hanuman Mandir, Bamana Mandira, Laxmi Nrushingha Mandir, Uttarayani Mandir, Sitala Thakurani Mandir, Jhadeswar Thakurani, Beddha Lokanath, Ganesh Mandir, Parsunath Mandir, Dhableswar Shiba Mandir, Isaneswar Shiba Mandir, Ananda Bazar (consecrated food market), Snana Mandap (Both Platform), Chahani Mandap (Gazing pedestal).

Bhitara Bedha (Inner Compound Wall):

Temple and sacred places on the inner side of Kurma Parchira are as follows: Agneyaswar Mahadeb, Shri Satya Narayan, Shri Radha Ramana Thakura, Shri Batakrushna Mandira, Radhakrushna Mandira, Shri Brahma, Bishnu Maheswara Mandira, Shri Hari Sahadeb Mandir, Shri Bata Jagannath, Shri Balamukunda Mandira, Shri Bata Ganesh, Bata Mangala, Pancha Pandab, Shri Baraha Narayan, Kalpa Bata (Boon-yielding tree), Shri Surya Mandir, Anant Basudeb, Kutam Chandi, Khetrpal Mahadeb, Muktaswar Mahadeb, Mukti Mandap (Salvation Court), Nrusingha Mandir, Jalakrida Mandap, Rohini Kunda, Natua Ganesh, Shri Badri Narayan, Bimala Mandir, Shri Benu Madhab Mandir, Mandani Ghar, Padapadma Deula Naxa (Temple Plan), Shri Sakhigopal, Shri Kanchi Ganesh, Gopinath Mandir, Khirachora Gopinath, Bhubaneswari, Shir Nilamadhab, Beddha Kali, Shri Laxmi Narayan Mandir, Mahalaxmi Mandir, Nabagraha Mandir, Laxmi Narayan Mandir, Shir Surya Narayan Mandir, Shir Dadhibaman Mandir, Shri Ramchandra Thakur, Pataleswar Mahadeb, Shri Padapadma, Shri Narayan Mandir, Shrimandira Karyalaya (Temple Office), Shri Radhakrushna Mandir, Garad Ghar (Security Office), Navikata Mandap, Deba Seva Mandap, Paduka Kunda, Bali



Bamana Mandir, Shri Nisa Nrushingha Mandir, Ekadasi Mandir, Kaliyug Venddha, Dakshina Ghar, Majana Mandap, Indrani Mandir, Shri Bata Balabhadra Mandir, Shri Ananta Sayan.

Rites and Rituals of Shri Jagannath

Legendarily luminaries like Shankaracharya, Ramanuj, Madhabacharya, Chaitanya, Guru Nanak and Kabir have come to Puri and have left indelible imprints on rites and rituals and festivals of Puri. Syncretism of Vaishnav, Shaiba, Shakta, mystic tantric and autochthonous rituals are reflected in the Temple. Routine rituals continue from 5 AM to 12 midnight. Gopaniya Niti (Secret rituals), Nakshatra, Bandapana Niti (Rituals in worship of stars), Ghodalagi Niti (Rituals for changing apparels and ornaments), Grahana and Parag Niti (Rituals for lunar and solar eclipse), Ashauch and Durghatana Niti (Purification and accident rituals) are observed on specified days. On Mahastami day, a male goat is sacrificed outside the temple premises and the blood mixed with rice is offered to Bimala and thereafter the temple premises are purified. Deities Laxmi and Saraswati of sanctum sanctorum and Ramakrushna Madan Mohan, Rama, Lakshman, Sita, Hanuman, Narayan, Dolagobinda, Bada Nrushingha and Panch Pandab of Dakshina Ghara take part in specified festivals on specified days as representatives of Jagannath. Snana and Anasara rituals, Ratha Jatra (Car festival) and Bahuda Jatra (The retreat festival) are famous in India and lakhs of people congregate at Puri. Brief description of festivals is furnished test infra.

Bhoga Samagri (Delicacies Offered to Shri Jagannath)

Lord was so overwhelmed with devotion of king Indradyumna at the time of inauguration of the temple that he offered to ask for any boon. The king asked for the boon that such large quantities of food in numerous varieties would be

offered to the Lord that his palms will never be dry. Although called Chhapan Bhogi (Lord Who is served fifty six varieties of food), the number of varieties and quantities all so large that it is not possible to elaborate them here. Kitchen of Jagannath is said to be the largest kitchen in the world. Legends provide varying opinions as to why the offered to Jagannath food is called Mahaprasad. More acceptable opinion says food offered becomes Mahaprasad and after it is reoffered to tantric goddess Bimala. Mahaprasad comprises two main varieties viz Anna Mahaprasad (lunch / dinner variety), and Shukhila Mahaprasad (Snacks variety), Anna Mahaprasad consists of Anna (rice), Dali (Lentils & pulses), Dalma (vegetable and pulses), Shag (Spinach), Khata (Pickle), Kanika (Fried rice), Ghia Anna (ghee-mixed rice) etc. Only indigenous vegetable are used in the temple kitchen. Potato, Tomato etc. are not used due to foreign origin. Token Anna Mahaprasad taken in two fingers is called Kaibalya. Dried Anna Mahaprasad is called Nirmalya and it is customary to take a grain of Nirmalya to complete Puja process in the morning by the ladies. Very small packs of grated cocconut mixed with jaggery in a piece of dry leaf is called Sukhili and is available at nominal cost. Pilgrims distribute Sukhili in villages after return from Puri. Sukhili also accompanies betel leaf and nut as a part of invitation in marriage ceremony and thread ceremony. Specified Bhog items are supplied by specified 'Maths (monasteries) on specified days.

Veshas of Jagannath

Throughout the year Jagannath, Balabhadra, Subhadra and their representative deities assume different decorated personae on different occasions. Main 'Vesas are as follows:- Chandana Vesha for 42 days from third day of second fortnight of Kartika Month, Elephant or



Ganesh personae on full moon day of Jyestha, Rukmini Harana Vesha on 11th day of second fortnight of Jyestha, Naba Jouban Vesha on new moon day of Asadha, Suna Vesha on 11th day of second fortnight of Asadha, Chitalagi and Rahu Rekha Lagi (Ornaments) on new moon day of Shraban, Banabhoji Vesha on 10th day of first fortnight of Bhadrab, Kaliyadalan Vesha on 11th day of first fortnight of Bhadrab, Pralambasura Badha Vesha on 12th day of first fortnight of Bhadrab, Krushna Balaram Vesha on 13th day of first fortnight of Bhadrab, Baman Vesha on 12th day of second fortnight of Bhadrab, Raja Vesha on 10th day of second fortnight of Aswina, Radhadamodara Vesha from 11th day of second fortnight of Aswina to 10th day of second fortnight of Kartik and Harihara Vesha on Mondays within this period, Thiakia or Laxminarayan Vesha on 12th day of second fortnight of Kartik, Bankachuda Vesha and Tribhubana Vesha on 13th day of second fortnight of Kartik, Laxmi Nrusingha Vesha on 14th day of second fortnight of Kartik, Rajarajeswari Vesha on full-moon day of Kartik, Shradha Vesha from 14th day of first fortnight to first day of second fortnight of Margashira, Abhiseka Vesha on full-moon day of Pousa, Padma Vesha on Saturday and Tuesday between new-moon day and 5th day of second fortnight of Magha, Gajaudharan Vesha on full-moon day of Magha, Chacheri Vesha from 10th day of second fortnight to full-moon day of Phalguna, Raja Vesha on full-moon day of Phalguna, Nagarjuna Vesha is adopted in the year in which Panchaka covers six days in place of normal five days upto end of Kartik and lakhs of people congregate to celebrate the festival. Different personae of one God and syncretism of different faiths and different idols is reflected in the Vesha's (Note: Months are Indian lunar months of almanac).

Servitors of Shri Jagannath

It is said Shri Mandir provides for Chhatisha Nijoga or 36 grades of servitors. In fact the number of grades of servitors is about 250 and total number of servitors is very large. Raja Seva (Royal service) and other services are the two main kinds of service to the temple. Gajapati Maharaja is the first and main servitor. People treat him as roving God. He alone is permitted to go inside the temple borne in a palanquins to the accompaniment of drums and trumpet and bow before the Lord in the sanctum sanctorum. He sweeps Lords' chariots with the help of a gold broom at the time of car festival, sweeps Dolabedi and Snana Vedi during Dola festival and Snana festival. Daitas (autochthonous servitors) and priests receive betel nut as token of authorisation by the Maharaja to proceed in search of wood for Nabakalebara (New Idols). He is the Chairman of temple management committee. Other services are taken care of by the large number of servitors. There are servitors even to chase crows at the time of cutting, rolling and grinding vegetable and spices necessary for cooking in the temple kitchen. There are also many kinds of servitors for service outside the temple premises.

Snana Jatra (Bath Festival), Rath Jatra (Car Festival) and Bahuda Jatra (Return Car Festival)

Jagannath, Balabhadra and Subhadra are taken from sanctum sanctorum to bath altar one by one in ceremonial procession called Pahandi. Bath is also conducted with festive ceremony. It is said that the three deities suffer from fever after the bath. Therefore the deities are confined to Anasarapindi up to end of first fortnight of Asadha and they are worshipped by Daitas following their rituals. The damage or disfiguration during one year is taken care of by restoration of Idols during



this period. People congregate for Nabajoubana Darshan or to set eyes on the youthful Idols on the first day of second fortnight of Asadha. On the second day of second fortnight of Asadha Jagannath, Balabhadra, Subhadra and Sudarsan are taken in slow ceremonial procession to the three chariots which move to Gundicha temple in ceremonial procession called Rath Jatra (Car Festival). Lakhs of people congregate to take part in this festival. The deities remain in Gundicha Temple till 9th day of second fortnight of Asadha and worshipped with the same rituals in Shri Mandir. The deities return in Rath Jatra - like procession on 10th day of second fortnight of Asadha. The deities remain on the chariots on that day and the next day on which Suna Vesha is made. The deities are adorned with precious apparel and heavy crown and ornaments of gold. The deities retreat to the sanctum sanctorum of Shri Mandir on 12th day of second fortnight of Asadha. The Car Festival is famous in the world for the unique ceremony and huge gathering of people irrespective of caste, creed, colour, religion etc. Running commentary of the festival is transmitted in radio and television during the festival.

Naba Kalebar (New Body)

As the bodies of four idols are made of wood, changing bodies after reasonable period is inevitable. Nabakalebar is made during the year in which the month of Asadha comes in a pair for reconciliation between lunar and solar months. In the past Naba Kalebar was held in 1912, 1931, 1950, 1969, 1977 and 1996. Observing specified rituals 'Daitas and priests proceed to Kakatpur and worship deity Mangala who reveals the location of appropriate trees for making the idols. Trees are located, cut to appropriate sizes and transported to Puri observing prescribed rituals. 'Brahma Pinda' (Divine matter) is extracted from old idols and inserted in new idols. Naba Kalebar

festival is more famous than car festival in terms of splendour and convergence of multitude of people. Bodies of old idols are cremated in 'Koili Baikunth' (sacred burial ground).

Supernatural Powers of Shri Jagannath

Jagannath responds to prayer of persons in distress and therefore one of his names is Artatrana (Great Healer). There are many accounts from the devotees depicting relief due to grace of Jagannath and instances are: episodes of Jayadev, Jagannath Das, Balaram Das, Raghu Arakshit, Dinakrushna, Salabeg, Dasia Bauri, Bandhu Mohanty, Nilambar Das, Rajkumari Bishnupriya, Gita Panda, Paramesti, Ganapati Bhatt, Sadhu Mohanty, Raghu Das, Krupana Panda. Famous example of grace of Jagannath is 'Kanchi Abhijan' (Kanchi expedition). Princess of Kanchi was famous for beauty and erudition. Purusottam Deb was the Maharaja of Utkal. A proposal was mooted for his marriage with the princess. Raja of Kanchi declined with satirical remark that marriage with a sweeper who sweeps the chariots of Jagannath is not possible. Treating the refusal as an insult to Lord Jagannath, Purusottam went on expedition to Kanchi seeking blessings of Jagannath. At Adipur near Chilika lake Manik Gouduni (milk-maid) obstructed the Maharaja pleading for unpaid cost of cheese and curd eaten by his two leading soldiers riding black and white horses producing a gold ring as evidence. Purusottam identified the ring as that of Lord Jagannath leading the expedition. It was a war between Jagannath-led army with that of Ganesh-led army of Kanchi. Purusottam won the war, brought the princess to Puri and instructed his Minister to get the princess married with a sweeper. During next car festival, when Purusottam was sweeping Lord's chariot, the clever Minister offered the princess to the Maharaja.



Parting Words

Pre-eminence of Laxmi, the consort of Jagannath is exemplified in 'Laxmi Puran'. Attracted by the welcome wall painting and devotion of Shriya, of low caste, Laxmi went to her house. Jagannath ordered to banish Laxmi from the temple at the behest of elder brother Balabhadra as contact with low-caste people was forbidden. Laxmi left pronouncing the curse that poverty would rage in Shri Mandir after her departure. Jagannath and Balabhadra saw vanishing act of food in Shri Mandir and wherever they went. At last they agreed to take food from the house of a low-bred woman in a sea-side house. Items served proved that the food was prepared by none other than Laxmi. Responding to the apology of the two brothers, Laxmi consented to return to Shri Mandir on condition that caste-bias would be discarded from that day. But servitors prohibit entry of Muslims and Christians into the temple. Most probably such prohibition is in practice due to waves of invasions by Muslims on Orissa, Shri Mandir and other Temples and anti-Hindu activities and patronisations of Christianity by Christians as a safety measure.

All corporeal beings have to undergo cycles of weal and woe and Shrimandir and Jagannath are no exceptions. At the time of coronation of Jajati Keshari in the 9th century AD, Shri Mandir was devoid of the idols. It was ascertained from servitors that the idols were secretly transported to Sunupura (Sonepur) and buried somewhere secretly. The Maharaja salvaged the 'Brahma Pinda' and consecrated new idols inserting the same and worship was resumed.

In the year 1510 AD, Hussain Saha, Sultan of Bengal (Kalapahad) destroyed the idols during his attack. Brahma Pinda was secretly removed from the idols and carried to Kujangagarh before the attack. In 1575 AD, Brahma Pinda was salvaged, inserted in new idols and installed in renovated temple by Gajapati Ramachandra Dev. Therefore he earned the title second Indradyumna.

In 1620 AD in apprehension of attack by Moghul Commander Ahmed Baig, Brahma Pinda from the idols was removed and secretly hidden in Gadamanitri area of Banpur. Sacred stone was restored in the idols after four years and worship was resumed.

In 1687 AD, during the reign of Gajapati Divyasingha Dev, Nawab Ekram Khan under orders of Aurangzeb attacked Jagannath Temple, caused devastation in the temple premises and destroyed the Nilachakra bringing down the same from the top of the temple.

In 1733 AD, before the attack of Taki Khan, the idols were carried in litters to Tekali at the border of Khalikote kingdom. Idols were restored in the temple after peace prevailed.

Jagannath is not the Lord born out of fear as conceived by Bertrand Russell. He is the gurdian, guide and guru to the devotees and the bond with Him is unbreakable. People go to Jagannath with betel leaves and nuts to invite Him as the first invitee in marriage and thread ceremonies.

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Lord Balarama

Er. Nirakar Mahalik

Balarama, the elder brother of Srikrishna was one of the ten incarnations of Vishnu as stated by Bhagabat and other Puranas. His father was Vasudeva of Yadu clan but he had two mothers Devaki and Rohini. Maharaja Kamsa, the king of Mathura killed all the six issues of his sister Devaki as one of her sons was to kill him according to some forecast. So Goddess Yogamaya had made some miracle for her seventh issue, while Devaki was pregnant. Yogamaya extracted the foetus from the uterus of Devaki while she was eight months pregnant and placed it inside the uterus of Rohini. Rohini at that time hide herself in Nanda's house at Gopa for the fear of demon Kamsa.

It is said in Bhagabat that -

*'Devakya Jathare Garbham Shesakhyam
Dham Mamakam,
Tata Sanni Krushya Rohinya Udare
Sanniveshaya'*

Bhagavat [10-3-(8-10)]

It is said in Bhagavat that the supreme power called Shesha which is the abode of Lord Krishna (Vishnu), took birth as a human in the form of foetus in the uterus of Devaki. Goddess Yogamaya had extracted the foetus of Balarama and placed it safely inside the uterus of Rohini, the second wife of Basudeva. So after birth his name was Sankarsana.

The story is told in Vishnu Purana differently that Lord Vishnu being satisfied with the prayer of Devatas gave two bunch of hairs-black and white separately for the benefit of humanity, these two bunch of hairs converted to Balaram and Srikrishna.

Balaram took birth after two months from Rohini on the day of Shravan Purnima (Gahma Purnima). He was called Sankarshan as he was extracted from others womb. He killed Pralambasur by fisticuffs in the forest of Bhandir. He threw the Dhenukasur whose body was just like an ass from the top of stiff mountain and killed him.

King Raibat established the kingdom of Kususthali now called Dwaraka, which is twenty four kilometers from Pore-bandar inside the sea. King Raibat gave his daughter Rebati in marriage with Balarama. he had two sons from Rebati named Nishastha and Ulluka. He had also three brothers and one sister Subhadra from Rohini. Afterwards when Jarasandha attacked Mathura again and again, King Raibat donated Dwaraka to his son-in-law Balarama and Srikrishna.

Balarama once sealed the mouth of River Yamuna as she disobeyed him. He dug a channel with his plough to divert Yamuna. She begged appology to Balarama for her disobedience. Hala



(Plough) and Musala (Club) were his main attributes. So he was called Hali. He pardoned Yamuna for her sin.

In other occasion Samba, son of Srikrishna abducted Lakhyana, daughter of Duryodhana from her Svayambar Sabha but he was kept in custody by Kauravas, Balaram knowing this, gave a proposal for the marriage of Samba with Lakhyana. But Kauravas dishonoured Balaram. Angry Balaram threatened Kauravas, to throw their capital in holy Ganges by his plough. When he sacked his capital Duryodhan agreed the proposal and gave his daughter Lakhyana in marriage with Samba.

The Saura Puran states that -

*Matsyah kurmo varaha schah
Narasingho atha vamanah
Ramo Ramascha Krishnascha Buddhah Kalki*

Cha Te Dasha 11. 15/25 (Soura Purana)

Matsya (fish), Kurma (Turtle), Baraha (Boar), Narasingha (man-lion), Vaman (Dwarf-man), Rama, Balaram, Krishna, Buddha and Kalki are ten incarnation of Vishnu. Here Balaram is regarded as Vishnu. Now he is regarded as Debata or God. So Balarama became (Bala+Deva) Baladeva. Krishna and Balarama are regarded as Hari and Hara. Here Balarama is regarded as Lord Siva. Siva is helping Vishnu in every incarnation like Rama-Laxman in Tretaya Yuga. In Dwapar Yuga as Krishna-Balarama and in Kali Yuga they are Jagannath and Balabhadra. Balarama like Laxamana is a yogi, traveller, silent worker, renunsation, truthful and Sanyasi as described in different Puranas. Poet Yosabanta Das said in *Prema Bhakti Brahma Gita* that Rudra-Siva is Balarama or Balabhadra :-

*"Tahum Se Ambhe Tini Bhrata
Yekante Bhaliu Gupata.*

*Rahilu Se Purusottam
Nitya Rahasa Arupam.*

*Ye Rudra Balabhadra Rupa
Atanti Ananta Swarupa.*

*Ambe Shree Jagannath Dehi
Brahma Subhadra Hoi Tahi.*

*Radha Gupata Anga Heu
Atma Sangate Puja Pau.*

Poet Yosobanta Das, one of the great poet of Panchasakha group told that Balaram, Srikrishna and Subhadra took rebirth in Purusottam Dham as Balabhadra, Jagannath and Subhadra who are the Supreme Gods Rudra, Vishnu and Brahma respectively.

Sarala Das one of the greatest poets of medieval India in his magnum opus Sarala Mahabharat in 15th Century AD already told the same thing-

*"Rama Krishna Subhadra Je E Tini Pratima
Shree Purusottame Bije Hali Hari Brahma"*

Here the poet told that Balaram, Krishna and Subhadra in Dwapar Yuga are the same Balabhadra, Jagannath and Subhadra in Nilachala.

Accordingly to Prof. Prabhat Mukherjee in about 5th Century AD Sankarsana and Vasudeva came to be known as Jagannath and Balabhadra in Orissa. Brihat Samhita of Varahmihira (6th Century AD) enjoins to place Ekanamsa (Subhadra) between Baladev and Krishna. A stone image of Balarama which is now preserved in Lucknow Provincial Museum is a sure proof that his worship was prevalent in Mathura during the Sunga period (2nd century BC). The deity holds club (Masala) in his right hand and Hala (plough) in the left.

The earliest representation so far available of the holy triad of Krishna-Vasudeva, Subhadra



(Ekanamsa) and Sankarsana-Balarama is preserved in Karachi Musuem, Pakistan (2nd century AD). Here two armed Balarama is in standing pose and holding a colossal plough (hala) in his right hand. The association of Krishna Balaram in a few Jain reliefs from Mathura Museum and datable to the Kusan Period is also worthy take note of.

Besides image of Balarama, some carvings representing some incidents of the life of Balarama and Krishna of 2nd or 3rd Century AD have been discovered from Tumain (ancient Tumbavana) in Gwalior State. It is found in an ancient building decorated with beautiful and interesting carvings.

Worship of Balarama are found from the archaeological exeavation at Paharpur in Rajsahi district of Bangladesh. One gray sand-stone sculpture of Balarama, one of the ten incarnation of Vishnu depicted here with plough (Hala) under snake-hood is found there. Fight of Balarama and Krushna with Chanura and Mustika the two wrestlers of Kansa is depicted clearly. Another scene of dragging of Kamsa by Balarama and Krishna is found there which shows that the Balarama worship spread to Bengal.

From Imadpur in Muzaffarpur district of Bihar one bronze image of Balarama having four hands with snakehood along with Ekanamsa and Krishna were recovered which now adorns the King Edward VII Gallery of the British Musuem showing the Balarama worship in Bihar.

In Orissa Balarama, Ekanamsa and Krishna are worshipped at Ananta-Vasudeva temple at Bhubaneswar and Balaram (Balabhadra), Subhadra and Jagannath are worshipped in Jagannath temple at Puri.

Swarupa of Lord Balarama is described by Balaram Das, one of the poets of Panchasakha

group in his Dandi Ramayan so magnificently as follows:-

*"Jaya Tu Srihari He Ashesa Janadhari
Rohini Nandana Tu Pralamba Hotakari
Rebati Kanta Kalandi Jale Tora Khela
Nilabastra Paridhan Ayudha To Hala
Taladvaja Aharam Sirare Kundali
Jara Pade lule Sarba Devanka Mauli
Sudha Spatikaku Jini Tora Deha Varna
Swarna Kundali Sobhita Tora Beni Karna
Mastaket to Sapta Phani Kirita Mukuta
Mukuta Kadamba To Shohai Kantha Tata"*

Balabhadra you are Vishnu, Rohini Nandan, Pralamba Killer, Rabatikanta, playing inside the water of Kalindi, wearing blue dress your attributs is Hala (plough), riding Taladhvaja chariot having headdresses. All devatas worship you. You are as white as *spatika* and wearing gold ornaments in the ears with snake hood in head and jewel nakelace on your neck.

Puri is called Shreekhetra or Purusottama khetra. Here Lord is Uttama-Purusa having his wife Laxmi, elder brother Balarama and sister Subhadra. Shree is Laxmi, when Shree left Shree khetra only Khetra (field) remains there. Poet Balaram Das describes in his 'Laxmi Puran' that when Laxmi left Uttam-Purusa, the Purusha became helpless and lived without food. Once elder brother Balarama showed his admistrative power over his family members. One day a untouchable lady Sriyachandaluni worshipped Mahalaxmi deeply. Laxmi went to Sriya's house. Elder brother Balaram knew the fact and directed Lord Jagannath to drive Mahalaxmi from Shree-Mandir as she went to a chandal house. Mahalaxmi left Shree-Mandir, as a result of which Balaram and Jagannath could not get Mahaprasad (rice) as they were anti-Laxmi (Laxmidrohi). Nobody gave them food. At last they went to Sriya Chandaluni's house where Mahalaxmi dwelt. They were satisfied with usual food and Podapitha (cake) distributed by Shreeya. Mahalaxmhi came



back to Sri Mandir again. Here in the Laxmipuram the greatness of Laxmi has been established. She is the cause of all happiness of Lord Balaram and Jagannath.

Balarama, the elder brother of Srikrishna went on tour to different places during Mahabharat War without supporting either Kauravas or Pandavas. Pravachana Yagnya was organised by Rishi Lomaharshana in the holy forest of Naimishyaranya. Rishi Lomaharshana sat on the sacred chair of Vyasa. Balarama after returning from his travel trip entered Naimishyaranya during the course of Pravachana programme. All Rishis and devotees paid respect to Balaram except Rishi Lomaharshana. Balarama threw his sharpened mace to Lomaharshana and he was killed. All Rishis denounced Balaram and ultimately he went to different holy places to have bath in holy water to wave out his sin.

It is said that Balaram went to Jajapur to dip in water of Baitarani river to wave out his sin. He fought with demon Kandarasar at Kendrapara and killed him on Kartika Akadasi day. Balaram married his daughter Tulasi on Dwadasi day of Kartika. Every year Tulasi Bibaha festival is performed on this day at Baladev Jew temple at Kendrapara.

According to Srimad Bhagabat, it is said that while Akrura was returning from Gopa to Mathura along with Balaram and Krishna, he saw the miracle inside Kalandi water during his bath. He saw Srikrishna sat on the lap of Ananta (Balaram), the bright white Sheshanag having thousand snake-hoods:-

*"Sahasra Shirasam Debam Sahasra Phana Maulinam
Nilambar Bisashvetam Shrungeih Shvetamiba Sthitam
Tasvota sange Ghanashyama Pitakausheya vasasam
Purusham Chaturbhujam Shantam Padma-
Putrarunekshyanam."*

(Bhagabat-10-40-(45-46))

Here Balarama is called 'Ananta' or 'Shesa Naga'. Balaram while on death bed, was

described as in Naga (snake) form. When Jadu clan was destroyed one Anantanaga emerged from Balaram's mouth and entered into the ocean. Jagannath Dash, one of the greatest poet of Orissa describes like this:-

*"Jadaba Bala Nasta Dekhi ! Rama Bujhile Beni Akhi
Takhyan Nija Yogabale ! Ananta Paseele Patale"*

Now Balarama, Subhadra and Krishna are worshipped in Shree Mandir at Purusottama Khetra Puri as Lord Balbhadra, Subhadra and Lord Jagannath.

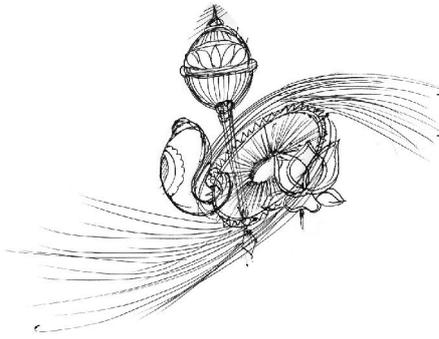
Famous Indian Poet Bidyakar Mishra Bajapayee in his "*Nityachar Paddhati*" prays Lord :-

*"Namasteastu Jagannath Namasteastu Pitamaha,
Narayan Namasteastu Balabhadra Namostute"*

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Realization of Lord Jagannath

Ramesh Chandra Dash

Lord Jagannath is the master of the universe. He is Lord Purushottam as described in many Puranas such as the Bhagavata Purana, Bhabisy Purana, Vaman Purana, Vishnu Purana and so on. Lord Purushottam first established himself in Odisha - "Odre tu Purushottamam." In no other part of the country the supreme Lord is worshipped as Purushottam or Jagannath.

Lord Jagannath - Purushottam exercises deep influence in social and religious lines of Odisha. For His antiquity, age-old rituals, traditions, festivals, legends etc. has been the prime adorable deity of the country as a whole. For His strange visage and fibre catholicity Car-Festival and splendid fame made him most visited and favourable amid people of the whole world. His edifice, Mahaprasad and participation of innumerable people in His service do cast a spell over all who become inquisitive of Lord Jagannath. He sees no discrimination among his children. He always is remembered right from birth to old age and dawn to dusk. His concept may be difficult to understand yet very clear and familiar. He stands



for fine characteristics of the Vedanta such as universality, impersonality, rationality, catholicity and optimism. He is the reminiscent of all religious activities undertaken by great ascetics and seers of the country. People bear Him in mind during all stages of life namely childhood, householder, wandering mystic and renunciation and mental status like consciousness, unconsciousness and trance. His Car-festival is equally enjoyed by child and old, poor and rich, people of all places, races, religions, castes, colours and status.

The unmanifested (Nirguna) supreme soul was only available when and where there was nothing besides utter darkness. He desired to be manifested and reign the total universe as Lord Purushottam. He completed the process of creation within a twinkle of eye in ten stages. These

stages are named as creation of Mahatattwa. Ahankar, Tamasik Ahankar, Rajasik Ahankar, Sattwik Ahankar, Ignorance, trees, birds and animals, human beings and divine elements. This was possible after the convulsion of primary nature by His river of illusion instilling life force. All the creatures inherited three qualities of nature like



Sattwa, Raja and Tama by the sweet will of the Lord Himself. The qualities are bestowed as per the record of past deeds. His creation is endowed with 24 Tattwas (essences) such as Purusha (Kaal-death-time), Prakruti (Prime nature), Mahatattwa (the great essence), Ahankar (Pride), five fundamental elements (sky, air, light, earth and water), five senses (vision, hearing, taste, smell, touch), five sense organs of knowledge (eye, ear, tongue, nose, skin), five sense organs of action (mouth, hand, foot, genital and anus). Mind is created of food and is added to the essences as the 25th.

Mind is the controller of all the senses. It has three substances (sattwa, raja, tama), three layers (conscious, unconscious, meditative), four abilities (reason, conscience, intelligence and pride) and five stages (scattered, ignorant, converging, concentrated and restrained). It is the root cause of love, manners, determination, bondage and salvation etc.

However, man is blessed with essences of the creation and the soul remains as the witness to all our activities. The prime aim of the creature or soul is to unite with the great soul. He is to choose the best among all pursuits like piety, lust, material prosperity and emancipation. Lord Jagannath is the image of Purushottam. Man thrives to commune with Him for fulfillment of individual goals. But devotion without any goal is the best among them.

Lord Purusottam has established Himself as Brahma, Vishnu and Shiva in appearances or names like Subhadra, Jagannath and Balabhadra being endowed with Rajasik, Sattwik and Tamasik qualities. Lord Brahma creates, Lord Vishnu protects (By Sudarshan) and sustains and Lord Shiva annihilates the creation.

*"Satwam rajastama iti prakruter guraasteirjuktah
Parah purush eba ihasya dhatte,*

*Sthi tyaadaye Hari Biranchi Hareti Sargyaah
Shreyaamsi tatra khalu sattwataronru namsyah"*

-The Bhagabata

Thus these three deities are highlighted as Trinath, Trideva or Triratna etc. But the lord can take any number of appearance in any medium of life when Dharma (righteousness), His creation gets endangered and blemished. He may incarnate as a divinity, ascetic, man, aquatic, bird, animal at once or to display a life for the betterment of people. The incarnation has three main aims- protection of pious people, punishment of impious souls and re-establishment of Dharma as the right track. The purposes are described in the Gita, Bhagavata and other Puranas. However, the Lord is not required to come down Himself with all His splendour. Thus six varieties of incarnation are underlined in our scriptures such as- Partial, Interposing, full fastive, incarnation of qualities (Gunavata), incarnation of Manwantaras (time units) and Jugavata (Ages like Satya, Treta, Dwapara and Kali) and special incarnation. Lord Purushottam-Jagannath is the source of all incarnation. All incarnations emerge from Him and merge into Him after the objectives are materialised.

There is no certainty of occurrence, variety, time, quality etc. of incarnations. That is the Lord's figment of imagination. However, a research has tried to make a chronological list of incarnations. It may not be so accurate. In general, we know about ten incarnations as laid by Padma Purana or Geet Govinda namely Matsya, Kurma, Varaha, Nrusingha, Vamana, Parshuram, Sri Ram, Balaram, Sri Krishna, Buddha and Kalki. Many authorities like the Mahabharat, writings of Ramanuja are silent on occurrence of Buddha as an incarnation.

However, the Bhagavata, Matsya, Harivamsa, Bishnu Garbha Puranas have



highlighted many incarnations. Among them, the list of the Bhagavata containing 24 incarnations is most popular. But the sources also reveal information as much as 45 incarnations as follows- Purusha, Ananta, Pouskar, Sanak, Hansa, Narada, Matsya, Sri Hari (Saviour of Dhruva and Gajendra), Pruthvi, Jagna, Kapila, Varaha, Nrusingha (Killer of Hiranyakasipu and saviour of divine consorts), Bibhu, Satyasena, Nara-Narayan, Vaikuntha, Ajit, Kurma, Dhanwantari, Mohini, Vamana, Sarbabhouma, Rushabh, Viswakshena, Dharmasetu, Swadham, Jogeswar, Brihadbhanu, saviour of Balakhilya ascetic, curse liberator of Indra, Bharat, Mandhata Chakrabarti, Parsuram, Vyaasa, Sri Ram, Balaram, Sri Krishna, Pradyumna, Anirudha, Sisumar, Jayant, Buddha and Kalki.

The incarnation always carry the same saviour of Lord Purushottam, all are divine and full in every respect. Though Orissa has no such ancient shrine like that of Jangi-Dasavatara temple, yet Saintala (Balangir district) has accommodated remains of such a shrine of 6th century A.D. Till today, we find sculptural pieces depicting ten Avatars on the edge of the sculpture that surround the standing posture of Lord Vishnu.

Interestingly, Puri Jagannath temple depicts Avatars on corner projections as that of Nrusingh temple in the same campus. The latter monument displays a fish and a tortoise at the respective niches in place of Lord Matsya Avatara or Kurma Avatara. Jagannath temple is the hub of all religious activities - Vaishnavism, Saivism, Saktism, Buddhism and so on. Naturally the roof of entrance passage of Jagamohan exhibits 31 niches for 31 avatars probably in conformity with

the Bhagavata which provides earliest reference to Lord Jagannath at many instances.

A devotee sees Lord Jagannath as the greatest pleasure and the Lord is kind-hearted and unilateral. he comes down to the Badadanda (Grand Road) to offer visual to millions of onlookers devotees of all age, caste, creed, colour, sex, status etc. Infact, in His eyes there is no discrimination. He is worshipped in all forms- may be of Vaishnavism, Saivism, Saktism, Tantricism, Souraism, Vinayak, Ramaite and others. He is prayed as Lord Vishnu, Rudra, Sakti, Surya and Ganesh principally while His 'gem dias' contains other sculptures like Madhab, Sridevi and Bhudevi in addition.

It is an irony of thought that people visit Him to satiate piety, material prosperity, lust and emancipation as four goals of life (Purushartha) when scriptures advise that devotion without any desire is the best way to obtain Him. It is wise to keep mind peaceful, purified action and speech in right prospective, lest devotion and prayer have no meaning. Presently we run after youthfulness, wealth, authority, unconsciousness which will not help to fulfill the real goal of life. To get Purushottam, one is to do moral activities, perform jagna, munificence, austerities, read holy books, control mind, restrain senses, give up bad habits, practise Astangika Yoga, devotion and indifference in right sense, gather spiritual knowledge and see others in same way like self. This is the righteous-way to realise Lord Purushottam-Jagannath.

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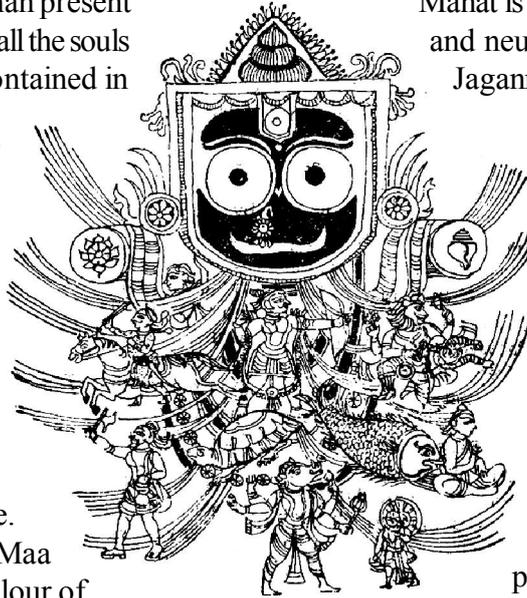


Sri Jagannath Represents Orissa in Global Affairs

Dr. Ramakanta Kar

The holy city of Puri is a famous pilgrim centre and is well-known in global areas as Jagannath Dham or Srikshetra. Lord Jagannath is the presiding deity of Orissa and Srikshetra, the nerve centre of various religious sects and philosophical doctrines. Srimandir is situated on a side of Srikshetra having four famous deities situated on Ratna Simhasana. Sri Jagannath, Sri Balabhadra, Maa Subhadra, Sri Sudarshan present the aggregate of sum total of all the souls in the universe, which is contained in them. That is why He is called the Supreme Lord of the Universe.

Sri Jagannath (Vishnu) is of black colour, Sri Balabhadra (Shiva) of white colour and Maa Subhadra (Brahma) of yellow colour. The human being in global areas are of these three coloured people. Generally the colour of Maa Subhadra represents the colour of the Indians, Sri Jagannath represents the colour of the Africa people of and some Indians also. Sri Balabhadra represents the colour of the Western countries. The colour of trinity represents the colour of the people of global areas. If the



ethics of trinity is scientifically analysed, there is the evidence proved by "21st century of Srimad Bhagabat Gita" at H.E. Research, Westgate Lane, Puri, Sri Krishna says to Arjun (14/3) "mam yoni Mahat Brahma" that means His spark Brahma impregnates the mahat (hydrogen) in the yoni or in the crater of the galaxy which makes possible from the selves to come into being. Here Mahat is hydrogen or proton, electron and neutron, The two eyes of Lord Jagannath represent symbolically two Protons, that of Balabhadra represent two neutrons and two eyes of Maa Subhadra represent two electrons. In the whole body of these three deities, their eyes are most prominent. These three automatic particles when fuse with Brahman, it becomes an individual soul. The Brahman is actually placed within these deities symbolizing this very fact.

Sri Jagannath, Balabhadra and Subhadra represent the aggregate or sum total of all the souls in the universe which is contained in them. That is why He is called the Supreme Lord of the



Universe. Brahma is not a worshippable deity, yet He is worshipped as Subhadra in Srimandir. As electrons, protons and neutrons originate from a single source, they are therefore, like brothers and sisters. Protons and Neutrons are Sri Jagannath and Sri Balabhadra respectively two brothers and electron their only sister Subhadra. One jean produces three years just as one Daru (wooden-shape) creates three darus or deities Sri Jagannath, Sri Balabhadra and Maa Subhadra. As the principle of Indian philosophy, the trinity have been produced from a single, the supreme. The Trinity (GOD) have been created from one source i.e. the supreme power (Durga Shakti). The supreme produces the root Shakti (Yogamaya) or Subhadra (Brahma)-G (generator) then Vishnu were produced as Sri Jagannath – O (organizer) and Sri Balabhadra (Shiva) was produced as the Destroyer-D. These Trinity were produced from one gem. So Upanishad proved,

“Yaha Brahma Sa Bishnuhu Sa Aba Maheshwar.”

“That means the trinity in one. This ethic covers the universal or global thought of philosophy.

In the classifications of human caste in global affairs mainly one is male and other is female. So in Srimandir Sri Jagannath, Sri Balabhadra and Maa Subhadra are worshipped as Vishnu, Shiva and Brahma respectively. Like this these three deities are males and also worshipped as Tara, Bhubaneswari and Dakshinakali as females in classical ethics. It is described in “Mahanirvan Tantra”.

“Tara Sakshyat Shulapani Subhadra Bhubaneswari. Niladrau tu Jagannathah Sakshyat Dakshinakalika”.

So there is the system of rituals in Srimandir. Bhoga is offered to trinity by

Devamantras and Devi Mantras based on Tantra tradition. There is no any discriminations or feelings of caste, creed, colour, religion or Sampradaya. These three deities are very peculiar to see because Sri Jagannath is deeply black having two big eyes without eyelids. Sri Balabhadra is deeply white in colour having no palms and feet. Ma Subhadra also yellow coloured having no hands and legs. Despite the shape these deities attract all the devotees of the world. The temple of Lord Jagannath is famous throughout the Hindu world, but Lord Jagannath Himself is accepted by all the religions of the global affairs. Sri Jagannath stands as the symbol of equality, fraternity and the progress of entire human civilization.

In *Madala Panji*, it is mostly described that a large number of *Mathas*, *Kotas*, *Jagas* and *Akhadas* or religious monasteries belonging to different sects are located here centring around the shrine of Sri Jagannath, as the different priests, preachers, tourists, poets, saints etc. of the world have visited in the past and established their ethical centres at Puri. The devotees of all faiths have visited to Puri and they described in their spiritual books regarding their own feelings. So their Mathas are interconnected with Srimandir and all the devotees of all faiths of the world come to Puri to see the art and architecture of the temples and the locality and enjoy the world famous Rathayatra and also get self satisfaction seeing Lord directly. At that time Lord Jagannath represents Orissa in global affairs.

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The Full Limbed Lord Jagannath of Jagulei Patna

Braja Paikaray

Lord Jagannath belongs to both Aryans and Non-Aryans. Though Srimandir, Puri is his permanent abode, Lord Jagannath manifests his divineself in forests, in villages and in different Mathas in all corners of the State of Orissa.

Once upon a time, Khurda, the land of Khandayats and Paiks was the capital of the Gajapati Kings. Lord Jagannath had joined in the military expedition to Kanchi as a horse riding Paik and hence the Lord desired to manifest his divineself at Jaguleipatna, Khurda having full limbs and accordingly Lord Jagannath, Lord Balabhadra and Goddess Subhadra have manifested themselves having full hands and legs. As per the version of the local people Lord Jagannath has manifested himself here as the "Kalki Avatar". But as per the local legend a holyman namely Mahanta Raghubar Das was an ardent devotee of the Lord. He established a Matha at village Jaguleipatna when the village was encircled with forest and thick bushes. Once in his dream Mahanta Raghubar Das was ordered by Lord Jagannath to establish the "Daru Bigraha" with full limbs at his Matha and to offer seva puja. It was also ordered by the Lord to collect the "Holy Daru" from the jungle of "Beruan Village" near Khurda. As per the Lord's desire Mahanta Raghubar Das collected the "Holy Daru" and established the three Bigrahas at Jaguleipatna Matha and started the "Ratha Yatra"

in the year 1918 with the co-operation of the local people.

After some years a strange incident occurred. The house in which the Bigrahas were offered seva puja was completely burnt but the fire had not touched the "Daru Bigrahas".

After the death of Mahanta Raghubar Das his chief disciple Digambar Baba continued the seva puja of the Lord and the "Ratha Yatra" was also being observed as usual. But after the death of Digambar Baba the "Jaguleipatna Matha" was completely forgotten from the minds of the people.

In the year 1980 due to the sincere effort of the local people and with the active co-operation of the then local M.L.A. Dr. Prasana Kumar Patsani, a concrete building was constructed for the "Daru Bigrahas" and one "Garuda Stambha" was installed at Jaguleipatna Matha and Ratha Yatra was restored with great enthusiasm. In the present time the number of tourists, research scholars and visitors have increased to Jaguleipatna Matha to have a Darshan of the full limbed Jagannath, Balabhadra and Subhadra.

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Panchasakha and Their Cosmological Theory

Sasanka Sekhar Panda

The theory of the universe, or in other words explanation of the uncaused cause has ever been the first problem in every religion. Like the *Puranas* and Tantric texts, the Panchasakha literature also abounds with it.

The Panchasakha starts with the eternal question of “who was there when all this phenomenal universe was not”. The problem of the Prime Mover is still beyond our reach and can only be explained negatively-” He is not this, not this-”*neti neti*”. The *Prajnaparamita Hridayagarbha*, a later Buddhist scripture describes *Sunyata* as “*neti neti*”. Therefore, it seems that there is a lot of similarities between the Panchasakha ideology of *Sunyata* and that of the Buddhists. The concept of *Sunyata*, being the most characteristic ideology behind Jagannath, formulated by the Panchasakhas can be no doubt the continuation of the Vajrayana idea of the void accepted by Vaisnavism after identifying it with the Vedantic idea of *Nirguna Brahma*.

The factor of compassion (the second factor which necessitates the function of world creation the first factor being the factor of conflict or imperfection) in which Balarama Dasa and Achyutananda Dasa think that compassion moved God to creation. “after crores of years, compassion came to me and I wished a creation” or “when all was submerged in the *Sunya*

Brahma, the God wished to create. He became compassionate and his bliss percolated out as the *Sabda*”. This idea of compassion reminds us of the development of *Karuna* in Mahayana Buddhism. Buddha was then meditated upon as the Lord of Mercy.

The Panchasakha and other Vaisnavas of Orissa become one with the Vajrayanists in maintaining this *Sunya* as a Supreme Being- the *Sunya Purusa*, who appears to be the same as Vajrasattva.

Achyutananda Dasa in his “*Sunya Samhita*” states- “You have well asked me of the esoteric mystery. The *Sunya Purusa* is just a prisoner in *Sunya*, and creating all illusions. He remains quite indifferent to them. But at the same time, he is very kind to all and he also resides in all the created things. Moreover, he is well versed in crafty devices and so is the author of all sorts of performances.¹ Another member of the Panchasakha group, Balarama Dasa in his *Virata Gita* and Chaitanya Dasa (a contemporary of the Panchasakhas) in his *Visnugarbha Purana* have also described about the *Sunya Purusa*.

Almost all the writings of many other Vaisnavas of Orissa are replete with similar brilliant description of the *Sunya Purusa*, who is sometimes called *Virata Purusa*, *Nirakara* and *Adi Brahma*.



The same ideas may also be traced in the description of the Vajrayanists.

A Buddhist work, the “*Jnanasiddhi*” of Sambala king Indrabhuti, for example, states, “He (Vajrasattva) is the Being without origin and end the all good the soul-substance of all, the enlightened one included in him all the static and the dynamic.”²

In the “*Sri Vajra-Mandalankara*” quoted in the *Jnanasiddhi*, it is said, “he eternally belongs to all the elements, to all the beings. He remains pervading all the bodies in the form of the flow of consciousness.”

He is immutable, unthinkable, pure, passionless, perfect void like the sky, free from existence and non-existence.³ Example of this type are abound in the Vajrayana works like *Prajnopaya Viniscaya Siddhi*, *Advayavajra Samgraha*, *Hevajra Tantra*, *Samputika* etc.

The *Sunya Purusa* of the Jagannath cult as expressed in the Panchasakha literature in Orissa is an expression of “*Chidvilas*” embodying thereby the conception of the Vajrasattva of Tantric Buddhism. It may also be pointed out that both *Sunya Purusa* and *Vajrasattva* are alike regarded as the non-dual state of *Sunyata* and *Karuna* and are characterized as the Primal Enlightened One-*Adi Buddha* or *Adi Brahma*.

The theory of five Dhyani Buddhas, expounded in Tantric Buddhism has found a striking exposition in “*Visnugarbha Purana*” of Chaitanya Dasa where it has been given a novel Vaisnavite setting.

This great philosopher conceives of six Visnus one of whom known as *Nirakara Visnu* is characterized as the shapeless and figureless *Sunya* and hence is the same as *Vajrasattva*, while the other five who are emanations of *Alekha Purusa* do undoubtedly resemble the five Dhyani

Buddhas- Vairocana, Aksobhya, Ratnasambhava, Amitabha and Amogha Siddhi.

The tradition about the position of the *Panca-Dhyani Buddhas* in the *Mandalas* and similar mystic diagrams, is also to be found in literature. In the “*Visnugarbha Purana*” the six Visnus including *Nirakara Visnu* are given similar positions in the *Sunya Mandala* (N.N.Basu, in his “*Archaeological Survey of Mayurbhanj*, PP. CL.XXXVII has also brought the identification of five *Visnus* with the five *Dhyani Buddhas*).

Even the colour scheme found in the Buddhist pantheon is not missed, and in the manner of the six *Tathagatas* these six *Visnus* are represented in different colours like white, yellow, saffron, red, blue and green.⁴ Moreover, as the five *Tathagatas* have their respective *Bodhisattvas*, four of these *Visnus* have four *Brahmas* of their own, who are credited with the creation of eighty four worlds.

It may also be pointed out that the conception of the five *Tathagatas* is present in the Yogic speculation of the Jagannath cult, where five out of the six plexuses (*Satcakra*) of the human body are presided over by five *Devas*, viz. Ganesa, Kamadeva, Brahma, Vishnu and Siva and the sixth one by *Anadi* the analogue of *Adi-Buddha*. The noticeable fact is that the five *Devas* are represented with a number of accessories i.e the divine Saktis, *Vahanas* (Mounts), *Bijamantras*, colours, *Karmas* (Actions), *Pranas* and vital winds almost in the manner of the Five Tathagatas (*Dhyani Buddhas*).

The minor differences existing between the accessorial schemes of the *Dhyani Buddhas* and the *Devas* are very probably due to the assimilative nature of the Jagannath cult itself (as expounded in the Panchasakha literature).

In this way one can find a lot of similarities between the cult of Jagannath and Buddhism the



reasons for which are critically analysed and discussed in the following manner.

The great Jagannath cult of Orissa has become symbol of universal brotherhood where most of the important religious movements occurred in India have amalgamated. In a long course of time and passing through many changes and religious cross currents of variegated nature the deity has obtained its present form.

Archaeologically as well as epigraphically the historical importance of Puri in connection to Purusottama can't be established prior to the 7th century A.D. For the first time the names of Purusottama (Jagannath) and his elder brother Balabhadra (Balaram) occurred in the Neulpur grant (copper-plate inscription) of the Bhauma king Sivakaradeva. The Brahmedo temple inscription, dated in the Kalachuri era 840 (1088 A.D.)⁵ can be taken as the first epigraphic evidence where the earliest mention of the Purusottam Ksetra occurs.

It has been known from *Dathavamsa* that Khema, one of the disciples of the Buddha took the tooth-relic from his funeral pyre and gave it to king Brahmadata of Kalinga who constructed a shrine for it in Dantapura, his capital city. The *Mahaparinibbana Sutta* of *Digha Nikaya* also refers to this event.⁶ Scholars like N.L. Dey thinks Puri to be Dantapura, the ancient seat of the Kalingan capital.⁷ In this connection the story relating to Guhasiva, another king of Kalinga can be taken into account, who was a devout worshipper of this tooth-relic. He faced attack from a neighbouring king Khiradhara, fell in the battle and as instructed by him before his death, the tooth-relic was taken away to Srilanka for safety by his son-in-law Dantakumara and daughter Hemamala.. As mentioned by the scholar D.K.Ganguli in his book "*The Historical Geography & Dynastic History of Orissa*"

(page-26) This tooth-relic is worshipped even now-a-days in the shrine at Kandy (Srilanka). Therefore there are ample evidences to believe the story of king Guhasiva and his sacred tooth-relic. King Guhasiva was ruling Kalinga in the 4th century A.D.⁸

As the antiquity of Jagannath as a Hindu god is yet to be traced back to the 4th century A.D archaeologically and epigraphically, it can be presumed that the story of the Kalinga invasion of Yavana Raktavahu in 323 A.D⁹ (as narrated in the Jagannath temple records *Madalapanji*) has a striking similarity to the Kalinga invasion of Khiradhara. Both invasions took place in the 4th century A.D.. Therefore, it seems that the story of Jagannath being taken away to some unknown place for safety by the then Kalingan king Sobhanadeva due to the invasion of Yavana Raktavahu is a clever representation of the *Dathavamsa* story of Khiradhara's invasion of Kalinga and the shifting of the tooth-relic to Srilanka by the son-in-law and daughter of the then Kalingan king Guhasiva.

It is more probable that *Madalapanji* (which is a much later work) has borrowed the story from *Dathavamsa*.

Nothing is known with certainty regarding the history of Orissa in between the 2nd century A.D and the 6th century A.D. This period is known as a dark period in the history of Orissa.

Mr. James Fergusson is of the opinion that the Jagannath temple of Puri now occupies the site where there former stood the shrine containing the tooth-relic.¹⁰ The present temple was built by King Chodagangadeva (12th century A.D). But *Madalapanji* attributes the construction of the first Purusottama temple to Yayati Kesari (can be taken as Yayati II of the 2nd quarter of the 11th century A.D). This Yayati belonged to the Somavamsi Kesari dynasty. This king came from



the Daksina Kosala region (modern western Orissa). King Yayati is said to have started the construction which king Chodagangdeva finished.

The cult of the wooden post was prevalent in Western Orissa (Daksina Kosala) since circa 500 A.D and is still practiced together with the rituals of renewal (*Navakalevara*). H.Kulke, A.Eschmann and G.C.Tripathi¹¹ are of the opinion that king Yayati took this cult to Puri, as wooden gods are not known to Hinduism. Therefore, many scholars¹² are believing that Jagannath was originally a tribal deity. K.C. Mishra is of the opinion that Jagannath was brought to Puri from Seorinarayan, which lies near to the historical site of Sirpur (Chhattisgarh.), the seat of the ancient capital of Daksina Kosala, from where the Panduvamsi kings were ruling. Jagannath, originally being a tribal deity is also corroborated by traditions, where He is said to be worshipped by a tribal chief, named Viswavasuu.

Saraladasa, the author of *Odia Mahabharat*, a famous Oriya poet belonging to the early 15th century is also of the opinion that Jagannath was brought to Puri from Savarinarayana (Seorinarayan). Therefore it seems that the existing deity Jagannath was brought to Puri from Seorinarayan where it was a tribal deity, by the Kesari ruler of Kosalotkala, Yayati Kesari-II, who originally belonged to the Daksina Kosala region. Seorinarayan being very near to the historical site Sirpur it seems quite feasible that Seorinarayan was the chief tribal deity of the Daksina Kosala kingdom, and therefore, Yayati might have thought it wise to take the chief deity of his region along with him to Utkala, which he ruled in the later period. (1st half of the 11th century, 1025-1040 A.D.)

Daksina Kosala was a strong centre of Tantric Buddhism, where the great king Indrabhuti

ruled, and where the Buddhist Tantric Philosopher Nagarjuna lived. Therefore, there is every possibility of this tribal deity, Seorinarayan, being influenced by the Buddhist rituals.

Buddhist influence on the Savaras (aborigines) was not only confined to the western part of Orissa, but also present in the north-east. About the 5th-6th century A.D, the present districts of Balasore and Keonjhar happened to be the seats of the Mahayanists, who used to worship their deities in association with the Savaras. For example, in Sitabhinji (Keonjhar District) there are some monuments of that period where the Savaras act as the main priests.¹³ Therefore, as goddess Parna Savari was highly regarded in the Mahayana School of Buddhism,¹⁴ the God Savarinarayana (Seorinarayan) can either be taken as a tribal deity or a deity of the Mahayana School, worshipped by the tribals (Savaras) of Daksina Kosala region, who was taken to Puri by king Yayati only in the 11th century A.D, and was soon taken into the Hindu fold.

It seems more probable that the followers of the Jagannath Cult borrowed the Snana Yatra (Bathing Festival) and Ratha Yatra (Car Festival) from the Buddhists which are said to be prevailing as Buddhist festivals in Khotan and Pataliputra, as testified by the Chinese pilgrim Fa Hien. There is a stone sculpture where the ancient Car festival is carved, which is kept in the Orissa State Museum.

As recorded by Fa Hien, the Car Festival (Ratha Yatra) was celebrated by the Buddhists of Khotan on the 1st day of *Asadha*. The pilgrim noticed a similar festival at Pataliputra, celebrated nearly the same day of the year in *Asadha*. As the Bhaumakara kings of Orissa had close cultural ties with China, they might have borrowed this tradition either from Khotan (which was situated in the north-western part of India and was not far



off from the India-China trade route) or from Pataliputra.

In the ancient and early medieval periods there was a close cultural relation between Orissa and Assam. The main deities, Jagannath and Kamaksya, respectively of Orissa and Assam were established in the spots bearing the identical name *Nilachala*. The Hindu Tantrik text *Kalika Purana* mentions *Odra* (Orissa) and *Kamarupa* (Assam) as two glorious seats of Tantrik cult.¹⁵ The Buddhist Tantrik texts *Hevajra Tantra*¹⁶ and *Sadhanamala*¹⁷ refer to *Odiyana* or *Uddiyana* (Orissa) and *Kamaksya* or *Kamarupa* (Assam) as two primary centres of Vajrayana or Tantrik Buddhism.

Besides, other Tantra works entitled *Rudrayamala*¹⁸ and *Kubjika Tantra*¹⁹ also mention both Assam and Orissa as principal seats of Tantricism.

The Vajrayana Goddess Tara in the tribal cult of Tara-Tarini suggest that there are Buddhist elements. A small Boddhisattva image is worshipped together along with the goddess Tara-Tarini in the *Garbhagrha*. Tarini is also the name of a tribal or semi-tribal goddess worshipped in the Keonjhar area.²⁰ Twine Goddess Tara-Tarini has been taken into the Hindu fold. Therefore, it seems that the Hinduization was proceeded by an incorporation of a tribal cult into Buddhism. The same thing might have happened to the tribal deity Savarinarayana also. It might have been taken into the Tantrik Buddhist fold at first and then into the Hindu fold as Purusottama in the later period.

Therefore many tribal and Buddhist traditions persist in the Jagannath cult till these days.

When the three wooden images are taken out in a procession in three cars every year during

the Car Festival to the garden house, the worship is done by certain priests, who are said to be the descendants of the Savaras (aborigines), known as *Daita-Pati*.

Scholar R.L.Mitra found the oldest work with a fixed date, *Dasavatara Carita* by Ksemendra where Buddha has been replaced by Jagannath as an *Avatara* of Visnu. This work can be assigned to the 11th Century A.D.

Therefore it seems more probable that the tribal-cum-Tantrik Buddhist deity Savarinarayana was taken away from Daksina Kosala by king Yayati Kesari and was installed in Puri in the present form. It is quite feasible that the tooth-relic of Buddha, which was worshipped in a shrine in Dantapura was taken away to Srilanka in the 4th century A.D.

Tradition everywhere accepts Jagannath to be the same with the Buddha *avatara*, and the image of that divinity has been accepted to be nothing more than a mystification of Buddhist monogram. The idea was first put forth by Mr. Stevenson in a paper in the *Journal of the Royal Asiatic Society of Great Britain*,²¹ reiterated by Mr. Laidlay in his English version of the "*Travels of Fa Hien*",²² and subsequently fully demonstrated by General Cunningham.²³ Looking moreover, to the history of Buddhism in other parts of India, and the way in which the Buddhist doctrine of the identity of the human soul with the divinity was appropriated by some of the Vedantists, the Buddhist belief of the sanctity of the Bo tree made a part of the Hindu religion; the Buddhist repugnance to animal sacrifices taken up by the Vaisnavas; and Buddhist emblem, Buddhist temples; Buddhist sacred places, and Buddhist practices appropriated to Hindu usages. It is impossible to resist the conclusion that Puri was a place of Buddhist sanctity, and gradually converted to Hinduism.



Jayadeva, (a 12th century poet), in his *Dasavatara* hymn, has also admitted Jagannath as the 9th incarnation of Visnu in place of the Buddha. Bipra Nilambara's *Deula-Tola-Suanga*, has also discussed in the last chapter, an allegorical representation of this metamorphosis.²⁴ Most probably it was Ramanuja who gave the final touch to the fusion of the Buddha and Visnu in the god-head of Jagannath, for which the Tantrik Buddhists probably had already prepared an excellent foundation.

According to the *Aisvarika* School of Tantrika Buddhism the visible is created as a result of the union between *Adi Buddha* and *Adi Prajna*, and this concept with some modification is noticed in the speculative philosophy of the Jagannath Cult.. The theory of the transformation of the Buddha, the first jewel of the Buddhist Tri-Ratna, into Jagannath has its corroboration in the literary tradition of the Dharma Cult (of Bengal) also.

There are also similarities between the cosmological theory of Orissa Vaisnavism (as expounded by the Panchasakha School along with Chaitanya) and the Jagannath Cult, and the *Sarva Sunyata* doctrine of Buddhism. The cosmological theory of the Panchasakha has many things in common with the Buddhist Philosophy of Voidness.

Buddhagupta, the Guru of Lama Taranath is said to have visited many sacred places like Jagannath and Jharikhanda.²⁵ Therefore, it seems that, in his days also, Jagannath (Puri) was regarded as a place of pilgrimage by the followers of Tantrik Buddhism.

The theory of five Dhyani Buddhas, expounded in the Tantrik Buddhism has found a striking exposition in the *Visnugarbha Purana* of Chaitanya Dasa, where it has been given a novel Vaisnavite setting.

In many of the Tantrik centres Buddhist images are also found. A seated Buddha figure was observed by this scholar while on a tour to the famous Tantrik centre Ranipur-Jharial (Dist. Balangir, in the historical Daksina Kosala region). The furious-looking tribal deity, housed in the temple of Narasimhanath hill (Dist. Bargarh-in the historical Daksina Kosala region) as observed by the late scholar A. Eschmann of Heidelberg University (Germany) is also a clear inter-mixture of Tantric Buddhist and tribal deity. Narasimha hill, was the place where the Tantrik Buddhist philosopher Nagarjuna is believed to have lived.

Therefore, it is believed by this scholar that if Jagannath was originally a tribal deity, named, Savarinarayan of the Daksina Kosala region, there is every possibility of this deity to have been influenced by the Tantrik Buddhism, of which Daksina Kosala was a famous centre.

The Panchasakha poets of medieval Orissa, contemporary of Chaitanya (namely Balarama Dasa, Ananta Dasa, Yasovanta Dasa, Jagannath Dasa and Achyutananda Dasa) were at once Buddhists, Vaisnavites and Tantriks, still neither of the three wholly. The history of Vedic and Tantrik ways with all their ratifications, and Buddhism with its later development into Vajrayana also show that they were all offshoots of the same fundamental religious aspiration in man and only differ in their approaches, again shaped by objective conditions.

To think that Lord Jagannath is exclusively a Hindu, Tantric, tribal or Buddhist deity is to uproot religion of it's environmental dynamics and fancy an assembly of values.

In the post-10th century A.D. there was an attempt on the part of Brahmanism to absorb the declining Buddhism in its fold while Buddhism was also making efforts to retain its identity by taking in, a part of Brahmanism, viz Tantricism.



From the Buddhist ruins discovered at Udayagiri, Lalitagiri, Ratnagiri and Baudh, we find traces of the influence of Tantrik cult in those days, which influenced Buddhism, Saivism and Vaisnavism at the same time.

Borrowing a term of the psycho-analysts, let us conclude that there are also the universal types in religious culture. Man's religious consciousness has universally bifurcated itself into the two salient channels, those of pure wisdom and worship. This 'worship' counterpart has given birth to *Tantra*, to *Purana* and to the many other later developments. The interesting suggestions of the *Tantra* can be so clearly read in Buddhism, in Brahmanism, in Jainism and even in the Cult of the Blacks (of Africa). To deny that the *Tantras* were not a homogeneous movement in Orissa is to deny a universal and almost inevitable religious expression to her cultural history. The tendency did exist in the land, even flourished side by side with other and often diverse tendencies.

Only it modified itself into new shapes and characters by coming in contact with others. And all these tendencies together moulded the religious culture of the people and integrated themselves round the institution of Jagannath.

Lord Jagannath can be taken as a symbol of the universal religious aspiration of the mankind, where all forms of religious experiments have assimilated themselves in a long course of the history.

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Shree Jagannath and Lord Buddha

“Keshava Dhruta Buddha Sarira, Jaya Jagadisa Hare”

Dr. C. B. Patel

The composite culture of Jagannath is very ancient and vast. The early history of this cult is difficult to know owing to lack of facts and recorded history. The Indradyumna episode suggests its origin in a blue hill or (Nilakandara). Narasimha was the primordial deity of this cult. Later on we worship Lord Jagannatha not as a solitary deity but in the form of a Triad. Credit goes to Chodagangadeva of Ganga dynasty who popularized this cult. The Patalesvara temple inscription describes for the first time the name of Jagannatha, Balabhadra and Subhadra. The epigraphs dated 1237 A.D. of the time of Anangabhimadeva mention the names of three deities as Halin (Balabhadra) Chakrin (Purushottama) and Subhadri (Subhadra), the great Triad consisting of Lord Jagannatha, the principal deity with His two companion deities, Lord Balabhadra and Subhadra. The popular Jagannath culture is a mysterious conception. Many distinguished scholars from different parts of the country have attempted to solve the mystery of origin and evolution of Lord Jagannath. It is agreed by many scholars that the Jagannatha cult is in fact mystery and unfathomable.

Sri Jagannath is not an idol, though it is accepted by many as an idol or Vighraha. But He is actually accepted as a symbol. For this He appears in ceremonies in various forms and symbols. He does not belong to any faith but He is the symbol of all religions. For this, the Jains, the Buddhists, Vaishnavas, Saivas, Saktas and other cultists have accepted Him as their own deity. In the past many religious revolutions and

evolutions wanted to bring this cult under their fold; but all the faiths ultimately got assimilated in this cult and now Lord Jagannath is being recognized as the universal God. Buddhism has occupied a special status in this cult. There is lot of controversy among the historians regarding the birth place of Gautam Buddha. In the opinion of some scholars he was born in Nepal, some other think that he was born at Piprawa in Uttarpradesh of India. But scholars like P.C.Tripathi, A.K.Tripathi, Dr. C. B. Patel and many others have argued that the real birth place of Buddha was at Kapileswar in Orissa. This fact is corroborated from the discovery of a stone inscription from Kapileswar in Orissa. The epigraph describes that king Devanam Priyadarasi Asoka after 20 years of his anointment came to Kalinga and worshipped at this spot, because Buddha Sakyamani was born here. He also caused a stone pillar to be set-up and made the village of Lummuni tax free. This inscription is now in Asutosh Museum of Kolkata. In addition to this there are also many other archaeological evidences which suggest that Buddha was born here. Lord Buddha entered into his mother's womb in the form of a white elephant. To memorise this king Asoka sculptured an elephant, which is now dazzling at Dhauli hill. All the Buddhist literature has mentioned the name of Tapasu and Bhallika, the two merchant brothers from Kalinga to have become his first disciples. In this way many strong evidences are available regarding the birth of Gautam Buddha in Orissa. Lord Buddha is also depicted as ninth incarnation



(Avatara) of Jagannatha cult. Undoubtedly the existence and extinct of Buddhism is intimately associated with Orissa.

The above researches have strongly reflected the Buddhist connection with Jagannatha cult. This is proved by the fact that the mention of Lord Jagannath is found for the first time in the Buddhist literature of Indrabhuti, the king of Sambalaka, the famous preacher of Vajrayana Buddhism. It is described in his Gyanasiddhi:-

*“Pranipatya Jagannatham Sarvajina Vararchitam.
Sarva Buddha Mayam Siddhi Vyapinam
Gaganopamam.”*

It is evident from these lines that Indrabhuti tried his best to bring unity and integrity among the Jagannatha culture and Buddhism. Lord Jagannath is mentioned as Buddha for the first time in this scripture. The goal of Buddhism is to achieve Nirvana or Salvation. For achieving this one should follow the three jewels (Tri Ratna) of Buddha i.e. Buddha, Dharma and Sangha.

Similarly in Jagannatha cult, to get Salvation from this illusory world, one should take refuge at the feet of Lord Jagannath, Balabhadra and Subhadra. The Triad of Jagannatha is recognized as Buddhists triad of Buddha, Dharma and Sangha. Unlike Buddhism the Jagannatha cult also symbolizes non-violence and harmony.

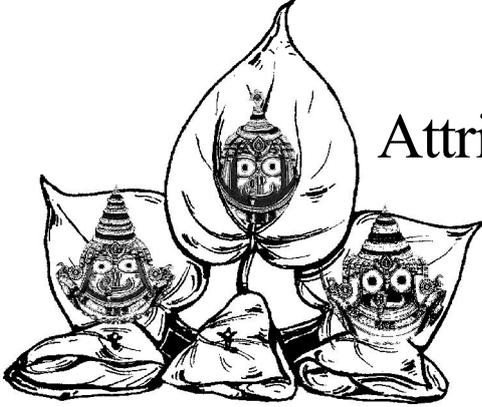
The famous historian W. Hunter in his book ‘The Indian Empire’ compared the Car Festival of Lord Jagannath with the tooth-relic ceremony of Lord Buddha. The famous Chinese traveller Hieun-Tsang also stated that in order to commemorate the day of enlightenment of Gautam Buddha, the Buddhists take his remains in chariot to celebrate the car festival. This view is also accepted by great historian R.L.Mitra. According to him the car festival of Lord Jagannatha and other ceremonies have been derived from the Buddhist cult after the Nirvana of Lord Buddha at Kusinagara. A person named Therakhema brought his tooth-relic to Kaling, which is evident from the Buddhist literature. It

was worshipped by the then emperor of Kalinga at Dantapuri i.e. present Puri. Installing the relic in the chariot the annual car festival was being organised. It is believed by many scholars that the Navakalevara or the new embodiment of Lord Jagannatha is also connected with Buddhism. At this time the Danta or Brahma Dhatu i.e. the original Buddhist relic were shifted into the new wooden deity.

It is believed by many that Brahma Dhatu of Jagannatha is in fact the tooth relic of Lord Buddha. There is a resemblance of one incomplete Jagannatha with Buddha at Bodhagaya. For this many scholars have accepted Lord Jagannatha as the symbol of Lord Buddha. The incarnation (Avatara) of Jagannatha in the form of Lord Buddha has also given the strong evidence to the above contention. Many Puranas, Kavya and Poems have depicted Lord Jagannath and Lord Buddha as one and indivisible. Not only the Oriya literature but also the other frontier literature describe Jagannath in the similar way.

In the past Puri was known as Dantapuri as Therakhema brought the tooth relic of Lord Buddha. It was a big port and the traders from South-East Asia brought large amount of wealth through commercial transaction. From 6th century A.D. to 8th century A.D. there was a great revolution of Tantric Buddhism in Orissa. Part of the Vajrayanic Buddhism is linked with the Jagannatha cult. It is seen that most of the Vajrayanic Tantra of Buddhism like Rudra Yamala tantra, Brahma Yamala mantra and Kalika Purana were prevalent from 10th century A.D. in the worship of Lord Jagannath. During the time of Navakalevara ceremony of Lord Jagannatha, the soul i.e. the tooth relic is transferred to new wooden image amidst esoteric practices. At last Lord Buddha was assimilated in the form of ninth incarnation of Lord Jagannatha and lost his separate existence.

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Attributes of Almighty

Er. Niranjan Rath

He is the ocean of mercy and affection,
That devotees can realize ;
He takes care of the whole universe,
Repentance for sin is His advice.

He is the mountain of patience,
Controller of time, illusion and nature;
Never bothers for the blame of others,
Solves all the problems that ever occur.

Forgiveness is His main attitude,
As He is the saviour of all;
He punishes the sinner, but excuses him as well.

He is the supreme judge,
Always in support of proper justice;
His judgment balances the creation,
Sun, Moon and Wind move at His wish.

Impartiality is His main stand,
As He is the creator of all;
To take care of all equally well,
He balances everyone's rise and fall.

He is of all but not of any one,
It is His main philosophy;
He loves the living beings,
Without any attachment but with philanthropy.

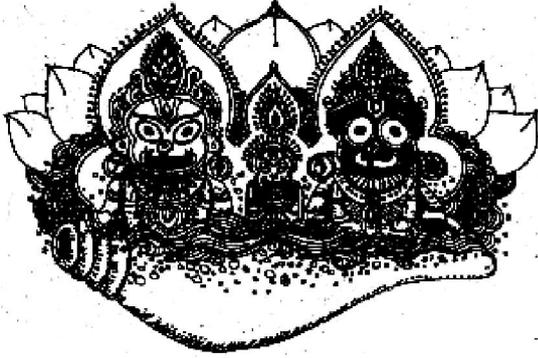
He is the origin of meditation,
With spiritual power in His hand;
Visualises every moment and event,
It is His service in grand.

He is invincible, munificent, beauty and truth,
He is righteous and perfect master of all the arts;
He is omnipresent, omniscient and omniform,
He is the Almighty with all these attributes.

Car festival is a tribute to His attributes,
Oh ! Lord Jagannath, that all devotees pray;
Under His care and custody,
Let all live with good health, wealth and joy.

Er. Niranjan Rath, lives at S-2 – 617, Niladri Vihar,
P.O.- Sailashree Vihar, Bhubaneswar – 21.





Don't Tarry Darling ! Don't Tarry !!

Er.Raghunath Patra

Left us Darling ! long long back.
Went to Mathura and Dwaraka later.
Wedded Rukmini and settled well.
Erected majestic castles there.

Repressed pastimes at Yamuna bank
with Radha, your heart of heart
Abandoned Brindaban, blooming arbour.
Forsook comely Kadamb plant.

Deserted Brindaban, marooned mates.
Left beloved parents, oh Love !
What a stone heart you possess Shyam !
We all bemoan and hearts throb.

Come to taste charm of pastime again.
We will adorn well with blossoms fresh
with passion flower, daisy, Jasmine
lotus and lily and all rejoice.

You went astray with pomp and power
Effaced love of beloved mates
Would you not come to wood-land, Love !
Our pangs and sorrows, to redress !

Ah ! the Gopals in guise of Daitas
rushed forth Nilachal, Swarmed around.
Pulled Jagannath from sacred altar
made Him move with musical sound.

Nilachal thronged with sounds of gongs and tabour
Kalia moved swinging, seeking left and right
The blossom-crown tossing front and rear
What a marvellous, graceful sight !

Gopals cling His body with heavenly love,
Calling "Move fast, don't tarry mate !
Don't exhibit your royal splendour.
We know you well, you are great !"

At Singhadwar assembled Gopis thousands
in guise of Vaisnavas, eagerly wait
When their bossom Shyam will come,
take Him Brindaban for hearts content.

"You can't say Nay' We will never refrain.
Pangs of separation parched a lot
How could betray us Darling ! so long
How love of Radha does not haunt !

You are Jagannath, happy to hear
Are you not Gopinath, Would you not admit.
Brindaban was your pastime- land.
Now hide in Nilachal, Oh ! great Cheat !

Wish your prosperous bright career.
Remain happy with your beloved spouse.
Come to Brindaban at intervals, Love !
to make us ecstatic, all arouse.

Your delight is our delight, Shyam !
Your grief our gangrine, choice our choice
Wherever you remain happy.
We will cheer all, will rejoice.

Chariot wheeled on Gundicha Mandir
Gopi and Gopals rapture no bound
Poet's heart immersed in celestial love.
Tears rolled down with Chariot-sound.

Er. Raghunath Patra lives at Brindaban Dham, Lokanath
Road, Patnahat Sahi Chhak, Puri-752001.



Let's Go Tired Minds (Thaka Mana Chala Jiba)

*Odia poem by Saria Bhika
Tran. by Ramakanta Rout*

Let's go and behold
the Round Eyed, Oh my tired mind !
and sanctify the couple of eyes
in the Sankha-Nabhi Mandal.

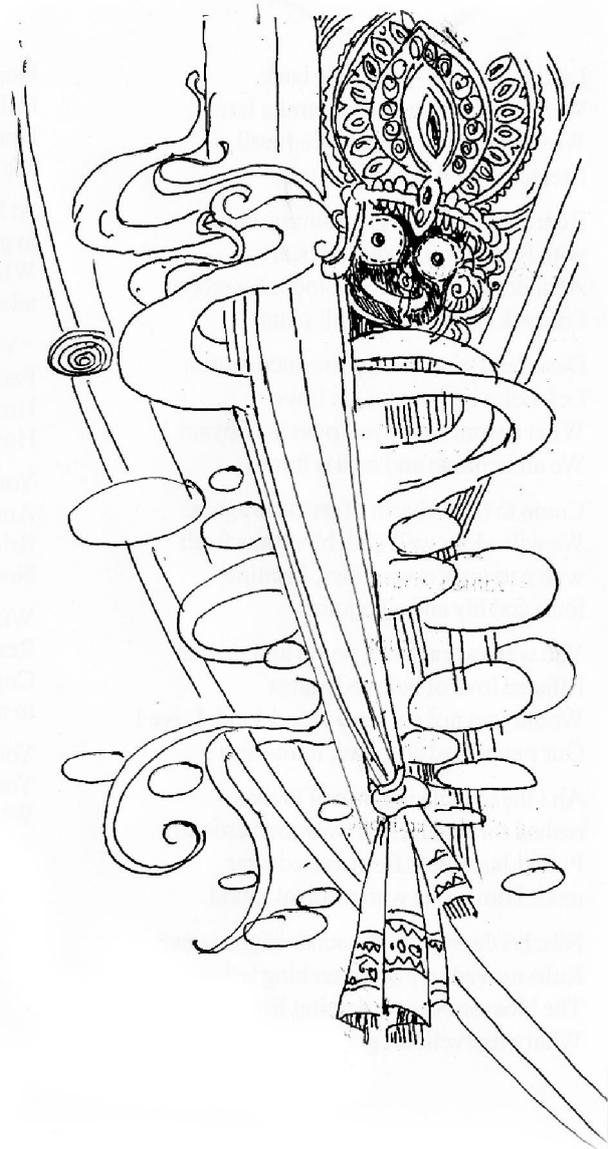
Passing along the Eighteen Tunnel Bridge
Just have a glance on Goddess
Bata Mangala, five senses exist together,
Let's bath in the Narendra.

Then step up to the Grand Corridor
and put into the mouth the Sacred dusts
halting a while under the holy umbrella
extend services to the righteous persons.

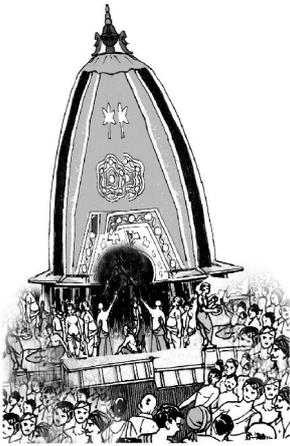
There is a big rush in the Main Gate
canning is charged on pilgrims
Let's pass forcibly bearing
all shocks and knocks.

Near Baishi Pahacha
Kaivalya is sold
One Kudua costs only four Anas
Let's satisfy our internal hunger.

Glimpse from behind the Garuda Pillar
how the Black Faced Deity shines
Thus speaks Saria Bhika,
Also talk to Balaram.



Ramakanta Rout lives at Plot No.1175/3203, Laxmisagar Uparasahi, Bhubaneswar-751006.



The Car Festival

Dinabandhu Rath

Car Festival,
A festival with a difference
No advertisement, no campaign
Nothing sort of it.

The name is enough
A physical sensation
A metaphysical obligation
A feeling of universal intimacy
People rush to Puri,
The famous Jagannath Dham
By air, road, train, on foot too
Something beat them inside
Probably a religious spurring,
an emotional urge.

Nobody asks why ?
We must see Jagannath,
Only a few hours before
People flooded the holy land.

Front, back, left, right
Wherever your eyes can go
People and people surround the cars.

A sight beyond description
A feeling beyond conception
The cars, the people and the deities
Seem to be one blended figure
Flying on the Grand Road as one entity.



Here everything is God
The cars, the Deities, the horses, the
Charioteers, the ropes and
the soil of the Road too.

No prayers, no worship, no prostration
Nothing of the kind.

A glance is enough
What a tremendous faith !
A touch is a special grace
Holding ropes of the cars
considered a bliss.

All the three cars stop at Gundicha temple
To their heart's content
People see their Lords on the cars
Jagannath, Balabharda, Subhadra
They feel their presence
They are nearer to them than the nearest.

Eternal and intimate
With rapture and ecstasy of joy
some rush unto the cars and
embrace the Lords with
religious devotional emotion
A scene not to be found anywhere in the world.

Dinabandhu Rath lives at Tiadi Sahi, Puri - 752001.



The Grace

Prof. Rajat Kumar Kar

Oh mighty ! My Lord Jagannath !
I am that meek
for ages, forever whom you seek.

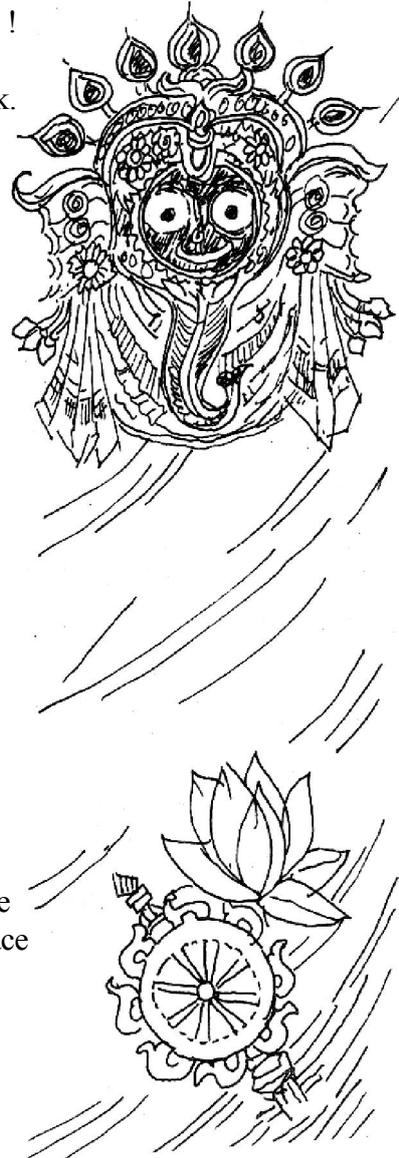
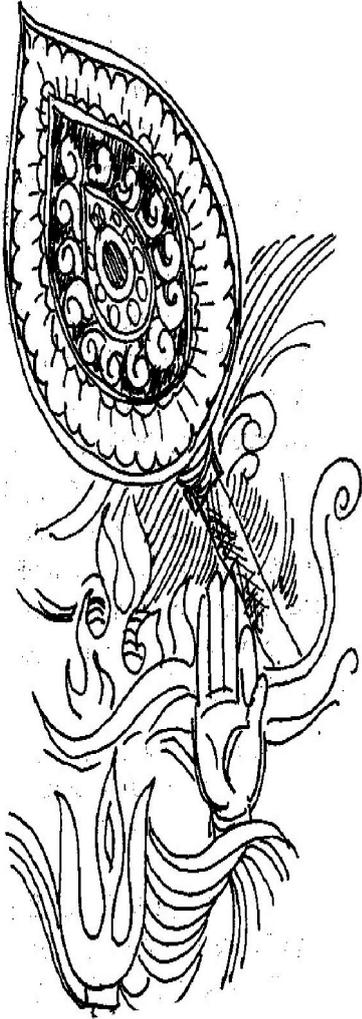
I am that downtrodden
trampled and weak
When strong and stout
secure the field,
you, you alone
are my shield.

Far above you are
Oh Mighty ! I am meek,
Eternity sponsors
our hide and seek.

Oh Lord !
how strange it is
You fall sick !
What I understand
that is your trick.

"Seek in me
and be concerned for me"
is the message.

In a pretext you leave the palace
to grant the devotees utmost solace
With you in the chariot
within your tight embrace,
might in the meek
is awakened
and that is the grace.

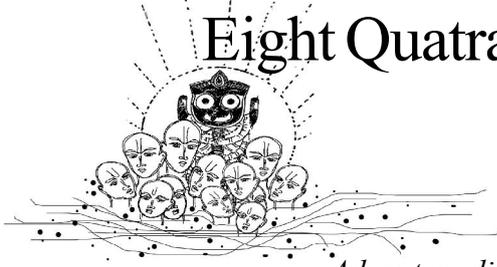


Prof. Rajat Kumar Kar lives at Ananya Niketan, N-1/183, IRC Village, Bhubaneswar.



Sri Jagannathastakam

Eight Quatrains on Sri Jagannatha



Mahamedhanandanath Saraswati

*Adyontonadih Sakalagunavrndekasadanam
Svasaktayedam Visvam Srujati Sutaram Pati Harate
Jagatkrdakari Nijajanadayadananirato
Jagannathah svami nayanapathagami bhavatu me ||1||*

You are the First, the Last and as such the Eternal entity having no beginning. You are the store house of all the qualities. You by your own power create, protect and destroy this universe at will like a toy and play with it. You are pleased to grant the desired objects to your own devotees. May the same Lord and God of the Universe, Jagannath be within the ambit of my sight. [1]

*Kadambachhayayam Dyutabipinapuspabharanaka
Sribhangakaro ya krtamadhuravesikalakhah
Kataksaksepna Brajapurabandhunam hi sukhado
Jagannathah svami nayanapathagami bhavatu me ||2||*

In the shadow of *Kadamba* tree decorating yourself with *vanomaalaa*, the flowers of the forest, when you stand in a particular pose called '*tribhanga*' (i.e. bending oneself at three places viz. at the knee, the waist and the neck) and blow the flute in a sweet melodious manner and throw side-long glances on the ladies of *Vraja*, they become happy. May the same Lord and God of the Universe, Jagannath be within the ambit of my sight. [2]

*Sada Vrndaranye Varamadhuravamsidhvanirato
Nikunje bhrungadhye bahusurabhisamcaranaparrah
Suhrudbhirgo palessukhitabadaneryotissusubhe
Jagannathah svami nayanapathagami bhavatu me ||3||*

In the forest of *Vrundavana* being engaged in creating very sweet sound from the flute, you made your ways in the scented bowers hummed by honey-bees and looked bright with buoyant cowherd companions. May the same Lord and God of the Universe, Jagannath be within the ambit of my sight. [3]

*Manoharihari hari Brajabanabihari Yadupati
Dvisaddari tari hrdisivavicari sumanasam
Sada sancari yo dinapatikumarikalatate
Jagannathah svami nayanapathagami bhavatu me ||4||*



You are captivator, looter and roamer in the forest of Vraja. You rent as under the foes of Yadu-clan. You are redeemer and think at heart the wellbeing of good people. You roam on the banks of river Yamuna flowing with an indistinct sound. May the same Lord and God of the Universe, Jagannath be within the ambit of my sight. [4]

*Bhavantaryami yo Varavihagagami Svasukhadah
Satamatmarami katikanakadami bibhubapuh
Sudhamasamdharma Janasugatikami Karunaya
Jagannathah svami nayanapathagami bhavatu me ||5||*

You know all inside this world of happenings. You move in the sky on your best vehicle Garuda. You grant pleasure to your own people. You are delighted by being in the heart of the virtuous people. You put on a golden girdle on your waist. You are omnipresent. Your abode is excellent and auspicious. You take pity and wish that all people should have a noble way of life and get liberation. May the same Lord and God of the Universe, Jagannath be within the ambit of my sight. [5]

*Pravire rajantyam madanavalaseneyasubhageh
Sudharmayam Simhasanavaragato yotisuusubhe
Caturbahu Syamo Dhanursigadadyayudhadharo
Jagannathah svami nayanapathagami bhavatu me ||6||*

In the council of gods you the Black Lord, having weapons like a bow, a sword, a mace etc. in your four arms being in the company of great heroes viz. Aniruddha, Balarama and Satyaki very well adorn the best throne decorated with lions. May the same Lord and God of the Universe, Jagannath be within the ambit of my sight. [6]

*Nihanta Kamsa Ca Pravalamurabhaumadinikara
Triyanta visvasya pracurapasandadalanah
Suyanta Sangotpamarapatiswtasyatmabibhave
Jagannathah svami nayanapathagami bhavatu me ||7||*

He, the slayer of violent demons like Kamsa, Mura and Naraka; the regulator of the universe; the crusher of a huge number of heretics; on own power is the controller and protector of the son of Indra. May the same Lord and God of the Universe, Jagannath be within the ambit of my sight. [7]

*Saravyastere yo Varabharatasatrgnasahita
Sumitraputrena prabilasati lilatilalilah
Suhrutbhisamyukto Dhrtasarakodandasubhujo
Jagannathah svami nayanapathagami bhavatu me ||8||*

He having the bow and arrows in his good arms, who with friends and brother Bharata, Satrugna and Laksmana sported gracefully on the banks of river Sarayu; may the same Lord and God of the Universe, Jagannath be within the ambit of my sight. [8]

ORISSA REVIEW

VOL. LXVI NO. 12

JULY - 2010

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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

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Jagannath Swami Nayana Pathagami Bhabatu Mein



रथारुढो गच्छन् पथि मिलितभूदेवपटलैः
स्तुतिर्प्रादुर्भावं प्रतिपदमुपाकर्ण्य सदयः
दयासिन्धुर्वन्धुः सकलजगतां सिन्धुसुतया
जगन्नाथः स्वामी नयनपथगामी भवतु मे ।

(from Shri Jagannathastakam)



यो द्वेषा प्रकृतिः पुमानिति मतः स्त्रीपुंसदेहाश्रितः
यस्त्रेधा विधिविष्णुशंकरवपुधारी दरीदृश्यते
श्रीमन्नीलगिरौ च दारुतनुधृग् योऽसौ चतुर्धास्थितो
राधाकृष्णतनूधरो विजयते वृन्दावने स प्रभुः ।

(from Mukundavilasa)

अस्ति प्रशस्तललितो लवणाब्धितीरे
नीलाचलाञ्जलतटी मुकुटायमानः
एकस्त्रीमूर्तिकुहकाकृतचित्रमूर्ति -
लक्ष्मीपतिः सकलदैवतवन्दनीयः ।

(from Bhakti Bhagavat)

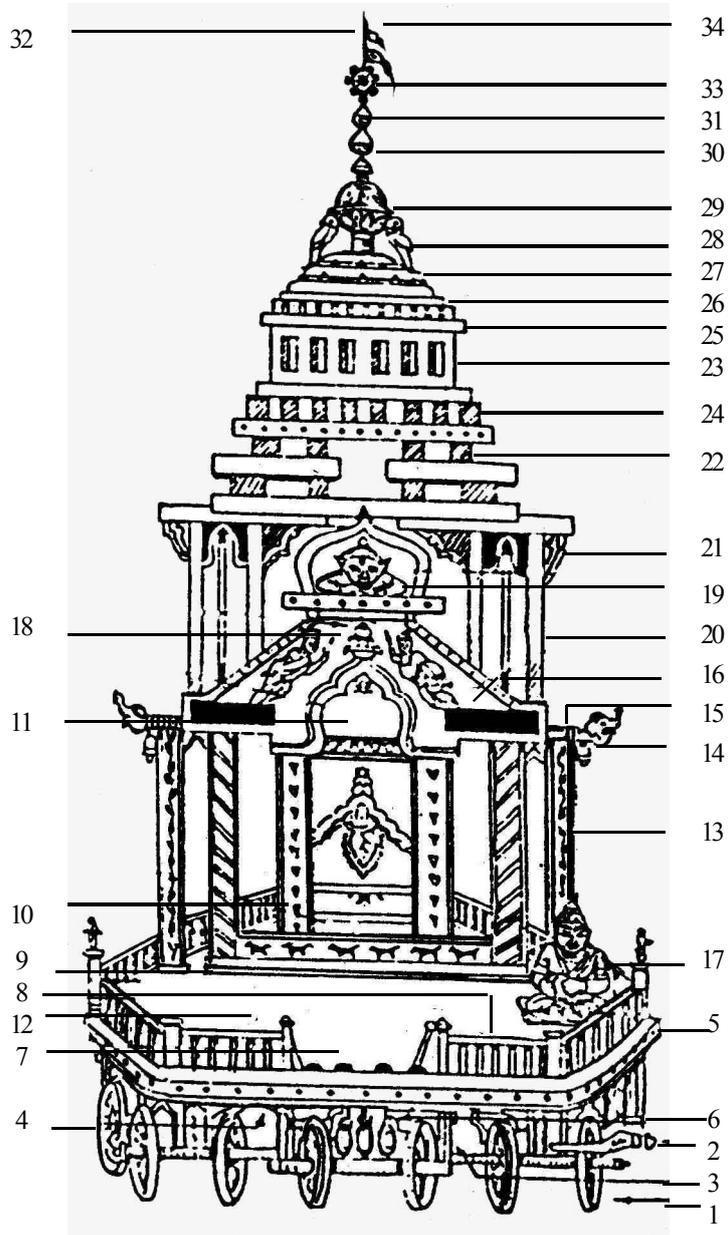


श्रीभूमाधवचक्रचक्रवनीभूद्भद्राभिरभ्युज्वलं
श्रीकण्ठप्रमुखाखिलामरशिखा जुष्टांघ्रिपीठोपलम्
श्रीनीलाचलमौलिमण्डनमहानीलायमानं महः
श्रीभूमाधरितस्मरं भवतु नः प्रत्यूहहत्युद्यतम् ।

(from Siddhantadarpana)

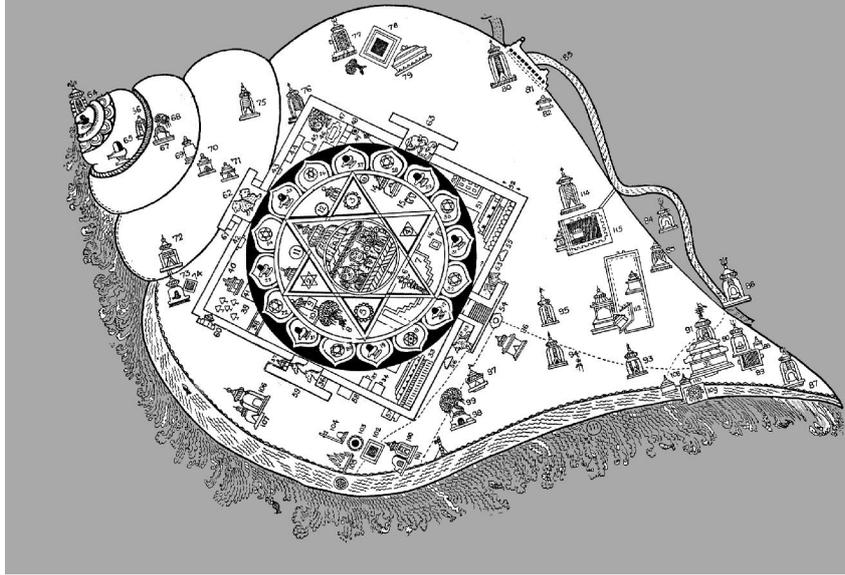


THE PARTS OF A CHARIOT



- (1) Chaka or the wheels (2) Dandia (3) Ara (4) Banki (5) Hansa Pata (6) Kani (7) Sankha-dwara (8) Jali (9) Gaipata (10) Singhasana (11) Kanak Mundai (12) Bhumi (13) Sola Nahaka (14) Makara Danda (15) Basanta (16) Duar Ghoda (17) Sarathi Pida (18) Kumbha Pati (19) Rahu Pati (20) Athanahaka (21) Banki (22) Pida (23) Rusi Pata (24) Danda (25) Para Bhadi (26) Khapuri (27) Pada (28) Olata Sua (29) Dadhi Nauti (30) Kalasa (31) Kasthi (32) Danda (33) Chakra (34) Copi Ketana or the flag.

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- | | | | |
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| 23. Batamarkandeya | 51. Devasnana Mandapa | 80. Alamba Devi | 109. Chakra Teertha |
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