

ODISHA REVIEW

VOL. LXXIII NO.11

JUNE - 2017

SURENDRA KUMAR, I.A.S.
Commissioner-cum-Secretary

LAXMIDHAR MOHANTY, O.A.S
Director

DR. LENIN MOHANTY
Editor

Editorial Assistance
Bibhu Chandra Mishra
Bikram Maharana

Production Assistance
Debasis Pattnaik
Sadhana Mishra

Cover Design & Illustration
Manas Ranjan Nayak

D.T.P. & Design
Hemanta Kumar Sahoo

Photo
Kishor Kumar Sinha
Raju Singh
Manoranjan Mohanty
Niranjan Baral

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

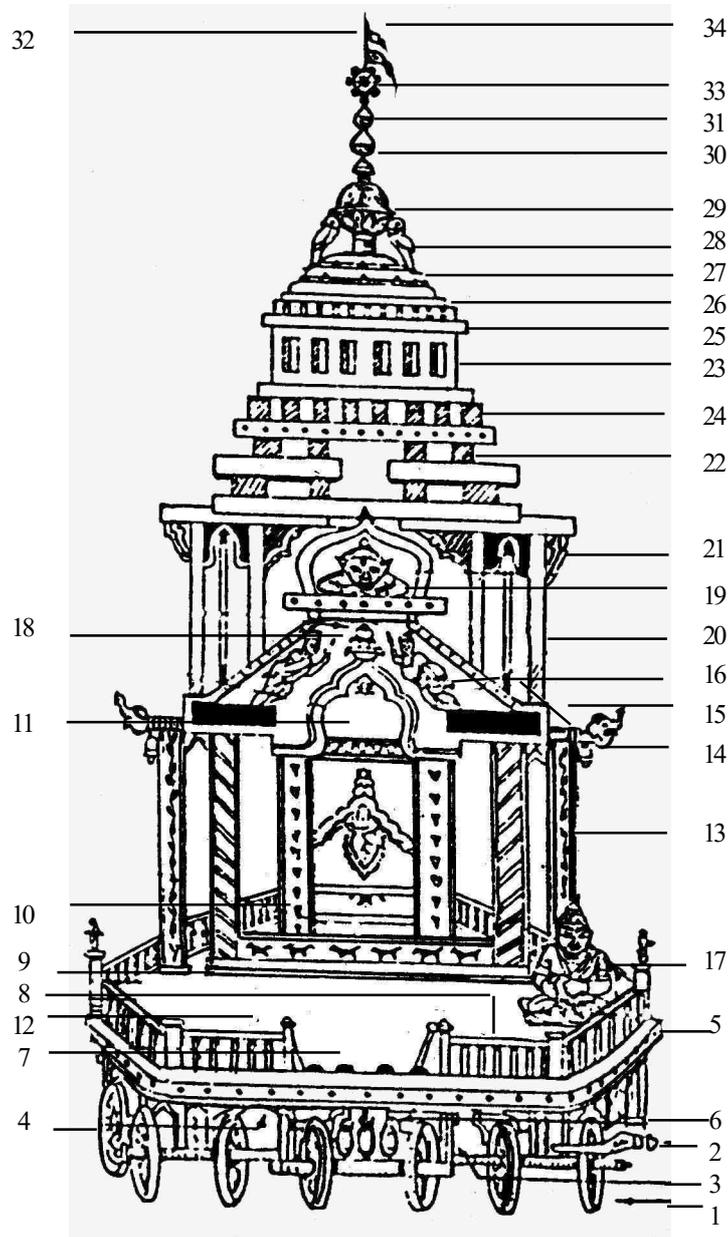
Published by Information & Public Relations Department, Government of Odisha, Bhubaneswar - 751001 and Printed at Odisha Government Press, Cuttack - 753010.

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

Rs.5/- Five Rupees / Copy

E-mail : iprsec@rediffmail.com
Visit : <http://odisha.gov.in>
Contact : 9937057528(M)

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.

CONTENTS

The Legend of the Origin of Sri Jagannatha and His Temple	<i>Dr. Subas Pani</i>	...	1
Bhaya / Bhakti Dichotomy in Divine Love	<i>Yasodhara Dash</i>	...	19
Radha - Krishna Relationship in the Songs of Salabega	<i>Dr. Bibhudutt Dash</i>	...	21
Love Him as Your Own	<i>Er. Raghunath Patra</i>	...	25
Icons on Grand Throne	<i>Prabhat Kumar Nanda</i>	...	26
Vaidyaseva in Jagannatha Temple of Puri	<i>Dr. Durga Nandan Mishra</i>	...	30
Shri Jagannath and Adiguru Shankaracharya	<i>Parikshit Mishra</i>	...	35
Good Governance		...	39
Legendary Baisipahacha and Its Significance	<i>Pramoda Ch. Pattanayak</i>	...	64
The Car Festival	<i>Dr. Soma Chand</i>	...	68
The Buddha Consciousness in the Jagannath Cult	<i>Dr. Binodini Das</i>	...	72
Jagannath Cult and Its Impact on Odishan Music and Dance	<i>Indu Bhusan Kar</i>	...	81
Jagannath Cult Through the Ages	<i>Dr. Saroj Kumar Panda</i>	...	85
Maharaja Dibyasingha Deva III and British Crown in Odisha	<i>Dr. Janmejay Choudhury</i>	...	87
Kandu - Ashrama in Purushottama Kshetra	<i>Dr. Srinivas Acharya</i>	...	91
Worship of Balabhadra in the Purushottama - Jagannath Temple	<i>Kailash Chandra Dash</i>	...	94
The Widespread Popularity of Jagannath Culture : Some Reflections	<i>Dr. Abhijit Sahoo</i>	...	103
Madhava Worship on the Mahanadi Valley	<i>Manas Chandra Behera</i>	...	107

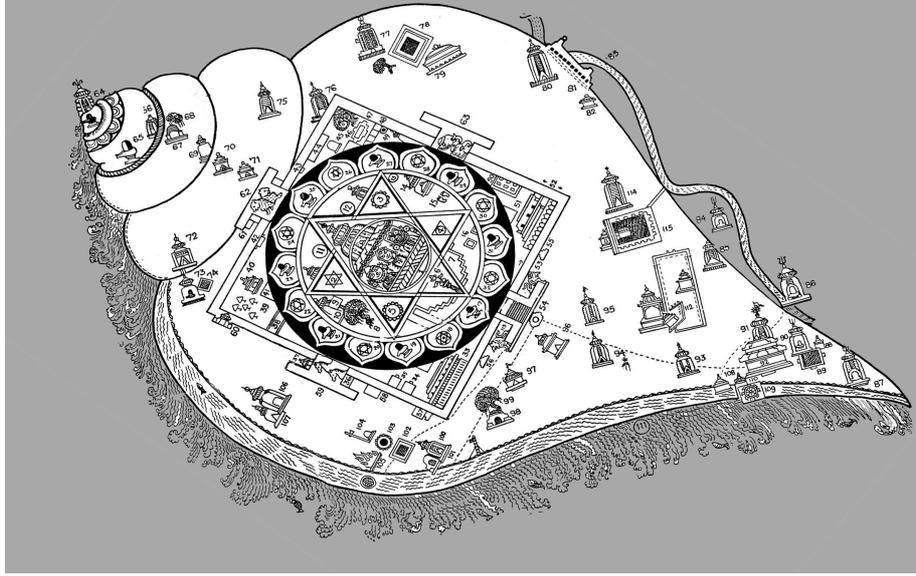
Padmadhwaja	<i>Damodar Pradhani</i>	... 118
The Mysterious Controller of the Universe : Shri Neelamadhava - Shri Jagannath	<i>Dr. K.C. Sarangi</i>	... 122
Shree Baladevjew and Ratha Yatra of Kendrapara	<i>Dr. Sarbeswar Sena</i>	... 129
Universal - Peace Consciousness in Jagannath Culture	<i>Bhagaban Mahapatra</i>	... 133
The Defunct 'Sevas' in the Sri Mandira Puri	<i>Dr. Surendranath Pati</i>	... 135
Mysterious God	<i>Sadasiba Mishra</i>	... 136
Lord Purushottama - Jagannatha and Anantavarmana Chodagangadeva	<i>Dr. Bharati Pal</i>	... 137
Technical Tradition in Shri Jagannath Cult	<i>Dr. Ramakanta Kar</i>	... 139
Car Festival of Sri Baladevjew: A Confluence of Social and Religious Harmony	<i>Dr. Balaram Lenka</i>	... 141
Ratha Yatra of Baripada - Unique in Many Ways	<i>Balabhadra Ghadai</i>	... 144
My School Prayer	<i>Ramakrishna Nanda</i> <i>Tr. by Prabhata Ku. Sahoo</i>	... 146
Towards Transcendent Vast	<i>Shyam Prakash Senapati</i> <i>Tr. by Dr. Janmejaya Dwibedi</i>	... 146
You Jagannath, The Almighty	<i>Bipin Bihari Sahu</i>	... 147
Jaga and You	<i>Chandra Bhanu Mishra</i>	... 148
Shree Jagannatha Temple at Puri : Light on Meghanada Prachira, Kurma Bedha and Koili Baikuntha	<i>Dr. Benudhar Patra</i>	... 149





JAGANNATH SWAMI NAYANAPATHAGAMI BHAVATU ME

SANKHA KSHETRA



- | | | | |
|--|--------------------------|---------------------------|-------------------------|
| 1. Balabhadra, Jagannatha, Subhadra & Sudarsan | 29. Vaikuntheswara | 58. Prahari Hanuman | 87. Vilweswara |
| 2. Khetreswari Vimala | 30. Yagnyaswari | 59. Dakshinadwar (S.gate) | 88. Siddha Hanuman |
| 3. Mahalaxmi | 31. Isaneswar | 60. Durgamadhava | 89. Indradyumna Teertha |
| 4. Uttar Durga | 32. Sitaia Devi | 61. Mangaleswari | 90. Nilakantheswara |
| 5. Bata Mangala | 33. Pakasala | 62. Paschimadwar (W.gate) | 91. Adinrusingha |
| 6. Garuda Stamva | 34. Dakhineswara | 63. Uttardwar (N.gate) | 92. Gundicha Mandapa |
| 7. Bhoga Mandap | 35. Kundaleswara | 64. Sri Lokanath | 93. Mausima |
| 8. Kalpabrukhya | 36. Ram Chaitanya Temple | 65. Rameswara | 94. Marchika Devi |
| 9. Rohini Kunda | 37. Baravai Hanuman | 66. Kandunursingha | 95. Charchika Devi |
| 10. Bata Ganesh | 38. Nirmalya Hanuman | 67. Kandu Asrama | 96. Sodasha Putri |
| 11. Uchsta Ganapati | 39. Alaka Batika | 68. Nikumvilabata | 97. Narayani |
| 12. Sri Saraswati Devi | 40. Chakra Narayan | 69. Harachandi | 98. Angirasrama |
| 13. Nabagraha | 41. Rameswar | 70. Chamundeswari | 99. Angirabata |
| 14. Konark Suryadev | 42. Chaturdhama | 71. Banadurga | 100. Dakhina Kali |
| 15. Padapadma | 43. Kanapata Hanuman | 72. Basheli | 101. Ugreswarashrama |
| 16. Yagnyabata | 44. Niladri Vihari | 73. Kapalmochana | 102. Swetaganga |
| 17. Angeswar | 45. Bavabyeswara | 74. Manikarnika Teertha | 103. Muktisila |
| 18. Indranidevi | 46. Sialilata | 75. Ghatamangala | 104. Adisankara Pitha |
| 19. Khetrapala | 47. Koili Vaikuntha | 76. Vagabati | 105. Swargadwara |
| 20. Swana Vairabi | 48. Tapaswi Hanuman | 77. Markandeswara | 106. Varahi Devi |
| 21. Mukteswari | 49. Survarnakupa | 78. Markandeya Teertha | 107. Shyama Kali |
| 22. Chstrakali | 50. Ananda Bazar | 79. Saptamatruka | 108. Bedi Hanuman |
| 23. Batamarkandeya | 51. Devasnana Mandapa | 80. Alamba Devi | 109. Chakra Teertha |
| 24. Katyayani | 52. Meghanada Prachira | 81. Atharnala | 110. Chakra Narayan |
| 25. Gopeewara | 53. Singhadwara (E.gate) | 82. Makardhwaj Hanuman | 111. Mahodadhi Tirtha |
| 26. Beda Kali | 54. Aruna Sthamva | 83. Vargavi River | 112. Jagannatha Ballava |
| 27. Pataleswara | 55. Badachhata Math | 84. Mukteswara | 113. Kashi Biswanatha |
| 28. Bhubaneswari | 56. Chhauni Math | 85. Bata Mangala | 114. Visweswari |
| | 57. Pejanala | 86. Kapoteswara | 115. Narendra Sarovar |

Editor's Note



Shree Jagannath represents the cultural identity and collective pulse of Odisha and its people. It represents the organic core of the idea of Odisha as a socio-cultural entity. Jagannath culture is the foundation of our illustrious culture. The appeal and following is universal, imbued with the concepts of equality and fellow feeling. For millions of devotees Shree Jagannath is considered the Lord of the Universe.

The holy city of Puri is the spiritual epicenter of the cultural geography of Odisha and is world famous for the magnificent Jagannath temple where Shree Jagannath, Shree Balabhadra, Devi Subhadra and Chakraraj Sudarsan are worshipped by millions. Jagannath culture is not just a religion but a way of life. The Culture of Jagannath in fact constitutes the collective pulse of Odia people.

The famous Shree Gundicha Yatra or the Rath Yatra is a much awaited festival every year, when the Chaturdha Murti embark on their annual journey to embrace the devotion and worship of millions of believers from around the world. On the day of the Rath Yatra after the initial morning rituals of *mangala alati* and *mangalarpana* on the sanctum sanctorum the four deities are brought to the chariots on the Badadanda individually through *pahandi* by temple servitors. The Cherapanhara is solemnized by Puri Gajapati Divya Singh Dev followed by sprinkling of holy water. This is a symbolic gesture by the king to convey the divine message of dignity of labour and equality before God.

Pulling of Taladhwaja, the chariot of Shree Balabhadra begins first. Then the chariot of Devi Subhadra "Darpadalana" is started. Finally the chariot of Shree Jagannath "Nandighosha" is pulled with passion and fervor by lakhs of devotees till Shree Gundicha Temple where the deities rest for a night adorned with *dashabatara* costumes. They enter the Shree Gundicha temple in the next day morning in the usual *pahandi* style and stay there for seven days. On the tenth day of bright fortnight of *Ashadha* the return of chariot or Bahuda Yatra takes place. The three chariots pulled by lakhs of devotees reach the Simhadwar. The next day the deities are

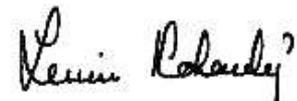
attired in the costumes of glittering gold which is known as “Sunabesha”. After completion of certain rites like “Adharapana”, the deities go back to “Ratna Simhasan” on the Dwadashi day which is popularly known as “Niladri Bijje”. Their arrival to the sanctum sanctorum marks the end of Rath Yatra, the grand festival of Chariots.

The Odisha Government’s effort in managing such a huge event is a testament to what a sensitive, responsive and concerned Government can deliver by adopting the people’s perspective and pilgrim-centric approach. Odisha, in reality, has come a long way. The transformation is well recognized by our people who repeatedly repose their faith on our popular Chief Minister Shri Naveen Patnaik. The whole country is in awe of our skill development movement which aims at making skilled in Odisha a brand. It is time for us to adopt the suggestions of 3 Ts made by our Chief Minister – Team Work, Transparency and Technology, so that we are able to take care of the last mile delivery of the pro-people initiatives undertaken by the State Government.

Lord Jagannath’s reach is beyond religion, faith and doctrine. The Jagannath culture crosses boundaries of caste, creed and race to embrace the entire human kind. Our popular Chief Minister has rightly stated “Let us remember that it is our job to empower people to aspire high with the faith that their aspiration will be turned into reality”.

For the publication of this special issue which is awaited for and loved by millions of devotees, I owe my sincere gratitude to Hon’ble Chief Minister, Minister, I & P.R., Commissioner-cum-Secretary, Director, and the entire team of I & P.R. For this invaluable issue I would like to thank the esteemed writers and the Director and staff of Odisha Government Press. I am also thankful to my team consisting of Bibhu Chandra Mishra, Bikram Maharana, Debasis Patnaik, Gobinda Chandra Mallick, Sachidananda Barik, Sadhana Mishra, Hemanta Kumar Sahoo, Sumitra Kar, Amulya Sethi, Ganapati Dakua and Designer Manas Ranjan Nayak, for their relentless effort in bringing out this priceless publication.

Jai Jagannath.



Editor, Odisha Review



The Legend of the Origin of Sri Jagannatha and His Temple

Dr. Subas Pani

The origin of Sri Jagannatha and especially his unique iconography is shrouded in mystery. Scholars have tried to find a satisfactory explanation to this but most have ended with speculation based on their own theories and there is hardly any consensus among them. Three ancient texts, the *Skanda Purana*, the *Niladri Mahodayah* and the *Bamadeva Samhita* are considered the three important ancient texts for the study of the Jagannatha faith. Of these the *Sri Purushottama Mahatmya* in the *Utkal Khanda* of the *Skanda Purana* is an important source for the legendary account of the origin of Sri Jagannatha and his temple, Srimandira. A critical edition of this text has since been published by the temple administration along with a prose rendering in Odia. Given below is an English rendering of the legend as found in this text. It is neither a word by word nor a literal translation of the text but rather a simple and free flowing translation of the content in brief. There are other accounts of the origin of Sri Jagannatha in Odia literature, especially the *Mahabharata* of Adi Kavi Sarala Dasa and *Deula Tola* of Sishu Shankara Dasa. No comparative or critical study of these is intended here. The English version of the original Sanskrit text of an important source material is provided so as make this accessible to a wider audience.



Jagannatha, the Supreme Divinity

Sri Jagannatha the primordial God, the Supreme Divinity who is ageless and is ever present, has no end or beginning. He is the maker of the entire universe and it is impossible to fathom his great mystery. He deigns to appear in different aeons in different manifestations as an act of Grace and a part of his divine play or *leela*. He has manifested in the present body made of wood (*darabatamu*) and is worshipped in his foursome appearance in the Srimandira at Srikshetra Puri giving ineffable delight and succour to his innumerable devotees.

Transmission of the legend as recorded in the Skanda Purana

The tale of the mysterious appearance of Sri Jagannatha has been transmitted and recorded in the *Purushottama Kshetra Mahatmya* of *Utkala Khanda* of *Skanda Purana*, a major scripture of the Indian heritage. The great sage Jaimini recounts this legend to an assembly of ascetics this legend of the manifestation of Jagannatha in four figures with bodies of wood. Initially Shiva or Maheswara had told the sacred account to his son Skanda, also known as Kumara and Kartikeya who in turn recounted the same in an assembly of Siddhas and deities residing in the holy Mandara mount where sage Jaimini overheard it.

The sacred geography of Purushottama Kshetra

Explaining the sacred geography of the region of appearance of Sri Jagannatha, Jaimini mentions that this sacred site at Purushottama Kshetra or Srikshetra Puri is like the body of the Supreme Divine and is the holiest of all holy sites and is justly famous on account of its association with the name of his present manifestation,

Jagannatha. This sacred region spreading over ten *yojanas* is an elevated ground rising from the sea and is surrounded by golden sands all around. The Blue Hill, Nilachala located at its centre appears from far like a breast of Mother Earth who had been rescued from the nether worlds by Vishnu in one of his incarnations. Recalling this episode Brahma felt sad and prayed to the Supreme Divinity to release him from the task of creating the living beings again and again after each apocalypse. In answer to his prayers the Lord of the Universe, the supreme divine Jagannatha appeared before him and revealed the events to be. Reassuring Brahma, Jagannatha declared that the land from Ekamra Kshetra, Bhubaneswar extending towards the Southern Sea is most sacred and of the holiest of holy site surrounding the Blue Hill is most secret and not even accessible to Brahma, let alone the gods, *asuras* and men. There in the Purushottama Kshetra, I will bodily appear and reside for ever going beyond the limits of existence. The Kshetra is not affected by the cycles of creation and apocalypse or the great deluge. Behold the sacred signs of my sacred discus. Here you can see me near the sacred ageless banyan tree or the Kalpa Bata in the interiors of the blue region. On the banks of the sacred water of the Rohini tank next to it you can see me with bare eyes. Proceed now to this sacred secret site. By the influence of my divine *maya* or cosmic illusion, the site had remained unrevealed in the Vedas, Puranas and Shastras. Pleased with your prayers I will now reveal myself there. Having declared thus the supreme divinity Purushottama disappeared from the vision of Brahma.

Brahma visits Purushottama Kshetra

Brahma then proceeded to the sacred Purushottama Kshetra where he found the



Supreme Divinity Sri Jagannatha present as Blue Madhava made of dark hued precious stone and decorated with many sparkling jewels. As he was offering his obeisance to the Nilamadhava, a crow fell in the Rohini Kunda and after praying to the deity assumed a four armed shape and ascended to heaven. Yama, the God of Death who was also a witness to this miraculous event became worried about the curbing of his influence in this sacred arena and prayed to Nilamadhava to restore his influence over mortals. Madhava just smiled and glanced at Mahalakshmi who consoled Yama saying that his prayers were of no avail. On account of the eternal presence of Sri Purushottama in this sacred site even beyond the *kalpa* or aeons ending with the great cataclysm and deluge, every creature entering this domain would be freed from the bond of mortal existence. Yama or Death could not have any influence here. Mahalakshmi then narrated what she saw earlier at this holy ground. During the end of creation, *Pralaya* when the great deluge spread huge oceans of water all over the earth, the ageless Rishi Markandeya could not find any ground for shelter for seven aeons and at last saw a great Banyan tree appearing in this island of Purushottama Kshetra looking like a boat floating in the vast waters. As he swam ashore, he heard a strange boyish voice inviting him. Mahalakshmi informed him that the huge tree found in the centre of the island like some great sacrificial post is indeed the body of God and even during the raging storms of *Pralaya*, its branches and leaves do not so much as flutter. As the great sage was struck with awe and wonder at this strange tree, he beheld me and Narayana in his four armed appearance as Madhava. As he offered his prayers, the Lord advised him to look at the boy sleeping on the cup like leaf, he the very Soul of Time itself and to seek shelter within its wide open

mouth. Following these instructions the sage climbed the great tree and feasting on the nectarine beauty of the divine child entered its mouth and passing through the throat, stepped inside its stomach. There to his utter surprise the sage found the fourteen worlds, Brahma and the guardians of the directions, *Siddhas*, *Gandharvas*, gods and goddesses, rivers, forests, cities, villages, the earth with all its oceans, the nether worlds and the serpents therein and in fact the entire universe. Wandering around inside the divine body the sage could not find its end and in great joy and bewilderment prayed once again to Nilamadhava seeking to fathom the great mystery of what he saw.

Sanctity of the sacred region

Mahalakshmi then elaborated upon the sanctity of this sacred region. Its area extends up to five *krosas* from the sea shore but out of this the portion within two *krosas* of the sea is most sacred. It is covered by golden sands and the Blue Hill stands in its middle portion. In order to worship Jagannatha, Visvesvara Mahadeva who is indistinct from Narayana has himself made his abode in one end of the sacred site and as the region has limited the influence of Yama, Shiva here is known as Yameswara. Worshipping him here bestows the benefits of worshipping Kotilingeswara or ten million Shivas, another name for Taribhubaneswara, the presiding deity of the Ekamra Kshetra. The entire region is shaped like a giant conch and Shiva, the Lord riding the Bull, known here as Nilakantha or the Lord with the blue neck, resides at its head fulfilling all the prayers of his devotees. The area extending from the beach up to Kalpa Bata, the wish-fulfilling ageless Banyan tree is the belly portion of the giant conch shaped land washed by the waters of the sacred ocean. Being attached to the most sacred



site, the ocean here has acquired the sobriquet of Teertharaja or the emperor among the *teerthas*. Death in this sacred site or a bath in the sea here provides instant emancipation and freedom from the cycle of birth and death. Shiva who had severed the fifth head of Brahma could not get rid of it until he reached here and was thus cured of the terrible sin of *brahma hatya* or the killing of Brahmana. He is therefore known in one of his manifestations here as Kapalamochana. A prayer and Darshan of Kapalamochana reduces one's sin of Brahma Hatya and death anywhere south of his manifestation bestows emancipation. In the third circle surrounding the Blue Hill is manifest the primordial Mother known as Bimala who bestows both prosperity and release from the mortal existence. In the navel portion of the region shaped as conch are the water tank called Rohini Kunda and the holy banyan tree. Between these and Kapalamochana is installed the mother goddess manifest as Ardhasini. As she sucks in half of the entire rising waters of the great deluge during apocalypse from her position inside the Sankha Kshetra, the goddess has become famous as Ardhasini or Ardashoshini. She too bestows great benediction on those who visit her and pray to her.

Antarvedi and Nrusimha

The seat of the Supreme Divine is known as Antarvedi and all in the three worlds hanker after the Lord who is manifest here with the conch and the discus. This is superior to all the sacred sites as here one gets instant emancipation in their mortal bodies. Mahalakshmi then describes the presence of Nrusimha, the essential divinity manifest in his terrible appearance rending the heart of the arrogant demon Hiranyakashipu. A Darshan of his auspicious countenance dissolves all sins and bestows riches and release from mortal existence.

Ashta Shakti, Ashta Shambhu

Mahalakshmi also tells sage Jaimini how she herself is present in her eightfold manifestations as Ashta Shakti in eight directions to protect this most holy site. These deities named Mangala, Bimala, Sarbamangala, Kalratri, Marichika, Chandarupa, Ardhasini and Alambare present the energy of the primordial mother and are truly her aspect as Gauri the spouse of Shiva. The latter also known as Rudra too has his eightfold manifestations such as Kapalamochana, Yamesvara, Markandeya, Nilakantha, Batesvara etc. within this sacred region.

Future Events, Indradyumna

Thereafter Mahalakshmi gives an indication of the future events. A king named Indradyumna would rule during the Satya Yuga. He would perform a thousand horse sacrifice in prayer to the Divine who pleased with his devotee would appear in his foursome form made from a single log of wood. Visvakarma, the divine architect-builder would make these figures in wood. Then addressing Brahma, she said that he would be installing these divine figures after acceding to the solicitations of Indradyumna. Soon Yama and Brahma returned to their own abodes.

The images made of wood

Addressing the assembly of sages Jaimini said that the Supreme Divine, the one with a visage blue as the dark clouds has assumed the body of wood along with brother Balarama, sister Subhadra and the celestial wheel Sudarshana and resides in the deep caverns of the Blue Hills to redeem the devotees with his infinite grace. He added that he should not be considered just as figures made of wood but the sacred wood imbued with essential divinity or Brahma and hence known as Daru Brahma who has been so



referenced in the Vedas. Jaimini then exhorts the sages to seek shelter at the feet of the Lord of the Blue Hills. He then recounts the tale of Ambarisha and Pundarika two worldly mortals immersed in sinful acts were advised by a Vaishnava to worship Sri Jagannath with the conch, discus, mace and lotus and having prayed to him they were absolved of their sins by the grace of the most compassionate Lord made of wood and embellished with golden ornaments at Purushottama Kshetra. On the request of the sages Jaimini then described the sacred geography of this Kshetra and the sanctity of the land of Utkala. He emphasizes that the entire expanse of land stretching from the land between the rivers Rishikulya from the point it meets the Southern Ocean till Subarnarekha with Mahanadi in between is the extent of Sri Purushottama Kshetra that on account of its great sanctity and is considered verily as heaven on earth.

Indradyumna

The sages then urged Jaimini to tell them about the great king Indradyumna. Responding to their request, he said that Indradyumna was the fifth generation descendant progeny of the creator Brahma himself. He was truthful, pious, virtuous loving his people like his own children and ruled with absolute fairness. He had already performed a thousand-horse sacrifice. The land was prosperous and peaceful and his capital Avanti was like a second Amaravati, the heavenly city where Indra ruled. He was a great Vishnu *bhakta* who respected the ascetics, Brahmins, itinerant sages and pilgrims. Once in he asked the assembly in his royal court if any one of them was aware of the manifestation of the supreme god Jagannatha whose very sight bestowed instant release from mortal existence.

A wandering ascetic present there, responding to the king's enquiry, said that he had indeed visited the site and stayed there in the serene sacred site for a year. Indicating its location he referred to Odradesha where along the southern sea, the Blue Mountain or Nilagiri stood in the middle of Purushottama Kshetra. Dense vegetation covered the area surrounding the hill and in its centre was the wish-fulfilling banyan tree, the Kalpa Bata, its branches spread one *krosa* all around. Anyone who entered the shadow of the tree was absolved of even the heinous crime of killing a Brahmin. Next to it was the Rohini Kunda, the tank filled with primordial waters of immense sanctity. Vasudeva, the Supreme God made of blue precious stone had his earthly abode here. Those fortunate ones who beheld God in this most secret and sacred site got the benefits of a Sahasra Ashwamedha Yagnya or a thousand-horse sacrifice. A hermitage called Sabara Deepaka was located at its one end and it was surrounded by habitations of a tribe of hunters known as Sabaras. A narrow foot path, just enough for a single person to pass through led from here to the interiors of the Blue Mountain where Lord Vishnu had his abode and had manifested as Jagannatha. The gods from heaven visited the Supreme Divine every night to offer worship. The old ascetic also spoke about the legend that he had heard from the people there about the crow getting release from its avian existence after taking a dip in the Rohini Kunda. So saying, he disappeared from the royal court.

The king, Indradyumna, felt restless and expressed his eagerness to visit this sacred site and have an audience of Jagannatha. He asked if anyone could help him in locating the place so that he could proceed there immediately. The head priest of the royal court responded by saying that



his brother Vidyapati would immediately proceed on a reconnaissance of the site and as soon as he returned with the good news, the king could visit the place.

Vidyapati visits the Blue Mountain

Vidyapati considered himself very fortunate to have got the opportunity and to have been given this sacred mission. Without any further delay he prepared himself for the journey. He selected an auspicious moment and commenced his travel in a chariot after a ceremonial send off. After several days he reached the borders of Odradesha and proceeded further. He rested for a while on the banks of Mahanadi and then crossed over to enter the Ekamra Vana, the most sacred forest that was home to a manifestation of Shiva. Proceeding further towards the Sothern Ocean, he became aware of a great peace and joy that surcharged the environs. Anon he sighted from afar the Blue Mountain and was overjoyed, knowing that he was not far from his destination. He continued his journey in that direction and soon reached the borders of the wooded foothills of the sacred mountain. He tried in vain to find a way to go forward towards the interiors of the hill. As he wondered how to cross the dense vegetation and rough terrain surrounding the hill, he found near the Sabara Deepaka, an old tribesman returning from inside the deep forest with all the materials for worship. The old man disclosed his identity as Visvvasu, the Sabara chief. He greeted Vidyapati who looked like an aristocratic Brahmin and asked him what he was doing in this remote region and about his welfare as he looked greatly tired and exhausted. He offered him a seat and some food and enquired about the purpose of his visit. Indradyumna disclosed his identity and the reason for his visit. He requested Visvvasu to take him inside the

forest to so that he could have a Darshan of Vishnu present there. He refused to accept any food or drink till he completed his mission of locating the manifestation of the supreme god inside the Blue Mountain.

On hearing Vidyapati Visvvasu was in great dilemma. On the one hand the deity was indeed the protector of his tribe and was worshipped in secret and if he showed him to Vidyapati, his presence would be revealed to the entire world. On the other hand, not doing so would make the Brahmin priest unhappy and he might curse him and his tribe and moreover he being a guest, one had to fulfil his request. So he had a grave crisis of conscience and did not know how to resolve this knotty problem. As he was mulling over the issue he remembered the popular belief among his people that once Nilamadhava disappeared underneath the surface of the earth, a valiant king named Indradyumna would arrive here with his people and perform a thousand-horse sacrifice. He would proceed in his mortal frame to the Brahma Loka, the world of the supreme divine and in due course would ceremonially install here the foursome manifestation of Vishnu in bodies of wood. If indeed the Brahmin seeking the Lord was the fortunate one facilitating this event to happen, the Lord would definitely reveal himself again after his disappearance. So thinking he decided that he would let Vidyapati see Achyuta made of precious blue stone. Since this seemed to have been decreed by divine dispensation, it was beyond the limits of human abilities to resist what was bound to happen.

Visvvasu then told Vidyapati that he had already heard of popular belief that king named Indradyumna would come and set up his residence here. Since you will get to see



Nilamadhava before him, you are indeed more fortunate than your king. Let us now proceed further. So saying he led Vidyapati by hand through the narrow dark path overgrown with thorns and rough stones and barely adequate for one person to pass through. Soon he led the priest to the Rohini Kunda and exhorted him to see Jagannatha, verily the essential divinity present deep inside a leafy arbour. O fortunate one, behold the Lord and be absolved of all your accumulated sins and do not grieve any more of your worldly existence. Vidyapati took a dip in the Rohini Kunda and full of joy he had the audience of Hari from a distance. Completely oblivious of all the fatigue of journey, hunger and thirst he sang the praise of Jagannatha with folded hands. The divine sight filled him with ineffable ecstasy and he felt blessed. Visvvasu then held his hand and gently led him out of the Blue Hill to his own abode in the village of the Sabara tribe. There he offered to his guest a variety of fruits, sweets and cooked food, such as had never been seen by Vidyapati. The latter wondered how a hunter living in deep forest could prepare such sumptuous fare and gently asked his host to unravel the mystery of this royal feast. Visvvasu explained that these items were actually offered by the gods to Purushottama when they made their daily visit to the abode of the Lord in the Blue Hill. Vidyapati was awe-struck by the great good fortune of the tribal family who were partaking the divine food offerings daily at this remote corner of the earth. He then expressed his desire to be a friend of Visvvasu.

Vidyapati also indicated that his king Indradyumna would visit the Blue Hill and reside here for worshipping the Lord and he would need

to make elaborate arrangements for the same. After going back to Avanti I would mention to the king the suitability of this site for his needs. Visvvasu again told about the old belief among his people about the visit of Indradyumna to the Blue Hill and that he would not be able see Madhava on his arrival there as the Lord by then would have been covered by golden sands. The Lord has promised Yama that he would disappear from view and therefore Indradyumna cannot see him here. Do not however under any circumstance reveal this prophecy to the king my friend, said



Visvvasu to Vidyapati. You are the fortunate one who could get to see the Lord with your mortal eyes, he added. As the king cannot find Madhava, he would perform great penance and sacrifice. The Lord will instruct him through his dream and eventually Brahma will install the images made of wood and the king would worship the same. As long as the Lord resides here our progeny will live on. Saying so, Visvvasu requested Vidyapati to take rest for the night. The following morning after performing his morning rituals with a bath in Mahodadhi, the great ocean, Vidyapati along with Visvvasu again visited the abode of Madhava.



After they prayed to Nilamadhava and sang hymns and *mantras* in his praise, Visvvasu gave Vidyapati a garland already offered to the Lord in worship. Accepting this Nirmalya Mala, the divine garland, Vidyapati hugged his friend, the tribal chief Visvvasu and after bidding farewell to him, he climbed his chariot and left for Avanti.

After Vidyapati left when the gods visited the Blue Mountain in the evening for their daily worship of Madhava, suddenly the wind started blowing with a fierce force and they could not keep their eyes open. The golden sands started spreading all around with great rapidity and anon the entire area was covered completely. After the storm abated when the Gods opened their eyes, they could no longer see Madhava or the Rohini Kunda. The gods felt greatly distressed. They cursed their fate and loudly lamented the disappearance of Madhava from their sight. Just then they heard a voice from the sky that from that day the Lord would no more be visible here but the sanctity of the site was such that if anyone prayed to the Lord here he would surely be released from the cycle of birth and death. The voice further exhorted them to proceed to Brahma and pray to him if they were desirous of fathoming the mysterious turn of events. As directed by the heavenly voice, the gods proceeded to Brahma who told them about the Lord's promise to him and the later manifestation of the Lord in bodies of wood. Having heard this divine message they all went to their own abodes.

Vidyapati having left the Blue Hill decided to go round the Purushottama Kshetra in circumambulation of all the important sacred sites. Having completed the same, he proceeded on his way home. As he neared the capital city of Avanti, messengers carried the news of his arrival to the king. As he arrived at the gates of the palace,

Indradyumna himself came forward to receive him and led him inside the royal court that was in session. After honouring him suitably the king requested him to take his seat. Vidyapati offered to the king the Nirmalya Mala of Madhava. Indradyumna received the divine garland with great humility and felt himself blessed and fulfilled with the touch of this garland as if he was in proximity to the Lord himself. He then offered his prayers to Madhava and requested Vidyapati to describe the experience of his visit to Purushottama Kshetra.

Vidyapati recounts his visit to Indradyumna

Vidyapati then recounted the joyous experience of his journey to the Purushottama Kshetra and the Blue Mountains. He described how the seat of the Lord spread over an area five *krosas* in all directions was surrounded by dense vegetation with the Blue Hill in its centre like its navel with the Teertharaja, the southern seas washing its border on the east formed by the golden sands on the beach. He mentioned the Kalpa Bata, the wish fulfilling banyan tree spread over one *krosa* all around and the Rohini Kunda next to it. Close by was a platform made of precious stones covered by the branches of the Nygrodha tree. Atop this bejewelled platform was installed the blue bodied four-armed Madhava bearing the conch, the wheel, the mace and the lotus. With a height of eighty one cubits he was standing on a golden lotus and was protected at the back by the fully extended hood of the divine serpent Ananta spread like a large umbrella. A beautiful flower garland adorned his wide chest that sported the Kaustubha jewel reflecting all the fourteen worlds. Mother Lakshmi with a lotus in her hand was on his left in close embrace. The most enchanting visage of Madhava attracted immediate attention and held captive the heart of



the beholder spontaneously pulled towards the divine presence. He declared that any one beholding the most enchanting blue image of Vishnu would be released from the mortal existence and would reside in his heavenly abode. Vidyapati narrated his journey and his audience of Nilamadhava in considerable detail and he requested the king to take further action as he deemed fit.

Enter sage Narada and his advice to Indradyumna

Indradyumna declared his desire to shift to Purushottama Kshetra with his entire people and build a new city and fort and reside there so that he could offer daily worship to Sripati, the spouse of Sri or Mahalakshmi. Right then Maharshi Narada, the son of Brahma arrived in the court all of a sudden. Indradyumna got up from his seat and received Narada with utmost respect. After greeting him appropriately, he offered him a seat on a throne very next to his own and enquired about his welfare. Narada in return praised the virtuous king whose reputation had travelled across the three worlds. He then explained the various nuances of devotion to Vishnu. Indradyumna revealed his intense desire to behold Nilamadhava and invited Narada to join him in the chariot to proceed to the Blue Mountain within the Purushottama Kshetra. Narada was greatly pleased to hear the resolve of the king and offered to take him there and show him all the sacred places including the manifestations of Shakti and Shambhu. He added that pleased with the devotion of the King the supreme god would reside there in a foursome appearance.

Indradyumna visits the Blue Mountain

After selecting an auspicious day the king with all his courtiers, priests, soldiers, people of various vocations and other citizens, started the

journey full of pomp and ceremony as befitting a royal personage. After travelling for several days he reached the borders of Utkala wherein the mother goddess with a garland of heads was manifest as Charchika. On the advice of Narada, the king disembarked from the chariot and prostrated before the mother goddess. He worshipped her and sought her blessings to enable him to get an audience of the supreme god residing in the blue region. He then proceeded further and halted for the evening on the banks of Chitrotpala Mahanadi inside the deep forests. After completing his evening ablutions and prayers, he finished his dinner and spent some time enjoying dance performances. He then heard Narada explain the nature and benefits of Vishnu Bhakti. Just at that time a messenger informed him that the King of Utkala had arrived there to greet him. Indradyumna immediately got up from his seat and went up to the entrance of his camp to receive the king. After usual exchange of greetings Indradyumna enquired about Nilamadhava. The Utkala king responded by saying that he had heard about the Nilachala Kshetra located on the shores of the southern seas and that it was covered by dense forest. Ordinary people have no ability to enter there and even gods found it difficult to access this site, he added. He then mentioned rumours about the entire area having been covered by sands on account of a cyclonic storm. His own people were also facing severe drought and epidemics. He hoped that the arrival of a pious king like Indradyumna certainly meant that good times would return soon. After sometime the king of Utkala took farewell and returned. On his departure, Indradyumna expressed his apprehensions about the success of his mission to Purushottama Kshetra. Narada consoled the king and told him not to worry. He assured that the king would definitely behold with his mortal



eyes the supreme god. He added that Prajapati Brahma, the creator had engaged him to assist the king in his mission and that after they arrived in the Purushottama Kshetra, he would narrate more about this. Indradyumna felt relieved and reposing faith in the grace of the supreme lord he retired for the night.

The next morning Indradyumna crossed the Mahanadi and led by the king of Udradesha proceeded further. Soon he reached the Ekamra Kshetra and crossing the river Gandhabati, around the time of the midday worship he reached the temple of Kotilingeswara, another name of Tribhubaneswara Lingaraja. The king also heard the sound of trumpets, gongs, drums, conches and other musical instruments played during ceremonial worship of deities and assumed that they were in close proximity of the Blue Mountain. Narada explained that his destination was still some distance away and in any case the Enemy of Mura or Vishnu there was manifest in a very secret location. It was almost three yojanas far from their present location. He added that the sound he heard was from the Ekamra Kanana, the abode of Shiva. He then narrated an interesting episode about Shiva who had granted a boon to the king of Kasi or Varanasi to enable him to defeat Krishna-Vishnu. This boon however did not work because the Pasupata Astra of Shiva became ineffectual before the Sudarshana Chakra, the celestial wheel of Vishnu. Shiva was repentant and full of remorse, he prayed to Purushottama who told him about the great sanctity of his own Kshetra on the shores of the southern sea. He also told him that he had made his abode there in the foursome appearance made of precious Blue stone. Shiva prayed to Nilamadhava to become the protector of his home in the Purushottama Kshetra and was granted his wish. Indradyumna felt blessed to have heard the sacred story of the

mysterious ways of Vishnu and his *maya* or cosmic illusion. Along with Narada Indradyumna completed his ablutions in the Bindu Sarovara and beheld Purushottama in a temple on its banks and then proceeded near Kotilingeswara. He offered Mahasnana or the great ceremonial bath to Tribhubaneswara and worshipped him. Kotilingeswara assured the king that his mission would be successful and told him that he, Shiva is present at the end of the Sankha Kshetra as Nilakantha. He revealed to the king that the blue bodied Vishnu had already disappeared from view. He advised the king to prepare the arena for worship of Nrusimha and conduct the thousand-horse sacrifice there. There you would find the ethereal divine tree from which the divine architect Visvakarma would prepare the four statues, he said. I will surely be present when the deities would be ceremonially installed by Brahma, he added. So saying Shiva himself vanished. So assured by Shiva, the king then continued his journey further. On his way the king and his entourage worshipped Kapoteswara and Bilweswara and constantly chanting the name of Vishnu residing in the Nilachala hills, they moved on towards their destination. Jaimini then recounted the background of the episode relating to Shiva because of which his manifestations had the name of Kapoteswara and Bilweswara.

As per the advice of Kotilingeswara, Indradyumna reached the limits of the Purushottama Kshetra and arrived at the temple of Nilakantha. The king saw some omens foretelling some evil or misfortune. On his being agitated, Narada reassured him that all great deeds were fraught with obstacles and he need not worry on this account. He then disclosed that this Kshetra was like the body of Vishnu himself and the king being extremely virtuous would surely



succeed in his mission. However, the blue-bodied manifestation of the supreme god for whom he had travelled so far had disappeared Narada added. On hearing this terrible news the king fainted and fell on the ground. After much effort he could be revived. The king made loud lamentations and bemoaned his misfortune. He cried aloud to the supreme lord to pardon him for any omission on his part on account of which this happened. Narada consoled the king and told him about the unfathomable cosmic illusion created by Narayana and further added that this disappearance of Vishnu had already been foretold by Brahma to him. Brahma had in fact assured that in due course, after the king completed the thousand-horse sacrifice, he himself would persuade the supreme lord to come from the Shweta Dvipa. At that time he would manifest here in his foursome appearance in figures made of wood in place of the images made of precious stones. Saying these words Narada suggested that they should start preparations for the sacrifice.

Led by Narada the king and his followers reached the top of the Blue Mountain. There they were met by a strange and unexpected site. Under the shade of a Dark Agar plant was manifest the dispeller of all fear, Nrusimha, in the man-lion form, the primordial form of Vishnu whose sight instantly dissolves the heinous sin of Brahma Hatya bearing his fierce aspect. Looking terrible he had golden mane like matted hair overflowing his face. He had on his lap the demon (Hiranyakashipu) whose heart the Lord was seen rending with his sharp nails hard as thunderbolt. He had a reddish brown body with a golden glow. Wearing a shining crown, wielding the conch and the wheel in his hands and with his outstretched tongue, he was seen making loud deafening laughter. The eyes emitting sparks flying in all directions, he had struck the ground with a fierce force pushing the very

earth downwards. Keeping Narada in front all bowed down before the primordial form of Vishnu from a distance. The king thanked Narada again and again for the great fortune of beholding the rare site of the supreme divine in this man-lion form. He also felt somewhat relieved that ultimately his mission of visiting the Purushottama Kshetra would be successful. He offered his prayers again to Nrusimha prostrating before him with great humility.

Worship of Nrusimha and performance of Aswamedha Yagnya

On the advice of Narada the king and his followers then proceeded to the site where Nilakantha was worshipped. There they found the son of Visvakarma with his tools and equipment and ready to start work. Anon he made a beautiful temple facing west in that site. Narada soon brought Nrusimha in a chariot near the new temple built for him. This time however Nrusimha was manifest in his pleasant aspect and delighted the beholders by his benign presence. In due course Nrusimha was installed in this temple and everyone paid their obeisance to the primordial manifestation of Vishnu and started worshipping him.

Having installed Nrusimha, the king then started preparing the site for the thousand-horse sacrifice. He built a suitable platform for sacrifice. He invited Indra, the king of heaven, all the gods, the mortal kings from all over, the sages and ascetics and several Brahmins. He provided suitable facilities for all of them. He made royal arrangements for their comfortable stay and arranged sumptuous feasts for all. With great humility he sought their consent to start the Aswamedha Yagnya so that as foretold, Madhava would reappear and reside again in the Blue Mountain. Indra and all those present commended



the pious act of the king and assured him their help and cooperation in this noble task. The king with the help of the priests started the sacrifice following prescribed rituals and released the horse duly sanctified in the fire sacrifice ceremony. The fire sacrifice proceeded without any obstacle and soon the time for releasing the thousandth horse in the sacrifice arrived.

Just before that the king, during his meditation, had a vision of the supreme god in the Shweta Dvipa residing in the ocean of milk, protected by the thousand hoods of the serpent Ananta and Brahma standing on his side with folded hands. There he found a bejewelled throne and atop it the blue bodied lord bedecked with a garland of forest flowers and holding conch, wheel, mace and lotus. Also on his right side was Lakshmi in a benedictory posture. The king offered his prayers to Vishnu and sang his praise in many words. Having seen the supreme lord in his dream early in the morning, the king described this to Narada.

Appearance of the sacred tree and making of the images

As the main sacrifice of the Aswamedha Yagnya neared completion, preparations were made for the purificatory bath or Ababhruta Snana near the temple of Bilweswara on the shores of the southern ocean. Just then some of the persons engaged for this supplementary ceremony noticed a divine tree floating in the sea. Reporting this to Indradyumna they said that a great tree was floating close to the great ocean, its top on the seaside and the roots facing the shores. The entire tree was crimson coloured and has the marks of conch and wheel on it. Such a tree has never been seen before, O king, they added. Its halo bright as the sun itself has lit up the surroundings and its sweet fragrance has permeated the entire beach.

This is surely a divine tree or some divine being come here in shape of a tree, they said.

The king was greatly excited and asked Narada about this unusual tree and how it had arrived there. Narada advised the king to offer Purnahuti or the final oblations of the sacrifice. He added that the Lord whom the king had seen in his dream had manifested as the sacred divine tree having created this from a hair fallen from his divine body. It is your great fortune to behold this other worldly tree. After completing the Ababhruta Snana, do install the divine tree, the very manifestation of the Yagnya Purusha or the presiding deity of this great sacrifice, on a special platform.

The King soon proceeded to the shore where the sacred tree had been sighted along with those present in the sacrifice arena. He saw the divine tree with four branches similar to the four armed Jagannath he had seen in his dream. He felt greatly fulfilled and blessed on appearance of the tree and got over his grief on account of the disappearance of Madhava from the Blue Mountain. The beach soon resounded with the sound of auspicious music, singing of *mantras* and hymns and all present there hailed the divine presence with full throated singing of the lord's name in chorus. The king arranged to bring the divine tree ashore and it was carried in a grand procession to the platform near the site of the great sacrifice and ceremoniously installed there. As the king was wondering how the figures of Madhava would be made from this tree, he heard a divine voice that the lord was unlike anything in this world and beyond comprehension of humans. Therefore the king need not worry at all as the lord will would secretly manifest himself. The voice added that an old craftsman who was already present in that assembly with his tools would carve the images



of the deities. The voice added, please let him enter the chamber for preparing the images and close the door. Make loud auspicious sounds outside this chamber so that none can hear what is going inside, the voice instructed. When the king looked around the old craftsman-carpenter suddenly appeared before him and assured that he would indeed prepare the images of the deities in the same form the king had seen in his dream. So saying he disappeared into the special chamber made for the preparation of the divine figures.

Jaimini then narrated the events to the assembly of sages in the following words. Anon various auspicious signs of the divine presence were heard and seen. The heavenly flower Parijata rained from the skies along with waters of the Ganga, sweet divine music filled the ears and the presence of Airabata, the celestial elephant could be felt. All the immortals who had assembled for the great sacrifice started worshipping Hari as they had done in the Blue Mountain. As fifteen days passed the supreme god himself made his own images in four figures and revealed himself as Janardana, Balarama, Subhadra and Sudarshana. While Janardana had the conch, wheel, mace and lotus in his four arms, Ananta manifest as Balarama had mace, pestle, wheel and bolt in his hand and was in addition covered by the umbrella like seven shining hoods. Subhadra of beauteous countenance held lotus in one hand while her other hand was in the benedictory posture. Mahalakshmi herself had appeared in this form and was none other than the divine mother who during the manifestation of Krishna had been born of Rohini. On the appearance of these four figures, a heavenly voice exhorted the king to firmly cover the four images with silken cloth and paint them with different colours. Vishnu should be painted dark blue, while Balaram should be painted

conch-white, Sudarshana in the colour of blood and Subhadra in glowing saffron. Indradyumna beheld the heavenly sight of the manifestation of the divine in the figures of wood. He was overcome with ecstasy and his voice choked. He enjoyed the sight with half-closed eyes and again and again offered his salutations to lord of the universe. Narada encouraged the king to have an eye-ful of this ineffable sight and gently asked him to sing the glory of the lord. Indradyumna praised the supreme divine for his bounteous compassion and his infinite grace in blessing him with his presence in this Purushottama Kshetra and sang many hymns and recited many *mantras* hailing the glory of the Lord. Narada and all the earthly kings, sages and Brahmins too joined the king in singing the praise of Jagannatha, Balabhadra, Subhadra and Sudarshana with appropriate invocations and chanted special incantations for each of them.

Origin of Indradyumna tank

Jaimini then described the origin of the Indradyumna tank. The king had presented hundreds of thousands of cows suitably adorned with various ornaments to the Brahmins present in the sacrifice. The hoof marks of these cows created a huge crater and the water spilled during the ceremonial donations filled it making it into a huge lake. On account of the holy deed of the great sacrifice that resulted in the formation of this lake its waters acquired untold sanctity and the lake became a great *teertha*. It got identified with the name of the great king, Indradyumna who conducted this sacrifice.

Construction of the new temple

Indradyumna bade farewell to the various craftsmen and workers and their supervisors after making handsome payments and to the assembled



guests after offering them suitable gifts. Soon the king started worrying about building a suitable temple for the foursome manifestation of the supreme divine. He ordered stones and other building materials for this new temple and declared his resolve to spend all the wealth he had earned as a king throughout his life for constructing a suitable abode for the supreme divine manifest there.

Just then a scholarly Brahmin well versed in the Vedas and Vedanta appeared before the king and explained that the sacred log that had been found floating in the ocean was not related to the humans. On account of your great devotion only the supreme has appeared in the form of wood and taken the foursome appearance, he said. Narada added that this manifestation of the divine was no different from what has been mentioned in the Upanishads and was famous even earlier in the Vedas. They were capable of granting instant emancipation at their very sight. Now that the divine has manifested I will now proceed to the heavens and invite Brahma for their formal installation, he added and exhorted the king to complete building the temple in the meantime. The king expressed his desire to accompany Narada on this mission and requested him to wait until the Garbha Gruha or the sanctum sanctorum was completed and dedicated. The king took keen interest in the expediting this work and soon the sanctum could be completed and dedicated. He also took suitable steps to ensure that the tall temple was protected from lightning and other disasters and completed the *nyasa* ceremony by sealing inside the top portion various items including precious stones and jewels as prescribed in the canons of temple building. The temple had a soaring spire and was a gorgeous structure the like of which had not been seen anywhere in the

three worlds. Even the gods and the immortals praised it in many words. The king then offered his respects to Narada prostrating before him and praying for the everlasting glory of this abode for the supreme divine built by him. Narada assured him that Jagannatha was pleased only with pure and unalloyed devotion and the king should continue to pray to the lord with all sincerity and arrange for his worship in a befitting manner. He then invited the king to accompany him to proceed to Brahma Loka, the abode of Brahma in heaven.

Indradyumna and Narada invite Brahma

Narada and Indradyumna made a circumambulation of the lord and sought his permission to proceed to Brahma Loka. They then climbed the chariot of Narada and moved heavenward. Within no time they crossed the world of the Sun and the stars including the pole star known as Dhruba Mandala and reached the gates of Brahma's abode. They found many gods and other heavenly beings already waiting for an audience of Brahma. Seeing Narada, the son of Brahma they greeted him and let him enter the inner chamber where Brahma was present. However, Indradyumna was asked to tarry a while till they received the permission to admit him inside. After greeting his father and the creator, Narada informed him of the visit of the king and received an indication that he could enter inside. As Indradyumna went inside, the other heavenly beings waiting outside were somewhat surprised. So was the sage Durvasa who could not enter straight into the presence of Brahma. On his intervention Brahma let the gods and others also enter inside. Just then the king after paying obeisance to Brahma had made a request to him to come to earth and preside over the ceremony of dedicating the new temple for Jagannatha and for ceremonial installation of the deities. Brahma replied with a



smile and informed the king that much time had elapsed since the king had left earth. None of the descendants of the king were alive now, the kingdom itself was no more in existence and millions of kings had ruled on earth and had perished since the king left the earth. Nothing that you had seen is in existence except the supreme divine and the temple you had built for him, he added. In fact many aeons have lapsed and currently the early part of the period of second Manu Svarochisha is in progress, said the creator. So 'O' king return to earth and secure the deity and the temple. I will follow you and reach the site soon.

Brahma then turned his attention to the assembled gods and other heavenly persons and enquired of them the purpose of their visit. Gathering courage the gods asked Brahma about the disappearance of the blue-bodied manifestation of the supreme god and why he had since manifested himself in bodies of wood. Brahma replied, O gods, this is a cosmic mystery that I have not revealed before anyone till now. However I am now going to tell this most secret affair of the supreme lord. Earlier Janardana, the supreme divine in his blue-bodied form had stayed for one *parardha*, equivalent of several billion human years. After that now in the early part of Sveta Baraha Kalpa during the time of Swayambhuva Manu, he has manifested himself made of wood on the earth. He will remain in this form till the end of my present existence. He is none else than Purushottama who is eternally present in the Dvipa and shows great reverence to Yoganidra. The sacred tree with the signs of the conch and wheel is but a strand of hair from near his navel. Earlier when I was fatigued after completing a cycle of creation, I had prayed to the supreme Lord to relieve me from bearing this burden again and again. Taking compassion on

me he has taken the form of wood to relieve the entire creation and to provide succour to all. Addressing the gods again, Brahma asked them to proceed to earth and assist the king who was now without his kingdom, his men and wealth so that he could finish the incomplete task of installing the deities in the new temple. Brahma added that the king would also find it difficult to even establish his claim of having built the new temple.

Having heard the words of Brahma, the king offered his prayers to Jagannatha and hailed his infinite grace and compassion. The gods too joined him in praising the supreme divine in many words. In sometime the king and the gods proceeded to earth and reached the arena of Nrusimha in Purushottama Kshetra. All then with folded hands prayed to the man-lion manifestation of Jagannatha. They then proceeded along with Padmanidhi to the foothills of the Blue Mountain to prepare for the dedication ceremony of the temple and rituals for installing the deities made of wood. They found that the spire of the temple soared towards the sky in its regal majesty. The king who had only seen the temple when only a part of it had been completed was taken by surprise as it went beyond all his imagination and expectations. He asked the assembled gods and heavenly beings to indicate the various items required for the dedication and installation ceremonies. Even the gods found themselves unequal to this task as such a temple had never been made before.

Installation of the deities

Just then Narada arrived in the scene and all of them looked up to him for guidance. Narada then gave a list of required accessories and accoutrements for this grand ceremony. He advised Padmanidhi to prepare a grand shed with a golden platform for conducting the dedication



and installation rituals. He also advised to prepare suitable accommodation for various guests like gods, heavenly beings, kings, ascetics, sages and other mortals. Brahma also advised them to make three chariots for transporting the foursome figures in wood from the Nrusimha Kshetra to the temple in the Blue Mountain. He then gave detailed instructions regarding the chariots of Jagannatha, Balabhadra and Subhadra. Made with sixteen, fourteen and twelve wheels these were to be colourfully decorated and embellished with ornaments and flowers. A formal installation ceremony including a fire sacrifice was to be conducted for each of the chariots before these could receive their divine passengers and before commencing their journey. Brahmins, Kshatriyas and Vaishyas would carry the deities on to the chariots to the accompaniment of recitation of hymns from the Vedas, singing of auspicious incantations and playing of many musical instruments befitting this grand occasion. The chariots are to be pulled by horses, bullocks or dedicated devout men along flat land without uneven patches, he added. So guided by Narada the images of the supreme divine were brought to the new temple in specially made chariots.

At that time a king named Gala was ruling on earth. He had earlier installed an image of Madhava in this temple and was worshipping him with appropriate rituals. Finding this Indradyumna removed the image of Madhava to a small temple and installed him there. Having heard this from a messenger Gala became angry and rushed there with his soldiers and others in great haste with the intention of fighting the intruder and restoring the Madhava image inside the temple. However on reaching the Blue Mountain and seeing the grand heavenly arrangements, he realized that Indradyumna was no ordinary king.

There having learnt that to install the deities made of wood he had come from Brahma Loka and that Brahma himself would preside over the ceremonies, he was chastened. He decided to assist Indradyumna in every possible way and also to follow his footsteps in organizing many festivals for the deities every year as well as take the responsibilities for continuing the worship in the temple and maintain it in a befitting manner. He hoped that Indradyumna would surely grant him the permission to do so. So he came near Indradyumna and greeted him with great humility and offered to assist him in his noble work in every possible manner. Indradyumna was happy to learn of his desire and from his side asked him to take charge of continuing the worship of the deities after his own departure to Brahma Loka. Gala then enthusiastically arranged for all the requirements of the sacred ceremonies. In a short time all could see an unusually bright halo rushing towards the earth from the skies and soon Brahma looking radiant in a carriage borne by snow-white swans arrived in the scene. He was received near the *bimana* by which he had descended from heaven. Indradyumna and all assembled at the site greeted him with folded hands and greeted him with utmost respect and offered salutations to the creator. Brahma then proceeded near the chariot of Jagannatha and after completing a circumambulation, he prayed to the supreme divine with appropriate hymns, mantra and incantations. He then repeated the same ritual around the chariot of Balabhadra. At last he went round the chariot of Subhadra and offered prayers to the divine mother as well as the celestial wheel Sudarshana seated therein.

Brahma was then led to the platform where preparations had been made for the dedication and installation ceremonies. He was seated in a



special throne with a footrest. Then as per directions of the creator the king ceremonially chose, invited and honoured Bharadvaja, a great *rishi*, to perform various rituals connected with the ceremonies. Accepting the request of the king the sage Bharadvaja completed the preliminary rituals and requested Brahma to take up the main ceremonies relating to the dedication of the temple and the installation of the deities therein after completing the ritual breathing of life to the figures made of wood.

At last Brahma got up to conduct the final rituals of this sacred event. The air was soon filled with the sweet sound of auspicious songs sung by the *gandharvas*, the heavenly *apsaras* started dancing in joy and the sound of other worldly music made with conch, trumpet, drums and flute etc. resounded in all directions. Brahma along with the gods gently brought down the figure of Narayana from the chariot holding his two sides, his arms, his feet and supporting his head while resting him from time to time on soft cushions. The assembled sages and ascetics sang hymns in praise of Jagannatha. Similarly Balabhadra, Subhadra and Sudarshana were also brought down from the chariots. Fragrant water sanctified with *mantras* was used for symbolic ablution of the deities through their reflections in mirrors. Brahma adorned the deities with various ornaments made of precious stones and colourful garlands of sweet scented flowers and after completing the prescribed rituals installed them on the bejewelled platform. In a short while the deities together took the appearance of Nrusimha, the man-lion manifestation of the supreme god in his fiercest form. All present were terrified and could not understand the reason for the same. Brahma then explained that only those who are fortunate are able to behold the primordial form

of the supreme lord. Moreover the lord of the universe, Jagannatha also wanted everyone to understand that though he had taken the manifestation in four figures made of wood no one should mistake this for anything other than the essential divine appearing on the earth out of his infinite compassion for his devotees and to provide succour to them in their mortal existence. He and Indradyumna again prayed to Nrusimha with many hymns and *mantras* and as mysteriously as the lord had taken his fierce form so only in a few moments he assumed his pleasant aspect and again became visible in his foursome appearance. The devotees who behold the manifestation of the divine in this body made of wood are released from their mortal life and the cycle of birth and rebirth.

Brahma then duly worshipped the four figures of wood installed on the bejewelled throne. He prayed to Baladeva in the *mantra* of twelve syllables, Narayana with the *mantra* of Purusha Sukta, Subhadra with the Devi Sukta and Sudarshana with his *mantra* of twelve syllables. Brahma then beseeched the installed deities to bless Indradyumna. Pleased with his prayers Jagannath, even in his manifestation in wood, gently smiled and spoke thus in a grave tone. Addressing Indradyumna, the divine image told that he was pleased with the deeds he had performed without any desire for any rewards and that the king was indeed very fortunate to do so. I grant you the boon of always harbouring in your heart unwavering devotion towards me for ever. I will never abandon this site even if the temple is damaged or if ever some other person establishes another temple in this location. Even then such a temple will be only considered your achievement. I do declare this to be true again and again. Even if the present temple is completely destroyed I will remain in this body of wood here till the



completion of the second half of the term of Padma Yoni, Brahma.

Birthday of Jagannath and his festivals

Jagannath then declared that he had appeared in the present form on the full moon day of Jyestha in the summer of the first year of the second four *yugas* of Svayambhuba Manu's term. Thus this is to be considered as his birthday. Jagannath then gave detailed instructions about celebrating his birthday with a ceremonial bath on a special platform and taking him back inside the temple thereafter. He also advised him to celebrate the Gundicha Festival. This was to be celebrated by carrying him along with Rama (Balarama) and Bhadra (Subhadra) to the Gundicha Mandapa where they would stay for seven days. On account of the performance of the Aswamedha Yagnya performed by you that place with the Mahavedi near the Nrusimha Kshetra is equally dear to me as the Blue Hill. Jagannath then indicated the great sanctity of this *kshetra* that bestowed great benediction on devotees fortunate to get his audience there. After so saying and blessing everyone, Jagannath then assumed his silent appearance once more. Sage

Jaimini then described the twelve major festivals of Jagannath to be celebrated round the year including complete details of the Ratha Yatra ceremony. Indradyumna followed these prescribed rituals and celebrated all these festivals with great sincerity and piety.

Indradyumna leaves for Brahma Loka assigning Sveta Raja the worship of Jagannath

In due course Indradyumna asked Sveta Raja, the then ruler on earth, to note the details of these festivals. He advised him to perform these festivals with due care and attention. He explained that Jagannath in his appearance in the form of wood was none other than the supreme divinity and was the fulfiller of every wish like the Kalpa Vrikshya. Do worship Nrusimha in this form and avail *nirvana* in time. Sveta Raja accepted the responsibility with great humility. Indradyumna then offered his prayers to Purushottama and proceeded to Brahma Loka with sage Narada.

Dr. Subas Pani, former Chief Secretary, Odisha.



Narayana Basudeva Vesha of deities at Keonjhar



Fear has often been thought to be a requisite condition of devotion to God. We find an Odia expression “bhayaru bhakti” (from fear comes devotion). The Bible says: “The fear of the Lord is the beginning of wisdom.” Fear, thus, seems to be valorized as a qualification having the potential to condition a spiritual self. In English, the word “god-fearing,” however, has a different implication in the sense of someone leading a moral life, possibly with the threat of comeuppance. In literature, especially when references are made to God or to religious matters, fear is usually hinted at, and fear rivets the attention of the speaker. In a far more complex counterpoint,

of meaning. Fear always takes an object, that is, *what* we are fearful of, whereas other types of panic or trepidation or anxiety that we call fear may be without an object, or even without any foundation. On that score, if this fear is the fear of God, then God is taken as the object of fear. But it never sounds good because God is the object of love, and not the object of fear. We really wonder if fear and love could coexist at all in the relationship between a devotee and God.

We cannot set aside the value attached to fear because it is important to see how a sense of fear generates devotion and guards this

Bhaya / Bhakti Dichotomy in Divine Love

Yasodhara Dash

sometimes we see a questioning or a challenging tone in the speaker toward the divine order, but it finally subsides with a tone of regret or surrender. Fear faces all. In our day-to-day life we are racked by different sorts of fear which torment us. Fear has also been medically proven to be deleterious to healthy life. Fear is, thus, hardly accepted as positive. But it is considered positive insofar as devotion to God is concerned. This is a perplexing fact. How could fear, which is a veritable scourge, be central to one’s love of God?

The etiology of fear provides such possible cognates as “fright,” “dread,” “awe,” “angst,” etc. which have, however, different shades

devotion against possible aberrations that might ensue from a lack of fear. The fear that purportedly emanates from God may be primarily due to the mystery associated with Him. Any ordinary individual who is not ready for misfortunes would always pray to God for safety. Such people are at a remove from devotion since their obsession is to gain divine grace as a bulwark against problems, and not with the ecstasy of loving God. A real lover of God is an unconventional person – a spiritual maverick. It requires both affection and courage to be unconventional, and unconventionality is a hallmark of devotion. Such unconventional people



never fear God. For instance, Shavari never feared to offer Ram the nuts tasted by her; Balaram Das never feared to mount the chariot of God though he was not clean, whereas any other devotee would have prioritized cleanliness, or cowered in fear of incurring God's displeasure. This is what distinguishes an unconventional devotee from one who is circumscribed by formalities or considerations of purity.

Insofar as fear of God is concerned, a distinction might be thought of between "fear" and "awe," the former an ordinary, psychological response to something fearsome, and the latter as one that inspires a sublime response to something majestic. For example, Arjun, beholding the *Viswarupa* of Krishna, did not get really frightened, though he besought Krishna to come back to His earlier form. Arjun, instead, rejoiced in the rapture of God's divine manifestation. Fear did never overpower him as it overpowered Kamsa, or Mahishasura or such others because they looked at God with hostile eyes, whereas Arjun had the eyes of a lover. For a devotee, who is never browbeaten by miseries or raises misgivings as to the justness of the divine order, fear is a *bête noire*.

As for the word "awe," it has two significant variations: "awesome" and "awful". It could be said that a lover of God sees God as awesome, and not as awful. The origin, or the continuation of fear, is contingent on the approach someone has toward the object of fear. The thought that *bhakti* (devotion) is generated by fear is untenable because devotion and fear are contradictory. In any case, one should have fear of consequences for the deeds one commits, but why should God be feared is not understandable. Those who pray to God, or chant His names or perform *puja* might stop awhile and think if they do so out of fear or out of love. Our apparent avowal of love might be, without our conscious

knowledge, backed by a fear of the unseen, unexpected problems, and in particular, with the thought that they befall us due to God's displeasure. This probably makes us fearful of God. It cannot be gainsaid that fear of failure or fear of dangers generates dread in us and we pray to God to guarantee us success or to protect us against different odds in life which we cannot combat. Even natural disasters are sometimes thought to be the wrath of God. Interestingly, there is an idiom in English: "act of God." That which normally baffles, upsets or frightens us is the silence of God. Since we construe God's silence as His anger, we try to placate Him in all possible ways. Conversely, if we try to understand this silence, we can feel how beautiful this silence is, the silence as speech. Whereas God's silence troubles an ordinary individual, it fills a devotee with ineffable joy since he does not shudder at the enigma of this silence or misconstrue this as minatory as other people do. What distinguishes them is their attitude to fear. For ordinary individuals, God does not just remove miseries, but also inflicts the miseries on them, which is why their devotion to God is prompted by a sense of fear.

Any relationship surely rests on the foundation of mutual love where fear has no place. If, unfortunately, fear invades into a relationship, it is unlikely that the relationship would last long. Fear is the canker that destroys the beauty of a relationship. Be it conjugal relationship, or relationship between friends, or relationship between a teacher and a pupil, fear is unwelcome. Whereas affection makes us closer, fear separates us. In the relationship between God and devotee, this is also true.

Yasodhara Dash, Plot No.307, Haladipadia, Laxmisagar, Bhubaneswar-751006, Email : ydash143@gmail.com.



In some of the songs of Salabega we see beautiful snapshots of Radha-Krishna relationship, describing primarily the playfulness of Krishna towards Radha, whose apparent objections to Krishna's advances are superseded by her simultaneous attraction to His charm. What is important, however, is the role played by Salabega in this relationship. Salabega is seen in different roles in the songs: a devotee, a singer, a facilitator, someone quite understanding and sympathetic towards a divine pair of lovers. When he is disturbed by an apprehension of indifference from either one of them to each other, he pleads for



Radha - Krishna Relationship in the Songs of Salabega

Dr. Bibhudutt Dash

calm and reunion. Salabega's apparent function as a facilitator of love may have been backed by, or built on a feeling that distance between Radha and Krishna is distance between Prakruti and Purusha, and such distance would not be good for mankind. The selections made from Salabega's songs exemplify a variety of issues that informs, problematizes and effectuates their relationship. Further, the essay discusses complexion as a trope in that it presents a chiaroscuro in which Radha and Krishna are united.

In one song of Salabega, we find Krishna playing pranks with Radha and obstructing her way to the river Yamuna, and she requests Him to stop such playfulness. She tries to make Krishna aware of the impropriety of his pranks with a married woman: "Dharichhu anchal karuchhu janjal / Dara nahi para bhuasuniki." She further drops a hint that Krishna should not be oblivious that Kamsa reigns as the king, who, if he comes to know about it, would take serious exceptions to this misdemeanour. Such admonitions depress Krishna, and He requests her to be kind: "Radha bani suni bole Benupani / Nisthura bachana kahu ediki." We see here



something normal that could happen in a relationship, but what strikes us is Salabega's participation that could be seen as an important intervention in thawing the impasse. What is again spectacular is his taking sides with Krishna and imploring Radha to be kind towards Him: "Kahe Salabega suna Thakurani / Nirasa nakara Kambhupaniki." Such supplication might make one think why, after all, Salabega takes sides with Krishna, and not with Radha. Does it seem that Salabega endorses Krishna's teasing to Radha, which she objects to? However, in another song, Salabega takes sides with Radha, and not with Krishna. The song describes Krishna's persuasion to Radha and her avoidance of His advances. Salabega tells Krishna that the time is not opportune to materialize His longings. In this song, Krishna is seen troubled by Radha's indifference and reminds her of His childhood days when she endeared Him, and further, she might learn this from her friends if she has forgotten: "Nirasa nakara Radhe, alapa anai ja-a eniki / Sana sana kale Gopa suta mele, tu hi mote Radhe bari nahu ki?" A beloved's indifference certainly pains a lover. Similar is the pain Krishna undergoes, and He cannot reconcile with Radha's oblivion or indifference. The restlessness, the urgency and the exasperation in Krishna are painfully felt by Salabega, and he expresses his concern in the song by making Krishna understand that He check himself. But interestingly, Salabega does not plead with Radha to succumb to Krishna's restlessness and desperation: "Kahe Salabega Radhika bolanti / sabukale sabu katha thiba ki".

It might seem quite audacious that Salabega advises Krishna what to do, but such finical thinking has no place in the relationship between a devotee and God. It is, therefore, not

an insolence or temerity or disrespect on the part of the poet or a devotee, but a capacity to feel the emotional exigency of Krishna to have the company of Radha. This extraordinary capacity to empathize is a hallmark of Salabega's songs that describe Radha-Krishna relationship. But he is impartial in that he convinces both with judgement as to the propriety relevant to a relationship. Salabega displays understanding, empathy and a psychological probing into the troubled minds of Krishna and Radha stemming from the stymieing societal restrictions impeding their union. Such capacity to penetrate their anguish is an extraordinary feature of Salabega's songs where the poet does not assail the societal restrictions, does not lambaste the imposition of propriety, nor does he persuade Radha to forget such restrictions, sanctimony and the defined boundaries of marital life, but exercises caution not to advocate infringement of order or misdemeanor detrimental to any relationship. While Salabega beseeches Radha that she feel the desperation of Krishna, he tries to make her *feel* this, not necessarily she should flout the propriety of the marital bond to be in the company of Krishna. On the one hand, the poet wants that they remain safe and their honour untarnished, and on the other, he wants them to be together, which could be possible only by infringing the bounds of restrictions.

That Salabega, in the songs referred to, is suggesting Krishna what to do would seem anachronistic considering the fact that Salabega did not live in the time of Krishna. Salabega's songs make us feel that as if he lived then, participated in the *lila* of Radha and Krishna, and was approached by them to be an arbiter in their relationship.



In some of the songs of Salabega, complexion remains the focus, and we see Radha's different approaches to Krishna's complexion. In some songs, the approach is positive. She endearingly calls Krishna 'Kalia,' which is a sure reference to complexion, but she also talks of her irresistible attraction to this colour. It is interesting that Radha's apparent complaint against the pranks of Krishna is her veritable yearning for His company. A couplet demonstrates this: "Sakhigo mote ki kala Kalia / Banshi dhvani suni ulusai dela hia." What both mystifies and compounds this are the lines: "Jati kula nela sabu Nanda pua Kanhu / Radha Radha boli se dakuthai benu." In the above instances we find Radha's longing for Krishna, while a fear lurks in her that such associations might prove perilous to her marital honour. Radha's fear or resistance is understandable: she is Krishna's aunt; is older than Him; is married; and with regard to traditional normative parameters of propriety or decency, her attachment to Krishna would be looked askance upon by society. Attraction, however, knows no rules, and where God is involved in a relationship, all rules are superseded in the ecstasy of union. But a question might crop up whether Krishna thinks the way Radha thinks about the propriety-impropriety dialectic. This is a difficult question to answer, but who other than Krishna knows better what is proper and what is improper.

In one song of Salabega we see Radha's displeasure directed at the flute of Krishna. She feels that it is the flute that does all the mischief. Thus the flute bears the brunt. However, an unmistakable note of affection in her can never be missed: "Kanhu he banshi ke dela tote / Radha Radha boli dake nirate. / Banshi ke dianta mohari haste / Bhasai dianti Yamuna tate." The flute serves

as a connecting link between Krishna and Radha, but at the same time it is this flute which teases her. Radha wonders not at the playfulness of Krishna, but at the playfulness of the flute: "Gopapure gopi nahanti kete / Mo nama janila banshi kemante." Such diverting of the focus to the flute, and not to the flautist is a beautiful picture of Radha-Krishna relationship. Salabega sings of the flute which remains consequential in their union—not as an instrument of teasing, but an instrument which exerts mesmerizing influences on Radha. Philip V. Bohlman writes, "Krishna represents a constellation of divine qualities, among them divine love and beauty (*prema* and *rupa*), but even more important for his role as a first musician are the many episodes in his life, from his childhood onward, during which he is associated with *gopis*, the female cowherds, which further symbolize the relation of the soul to god. In a song of Salabega we see how ardently he longs for the beatific sight of Krishna's flute singing the name of Radha: "Mote sehi rupa dekha-a Hari / Jay Sri Radhe Radhe boli dake bansari."

In another song, Radha narrates the ineluctability of Krishna's attraction: Ghata bata na chhadi se patha jagi basila / Tanku dekhi ange mo ananga ahi danshila. / Hema marakata Radha Shyam ange misila." Insofar as attraction is concerned, the attraction between Krishna and Radha is mutual since both yearn for each other. The above lines seem to describe the ineffable rapture Radha feels in her body at the sight of Krishna, but the implications cross the mundane, and touch transcendental planes of experience. However, complexion still remains an issue. The union of two opposite colours—the golden complexion of Radha and the *shyama* (dark) complexion of Krishna—is symbolic of a cosmic



fusion of opposites. But Krishna and Radha are not opposites. They are the same. If we take colour as a noticeable aspect in the songs of Salabega, we see how strong is the pull of Krishna's complexion, and how Radha regrets at ignoring Krishna because of His complexion. Salabega gives a poignant picture of this regret: "Kala purusha boli helare nastikali / Ebe ta baluachhi chitta, ki ago mita!" She regrets at her indifference to Krishna because of His colour. This complexion, which once disappointed her, bewitches her now. Salabega captures the longing of Radha in exulting in the rapture of confluence. John Bowker sees this as "a union-in-relatedness between the divine and human that is the goal of devotion".

A study of the selections made from Salabega's songs reveals the fervid longing of the poet in attaining the grace of Krishna, and importantly, both Radha and Salabega share the same longing. As Niranjan Mohanty writes, "Radha's plight and the poet's are similar. Both

are seeking the same person, for their objective is the same: for Radha it is union, for Salabega it is immersion and sublimation".

References :

Bohlman, Philip V. *World Music: A Very Short Introduction*. New Delhi: Oxford University Press, 2006.

Bowker, John. *God: A Very Short Introduction*. New York: Oxford University Press, 2014.

Mohanty, Niranjan. *Makers of Indian Literature: Salabega*. New Delhi: Sahitya Akademi, 1996.

Salabega Bhajana O Jagannath Janana. Cuttack: Dharmagrantha Store.

Dr. Bibhudutt Dash, Asst Prof. in English, Dhenkanal Autonomous College, Dhenkanal, Email: bibhudutt_dash@rediffmail.com.



*Pahandi Bije of
Lord Jagannath at Koraput*



Love Him as Your Own

Er. Raghunath Patra

Mammoth faith generates stupendous energy
for devotion of paramount God,
Who nourishes, heals and kills wicked
for delight of devotees, not a fraud.

Religion and philosophy move together
The philosophy of Jagannath noblest one
It attracts saints, philosophers, devotees
sermonizes within "Love all, hate, none."

His round eyes are Sun and Moon
His complexion beautiful black
stubby arms with scarlet lip
create colossal spirit to work.

Without leg He moves fast
Captures all without hand
beholds all with winkless eyes
without ear listens sound.

With conch and wheel, He is Vishnu
With Lotus-attire, He is Sun
For, Saktas Sakti, Dakshinalli
On 'Snan Vedi', Ganesh Bhagaban.

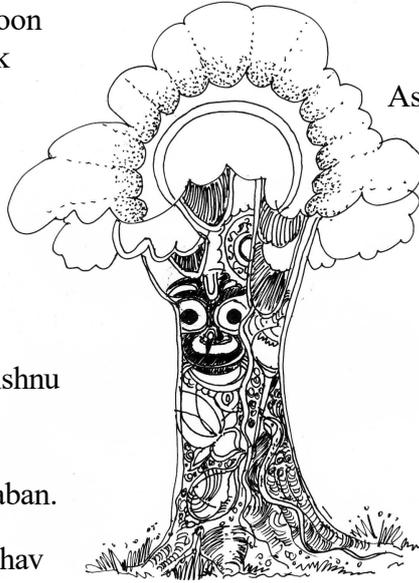
In Autumn festival, Durga-Madhav
He is Bhairav, Scriptures speak
His spouse in Durga, great wonder
Authentic 'PURUSHA' He, Saints think.

He is Incarnator of incarnates
and plays the roles of both
After His garland of order issued
the incarnates manifest on Earth.

Arms stretched, Rama embraced devotees
with arms as Krishna, Gopi Gopals
Same Stretched He, on Ratna Simhasan
To embrace devotees without animus.

As you keep relation with beloved
keep same with Him, core of heart
As servitor, bosom, offspring, parents
or spouse you feel, neglect not.

Think Him briskly, day and night
love Him as your own
He will accomplish desires all
this poet loves Him as his son.



Brundaban Dham, Lokanath Road, Patanahat Sahi
Chhak, P.O./Dist.-Puri-752001.



In public parlance it is generally known that, four idols i.e. Shree Balabhadra, Devi Subhadra, Shree Jagannath and Shree Sudharsana are worshipped in the Sanctum Sanctorum (Garbha Gruha). Experts who have deep knowledge in the culture of Lord Jagannath have enunciated that seven idols are worshipped on the grand throne (Ratna Singhasana). They are named as Shree Balabhadra, Devi Subhadra, Shree Jagannath, Shree Sudharsan, Shree Madhav, Devi Sreedevi, Devi Bhoodevi. They are named as Saptadha Bigraha.

The initial temple where tribal king Biswabasu was praying Shree Neela Madhab and later the temple constructed by king Indradyumna are not available. Many facts on the location of above temples were considered mysterious as the religious scholars and historians have offered different views. However, it is believed that initial concept of Lord Jagannath was derived from the culture of Shree Neelamadhaba and later as per the desire of Lord Jagannath, Indradyumna constructed the main temple and commissioned four idols on grand throne.

Madala Panji, a chronicle maintained in the temple depicting the history of the Jagannath



Icons on Grand Throne

Prabhat Kumar Nanda



Shree Nrusingha was the first deity commissioned in the Jagannath Temple. Such temple is now existing by southern side of the main temple and near Muktimandap Sabha. Later, the present main temple was constructed in 12th century. Other temples were constructed in different phases by various kings of Odisha. The analysis of the temple culture from historical point of view is very important for dissemination to the general public.

Jagannath temple is one of the most celebrated and renowned temples of the world.

culture, confirms that tyrant Rakta Bahu invaded Utkal i.e. ancient name of Odisha and made an attempt to dishonor the idols of the Jagannath temple. Hence finding no other way, King of Utkal had to remove idols from grand temple and stationed in different areas of the state. For such purpose regular rites of the temple were affected for about 150 years. The king Yayati Keshari(I) repaired the old damaged temple and constructed the new temple of about 60 ft height (i.e. 38 hands length) Such concept was accepted by the famous historian, Satyanarayan Rajguru. After the rule of King Yayati Keshari, another King named as Budhha Keshari repaired the temple. King



Chodaganga Deb further constructed the main temple of Lord Jagannath and idols were commissioned in the year 1124-1125AD. All the scholars of Jagannath culture have accepted the above year as the commissioning of the grand temple at Puri. In copper plate inscription in Dasagoba (1198 AD.) written in Sanskrit, it was inscribed as, who was such able king to construct grand palace of Purusottam and it was only Gangeswara. As per the above text of inscription, a small temple was constructed by King Yayati Keshari and the construction of the present main temple was completed in the year 1125 by King Chodaganga Deb.

Dr. Satyanarayan Rajguru in his thesis "Inscription of the temple of Puri and origin of Shree Purusottama Jagannath" have narrated that, the initial temple named as Purusottam temple was constructed on the sea shore of Shree Kshetra. Such temple was damaged and collapsed due to ravages of climate and non-maintenance. King Yayati Keshari(II) constructed a new temple and transferred from old temple to the new temple. Such temple is existing as the temple of Lord Nrusingha. Dr. Rajguru also accepted the fact that the present grand temple was constructed by King Chodaganga Deb but he could not complete the construction of the total temple complex. Such were constructed in different phases from King Chodaganga Deb to Ananga Bhima Deb (III) and the regular rites were started from the year 1230 AD. From another copper plate inscription of Nagari, it is revealed that, the construction of temples were made in different phases from King Chodaganga Deb to

Ananga Bheema Deb(III). Scholars of Jagannath culture, i.e. Pandit Harihar Mohapatra and Rabi Rai have also agreed with the above data.

The District Gazetteer of Puri recorded the data of the temple. The exact geographical location of the temple is Lat.19° 18' 17" and longitude 85° 51' 39". According to tradition, the temple was originally built by Yayati Keshari (Yayati-II of Somavamshi dynasty) on the right side of present shrine. Another tradition attributes



to the construction of temple to Ananga Bheema Deb, the grandson of Sri Anantvarman Chodaganga Deb. But the epigraphical records fully support that, it was Chodaganga Deb (1112-1148 AD) who built the present temple (the shrine hall and porch).

Apart from Puri District Gazetteer as was maintained by the British administrators, other inscriptions available near Nrusingha temple also reveals that, the chief architect named as Palla was engaged for the constructions of grand temple. The temple work was supervised by King



Chodaganga Deb and his sons. The Architect Palla donated a lamp named Akhanda Deepa to the temple of Lord Nrusingha. As per the version of renowned historians and architects of the world, the temple of Lord Jagannath is one of the best monuments of Kalinga style of architecture. Most of the temples of Odisha were constructed in the style Rekha Deula, Peedha Mukhashala i.e. Sanctum Sanctorum and the entrance to the temple. The temple of Lord Jagannath was constructed as per Rekhadeula architecture style as Pancha Ratha version. Out of different versions of architecture, as popularly known as Paga, two constructions of Anuraha, two constructions of Konaka and one in Raha style were associated depicting the style of construction as Pancharatha.

As far as the height of the temple is concerned, the temple of Lord Jagannath is the highest in Odisha. At present, the temple is 214' 8" high from the road level. Two long boundary walls were constructed segregating the main activities and other activities of temples. The temple occupies an area of 10.750 acres. Four main entrance doors as Singhadwara (east), Ashwadwara (south), Byaghradwara (west) and Hastidwara (north) are available for entry and exit of people. Most of the ancient temples of Utkal were constructed in four segments style. The main segment where the idol of the God exists is known as Garbhagruha (Sanctum Sanctorum), the assembly place of devotees is known as Jagamohan, dancing hall as Nata Mandap and the place of displaying offerings (Food for the deities) is called as Bhoga Mandap. The king Ananga Bhimadeb (III) constructed the Garbhagruha and Jagamohana, whereas Nata mandap was constructed by King Purusottam deb (1461 -1495 AD) and the Bhoga Mandap was constructed by King Prataprudra Deb (1495-

1532 AD). Most of the parts of the temple were constructed by sand stone (Boulamala and Kunda stone). As per the general temple architecture, different phases of construction i.e. from Pista (bottom panel) to Kalasa and Ayudha (top portion) were decorated with idols of different Gods, Goddesses, celestial figures, human beings and animals. Erotic arts have also been carved on the walls of the temple. Three massive idols of Lord Tribikrama, Lord Nrusingha and Lord Baraha made of black granite stone were commissioned on the northern, western and southern parts of the temple. As per the scholars those are named as three side presiding deities in small temple to balance the stability of existing huge temple.

The height of Jagamohan is 120 ft, Natamandap and Bhogamandap are miniature in size i.e. 30ft and 50 ft respectively. As per the scholars, the height of Natamandap was kept low for the clear visibility of the stone architecture of the main temple by devotees. The top of the temple is commissioned with Neela Chakra of 12 ft high. It was constructed by 18 types of metals and the weight of such huge wheel is 150 Kgs. About twenty number of flags of red and yellow colour are being hoisted daily on Neela Chakara with the support of bamboo, fostering the excellent view of the temple.

To a layman, only three prominent idols, made of Neem wood named as Shree Balabhadra, Devi Subhadra, Shree Jagannath are visible on the grand throne (Ratna Singhasana). The idol of Shree Sudarshan is placed behind the idol of Lord Jagannath at a corner. Any devotee having very much interest can see Shree Sudharshan, the weapon of Lord Jagannath as placed behind the idol. Apart from the above four idols, three other idols named as Shree Madhab,



Shree Devi and Bhoodevi are also present. Combining the above, there are seven idols present on the grand throne in Jagannath temple. During Car festival the idols of Shree Balabhadra, Debi Subhadra, Lord Jagannath and Shree Sudharshan are taken out of the main temple for placing in different chariots. During such nine days, the idols of Shree Madhab, Shreedevi and Bhoodevi are offered with prayers on the grand throne. Even at the time of absence of Lord Jagannath from the main temple, His representative Shree Madhab along with Shreedevi and Bhoodevi are worshipped in the temple. Hence the Ratna Singhasana or grand throne is never without the presence of Lords. Concept of offering prayers to seven idols is associated with the offerings of the prayer to all Gods and Goddesses of different religious believers of India. All the segments of Hindu culture have been embodied in the images of seven idols. Scholars of different

faiths as Baisnaba, Shakta, Shaiba, Tantra etc. have been ceremonially participating in different rites of the temple. Scholars have yet to revive more ethical thoughts about above seven idols. It is experienced that the concept of Lord Jagannath is still a mystery and many aspects are left untold. Religious scholars and philosophers have rightly opined that, all the mystery belongs to Shree Purusottam i.e Lord Jagannath. Such are not fully known even to Gods and Goddesses. How can human beings with limited reasoning power can asses it? In Sanskrit it is narrated as “Sarba Rahasya Purusottamasya, Debo Na Jananti Krutah Manushya”.

Prabhat Kumar Nanda, Atithya, MIG-I-227, Satyasai Enclave, Kolathia, Khandagiri, Bhubaneswar - 751030, email: prabhatkumarnanda@gmail.com.



Pahandi Bije of Lord Jagannath at Keonjhar



After the festivities of *Rukminiharanaekadashi* and *Champakadwadashi*, the holy bath of Lord Jagannatha, Lord Balabhadra, Devi Subhadra, and Sudarshana is celebrated with éclat in Puri Temple on the fullmoon of *jyestha*. Soon the deities, it is believed, on account of excessive ablution suffer from Fever; and to lessen the indisposition, a dimly lit noiseless ambience is provided in the *anabasaragraha* (*tatighara*), a



Vaidyaseva in Jagannatha Temple of Puri

Dr. Durga Nandan Mishra

bamboo reed enclosure) in front of the *sanctum sanctorum*. The deities, during this period of convalescence, are worshipped without any extravagance; and access of public to Them is forbidden. As per practice, white clothes and flowers (white & odourless) adorn the deities; and They are offered sick diet mainly comprising of a mixture (*pana*) of milk, sugar, and camphor along with seasonal native fruits. These rituals of *anabasara* linked to the attire, diet, and above all the environment emit distinct impression regarding the involvement of the *vaidya*. After consuming the medicinal concoction of *dashamula*, the cured deities, at the end of

anabasara, appear for *navajauvanadarshana* before the car festival. It needs to be mentioned, on the occasion of *mahajyesthasnana* (last held in 1840 CE) which is observed once in a period of two centuries, seawater is incidentally used in the holy ablution of the deities but all other rituals remain the same.

During the first decade of the thirteenth century, we notice the existence of *kshetravaidya* and *shastravaidya* in the restructured *nijog* of servitors of Jagannatha temple effected by Raja Anangabhima (Aniyankabhima) Dev-II (d.1212CE). In addition to their service to the



gods, *vaidyas* also treated the local residents and pilgrims. Depending on circumstances and only after the permission of the temple *parichha*, expenses were met from the temple fund for food and shelter of poor and abandoned convalescents. For their service, each *vaidya* was paid fifteen *madhas* (each gold coin of 5.8gms) per annum. Gradually, *vaidyaseva* was focused on the deities to the exclusion of others. At this juncture of time, it is well-nigh impossible to mention precisely the origin of *vaidyaseva* but its antiquity may be traced to Ramanujacharya (1017-1137 CE), the propounder of non-dualism (*vishistadvaita*), who during his sojourn might have impressed upon the then Raja to incorporate Sri Ranganathaswamy temple (Srirangam, Tiruchirapalli, Tamil Nadu) like service in Puri temple.

To the humble folk, the priests of Srirangam temple often recount a story wherein the presiding deity was once indisposed. So intimate was Ramanuja's communion with the Lord, he could sense His illness. Upon inquiry, he found that the previous day, *jamun** (*Syzgiumcumini*, Indian blackberry) was served to the deity with curd and rice. Soon he ordered disciples to prepare a herbal concoction (*kasaya*) which was taken to the Dhanvantari temple, now in the fourth *prakara* of the Srirangam temple premises, for His sanctification before its offering to Sri Ranganatha. It is curious to note, although several offerings are made to the deity, offer of *kasaya* every night continues unabated before the closure of the temple for nearly nine hundred years. Sircar (1971) has stated, Ramanuja was instrumental in the introduction of this *seva* at Srirangam and was the inspiration behind opening of an *arogyashala* for the priests and disciples. Years after the demise of Ramanuja, existence of

practices linked to *kasaya* are evidenced in the Srirangam inscriptions, one to the time of HoysalaVira Ramanatha (1255-95 CE) and the other of 1493 CE (Sircar, p.162). During that period, medicines e.g., *dashamulaharitaki*, *gomutraharitaki*, *purunaghruta*, *balakeran-dataila*, and *panchakataila* etc. were stored in dispensaries and prepared according to treatises like the Charaka Samhita. Raman (1975) opines, there are enough reasons to believe, Ramanuja who was most active in Srirangam must have inspired the construction of the shrine of Dhanvantari at Sri Varadarajaswami Temple, Kanchi. (p.167) The readers may recall that *Emara math* (in front of the Jagannatha Temple), the Ramanandi *tilak* on the forehead of the temple, and the ubiquitous "*nilachalanibasayanityayaparamatmane...*" bear ample testimony to Ramanuja's affable influence at Puri just like Adi Shankaracharya's.

Consequent to the passage of the "Shri Jagannatha Temple (Administration) Act, 1952" by the Orissa Government, special officers were appointed in 1954 who later prepared the 'record of rights and duties' of each category of servitors (in all 119) intended to ensure smooth performance of the rituals and festivities. About *Vaidyas*, it is mentioned therein, "*dashamula* is to be deposited in the temple office (*garada*) each year in the evening of *anabasara dasami* so that it would be offered to the deities next day on *ekadashi* along with other offerings." The very name *dashamula* (ten roots) is misleading as the concoction does not comprise of ten plant root extracts. In fact, only the bark of five trees (*bruhat panchamula*) and the whole parts (*sarbanga*) of five other plants (*laghupancha-mula*) viz., their root, stem, bark, fruit, and flower are used.

*Interestingly in Sambalpur, this berry is customarily offered to the Jagannatha triad after the holy bath on *snanapurnami*. Possibility of existence of such a ritual can't be ruled out in other temples of Western Odisha.



After sun-drying, each ingredient of equal weight is ground together and sieved. Only on the tenth day (*dashami*) of *asadha*, on a new wood fired earthen *chulha* and after observing all austerities of *guptaseva*, the medicine (*modak*) is prepared adding clarified butter, sugar, and milk solids to dilute the inherent bitterness of herbs. Overlapping of the day of *dashami* and the preparation of *dashamula* seems enigmatic. It may be reiterated, no other stuff cooked outside the temple premises except *dashamula* can cross the inner barrier (*bhitarkatha*) to the *sanctum sanctorum* because the latter is considered at par in significance with *mahaprasad*.

To cater to the inquisitiveness of readers, two components of *dashamula* are stated here viz., *gokhara* (*Tribulusterrestris*) and *bela* (*Aeglemarmelos*). The former has several names in sanskrit viz., *bahukantaka*, *bhakhshataka*, *gokantaka*, *gokshura*, *gokshuri*, *ikshugandha*, *kshudra* or *laghugokshura*, *shadanga*, *trikan-taka*, *sthala* or *vanashrun-gataka*. This small thorny plant generally grows in open grassland. According to Kirtikar & Basu (1984), “its root is a good appetizer, cures lumbago, alleviates inflammation, pain, piles, and overall removes *tridosha* (disproportion of *bata*, *pita* & *kapha*). The leaves are aphrodisiac, diuretic, enrich the blood, and cure gonorrhea. The fruit is sour, diuretic, used in urinary disorders, and impotency. It is also used for coughs, scabies, anemia, postpartum hemorrhage, and dysenteries. As a gargle, it is prescribed for ulcers and inflammation of the mouth. In certain cases, the plant is reduced to a paste and mixed with water is drunk for a cooling effect on the body.” (p.420) All parts of this plant are used for *dashamulamodak*. *Bela* on the other hand is a medium sized deciduous tree with straight sharp axillary thorns. Its root is sweet; cures Fevers due

to *tridosha*, pain in the abdomen, palpitations of the heart, and urinary troubles. The leaves are digestive, laxative, and useful in inflammation and asthmatic complaints. A hot poultice to the head is used in delirium during fever. Its unripe fruit is bitter but cures dysentery and chronic diarrhoea. The ripe fruit is restorative, laxative, and good for heart and brain. (p.499) In Sanskrit, it is called by many names viz., *adhararuha*, *asholam*, *atimangaliya*, *bilva*, *daruruha*, *gandhapatra*, *goharitaki*, *hridayagandha*, *kantakadhya*, *karkatavha*, *lakshmiphala*, *mahakapithakshya*, *malura*, *mangalya*, *nilamallika*, *patrashrestha*, *putivata*, *sada(maha, pita) phala*, *sangrahi*, *sailapatra*, *siveshtha*, *somaharitaki*, and *tripatra*. The other eight components possess properties that cure some of the ailments cited above but they have their own charm to make a person hale and hearty curing debility linked to Fever.

For nearly three hundred years, from the consecration of the temple till the reign period of Raja Prataprudra Dev, there had been no dislocation in the observance of rituals and festivities in the temple. For the first time in 1509 CE, the deities were shifted to keep Them away from the onslaught of Ismail Khan of Bengal. Sixty years hence, a holocaust like curse visited the temple upon the invasion of Kalapahar (1568 CE); and the misfortune continued for decades depleting its untold wealth and jeopardizing at the same time the hallowed services as the temple remained closed most of the time owing to the shifting of the deities and Their worship elsewhere. When every nook and corner of Odisha incurred the wrath of most of the Afghan and Moghul administrators, the iconoclasts' plunder and desecration of Puri temple was inescapable. After the treaty between Raghuji Bhonsla of Nagpur and *nawab* Alibardi Khan of Bengal (1751 CE),



Odisha came under Maratha rule ushering in a congenial environment for worship. Before the recorded *vaidyaseva* of Maguni Mishra (20.9.1857 - 9.12.1933), it was earlier being performed by his father (Mrutyunjaya Mishra, - Nov.1879), grandfather (Fakira Mishra), and great grandfather Damodar Mishra (contemporary of Jayee Rajguru) as a patrilineal ecclesiastical tradition (Mishra,1967). Raja Birakishore Dev-II conferred *Brahma* on Mrutyunjaya as a family title. For eminent attainments as an Ayurvedic physician, the Viceroy and Governor General Lord Chelmsford bestowed the title of *Vaidyaratna* upon Maguni Brahma as a personal distinction and the *sananda* was presented to him by the provincial governor at a *darbar* held on 6.9.1921 at Government House, Ranchi.

In a voluminous gazette (extraordinary, 1924) of the Government of India, the views of reputed Ayurveda and Yunani physicians selected from all over the country were published with regard to steps that need to be taken in their respective fields to develop expertise. As the only representative of Bihar and Orissa, Maguni Mishra (then working as Professor of Ayurveda in Govt. Sanskrit College at Puri now Rashtriya Sanskrit Sansthan, a deemed university) along with other issues, submitted a proposal for development of a medicinal garden at Puri. For the purpose, expenditure towards cost of ten acres of land (Rs.2500/-); fencing and laying out etc. (Rs.1,000/-); medicinal plants including the ones to be obtained from Sibpur botanical garden of Bengal (Rs.150/-); recurring charges (annually) for engagement of four gardeners @ Rs.7/- pm (Rs.336/-); and contingencies for garden (Rs.100) were envisioned therein. If the proposed garden had materialized, the difficulties now being encountered to collect some ingredients of

dashamula could have been avoided to say the least.

In the past whenever the temple passed through financial straits, services were exacted by distributing the already offered *prasad* to the servitors in lieu of money. This *ad hoc* arrangement known as *kheyi* interestingly continues even today; and those eligible for it are no doubt the *bonafide* servitors of the temple. It may be stated, except the *daitas*, the *suaras*, and the *vaidyas*, no other servitor is generally able to perform any service without *sadhibandhana* (Misra, 2007, p.64). Genesis of this exclusion is hazy, often misconstrued, and prompts certain *control freaks* to claim familial bond with the Lord which is patently absurd and not in *sync* with ground realities. According to 'record of rights' the *vaidya* is to get daily an assortment of *prasad* comprising one each of *manohara*, *mariachi ladu*, *tataarisha*, and *badasimhara bhoga pitha*. In 1975, the temple administration estimated the cost of this daily *kheyi* @Rs.240/- per month. Besides the daily *kheyi*, on other festive occasions like *nabanna*, *pahilibhoga*, *pusyabhiseka*, *makarasamkranti*, *dolapurnami*, *panasamkanti*, *baharachandana yatra*, *snanapurnami*, *netrotchhaba*, *gundichagharabhoga*, *chitalagamabasya*, *gamhapurnami*, *saptapuriamabasya*, other sweetmeat are given as his due according to instruction. It is needless to say, these are only part of an array of delicacies offered to Jagannatha triad and their holiness have thus been eulogized, "*yatrannapachika Laksmihswayam bhokta Janardana, tasmadnam biprarsedaivatairapi durlavam (Padmapurana).*"

For rendering this annual service, the present author being a *vaidya* gets a pittance (only twenty rupees) from the temple authorities



but looks forward to be blessed to perform it through eons, to feel honored by being a part of a custom that incredibly continues since the last several centuries though with many a painful interruption. Of late, some unscrupulous persons are bringing *dashamula* of dubious origin to the temple with impunity. The so-called concoction may increase the volume but ultimately compromises its sanctity by making it a tradable commodity to accrue unjust gain. In future, this profane practice may possibly generalize to other temple services causing immense dislocation for which pre-emptive measures need to be taken.

A question may creep in one's mind, when He is the master of the universe, the infinite source of all forms of life, why this service for Him? In this context, it is worthwhile to realize our relentless struggle to comprehend a celestial existence through the chores of a common human being that He is earnestly believed to be. Our materialistic leaning ironically eclipses our spiritual and religious proclivities; and distances us from a tranquil existence. Jagannatha is mystery personified; following Him with unwavering devotion, we attain

moksha. He alone is the savior, the only refuge to our agitated soul; being able to render any possible service to Him is the outcome of austere propitiation of previous births.

References:

Kirtikar, K.R. and Basu, B.D. Indian Medicinal Plants, Ed. by E. Blatter, J.F. Caius, & K.S. Mhaskar, Vol.1 (2nd ed.), Lalit Mohan Basu, 49, Leader Road, Allahabad, 1984.

Mishra, U. Vaidyaratna Maguni Brahma. Heragohiri Sahi, Puri, 1967.

Misra, N. Annals and Antiquities of the Temple of Jagannatha (Ed. D N Mishra). Sarup & Sons, New Delhi. ISBN 8176257478 / 9788176257473, 2007.

Raman, K.V. Sri Varadarajaswami Temple, Kanchi: A Study of Its History, Art and Architecture. Avinav Publications, New Delhi, 1975.

Sircar, D.C. Studies in the Religious Life of Ancient and Medieval India. Motilal Banarsidass, Delhi, 1971. %

Dr. Durga Nandan Mishra, Plot No.359(HIG), Sector-8, Park Street, Kalinga Nagar, Behind SUM Hospital, Ghatikia, Bhubaneswar-751029, E.mail : durganandanmishra@gmail.com



Rath Yatra at Ahmedabad



Shri Jagannath and Adiguru Shankaracharya

Parikshit Mishra

The date and time of revelation of Shri Jagannath in the present form is unknown to gods, demons and humans. Lord Jagannath is described in Rig Veda, the oldest text. It has 1000 hymns addressed to gods to propitiate divinities. It was completed in 12th century BC. It appears Lord Jagannath is older than oldest text. Before the appearance of wood (Daru) quartet stone idol of Lord Nila Madhav was worshipped on Blue Hill. He bestowed deliverance. In Bamadev Samhita and Niladri Mahodaya the chronological background of disappearance of Nilamadhav and descent of Lord Jagannath with his siblings is

underscored. "Purusottam Jagannath is the sovereign Lord of universe. He existed before time and space. He is the source of matter and energy : omnipotent, omnipresent and omniscience."

King Indradyumna the fifth generation of Lord Brahma was a devout Lord Visnu-worshipper in Krita (Satya) yuga. In a dialogue between Lord Shiva and Goddess Parvati it was reiterated that five-faced Brahma was born from Lord Narayan's navel lotus and there and then emerged Madhav, worshipped as Nilamadhav in Purusottam Kshetra. Sacred Purusottam Kshetra



is the best place on earth where Lord Brahma is settled. He performed oblation (Yajna) and Nilamadhav came out. It is difficult to define the merit and excellence of the blessed Purusottam or Sankha Kshetra. It is Utkal in Bharat Varsha where this holy land lies. People living here are pious, shy and obedient. Brahmins are well versed in scriptures, rituals and maintain life of purity.

Once king Indradyumna of the city of Abanti in Malab Kingdom heard adulation of Purusottam Kshetra from a beaming nonagenarian with tangled locks. The old man gave out comprehensive information and mysteriously disappeared. It evoked interest in king. He deputed younger brother of the royal priest Vidyapati on a fact-finding-mission to Purusottam Kshetra. Vidyapati rightly reached the destination. He befriended tribal chieftain, a devotee of Lord Vishnu, for that Lord Nilamadhav, Viswvasu. It was an arduous work, but Vidyapati gained holy *darshan* of Lord Nilamadhav and was captivated. On his return to Abanti city he placed his report verbally before the king. The king was overwhelmingly elated and appreciated Vidyapati's efforts.

Now King Indradyumna set out to Purusottam Kshetra with an entourage of subjects, kith and kin, military-men and above all saint of gods Narada giving charges of the state to prince Birabhadra, his son. But on reaching Purusottam Kshetra the king was crestfallen with the news that Lord Nilamadhav had disappeared in a devastating sand storm the previous night. Now Debarshi Narada told the king what transpired to Lord Brahma elaborately about the revelation of Lord Jagannath. This gave the king some comforts.

Events took place very fast. The king dreamt of a sandal-wood tree emitting fragrance

with conch and wheel marks afloat at sea-shore. It likened the perfect image of Lord Jagannath.

The king was extremely happy. The holy tree was brought with pomp to the erected house where yajna was to be performed. In the meantime a fragile old carpenter appeared from nowhere and built the sacred idols in a closed door house in fifteen days. The deities, the proper idols of Brahma, appeared radiantly on opening of the doors, but the old hag (who believed to be none other than Lord Jagannath himself) disappeared. This episode prolonged. King Indradyumna went to Brahmlok with Debarshi Narada and returned with Lord Brahma after aeon who sanctified the temple and installed the quartet on the jewel-altar after performing scriptural rituals.² Niladri Mahodaya, composed in later period has almost the similar description. Skanda Puran stated that the old carpenter built out of wood (Daru) the images of Lord Jagannath, Lord Balabhadra, Devi Subhadra and Chakraraj Sudarshan with conch, wheel, mace and lotus in their hands.³

Opinions differed on the exact period of king Indradyumna's rule who was instrumental in carving in sacred wood (Daru) the idols in the present form. Pandit Suryanarayan Dash says, "Some people opine Mahabharat was composed in 5th or 6th century BC. Some others observed that it was 1st or 2nd century BC. Thus, it has to be recognised that Indradyumna existed several centuries Before Christ."⁴

It was possible many temples were built to accommodate the deities but vagaries of nature crumbled them. Pious Kings rebuilt them. The size of the temple was unequal. Attacks of religious antagonists could have destroyed the temples. Man doesn't know the prehistoric status. The



temples also faced the attacks of Islamic fundamentalists who were crazy iconoclasts.

Biographies of Adiguru Shankaracharya carry varied period of his life including dates of his birth and death. Records of Dwaraka, Govardhan and Badrinath shrines showed that the saint was born in 509 B.C. and died in 477 BC. This conformed to the writings in Hindu legends (Puranas). Commentator Anandagiri maintained that the savant was born in 44 BC and passed away in 12 BC. Venkateswar believed the Acharya lived a long life of 92 years, born in 805 AD and died in 897 AD without which he could not have amassed depthless knowledge and produced over 300 texts including huge commentaries, philosophical exposition, hymns and psalms. He laid the foundation of Advait Vedanta School of thought. He perambulated the whole of India more than once, held religio-philosophical discourses, won debates with his superior knowledge, led by example a pure and austere life of a true sanyasin and established four mutts in four corners of India. Shri Shankar was born to Shivguru (Father) and Aryamba (Mother) at Kaladi in Kerala in a devout Brahmin family. He died at the young age of 32 years at Kedarnath. He was also a child prodigy mastering Veda, Vedanta, Upanishads and Puranas at very early age. Some texts state the place of his death as Kanchipuram. It could be in Tamil Nadu or Kerala.⁷ Scholars and philosophers such as Max Muller Macdonnel, Pathak, Deussen and S.Radhakrishnan asserted that Shri Shankar was born in 788 AD and departed in 820 AD. He lived a small period of life of only 32 years, but etched his name in history in golden letters. His superior philosophical and spiritual works provided teeth to the interpretation of Veda, Vedant, Upanishads and Puranas.⁸

Shankaracharya perambulated the whole of Bharat Varsha more than once barefoot with his disciples, passing through the difficult terrain aeon ago. He held religious discussions in different centres of learning and demonstrated his depth, defeated his rival pundits in intellectual, philosophical and spiritual debates. He founded shrines (Mutts) and reached Utkal. Jajanagna (the present Jajpur) was the capital of Utkal. Mahabhava Gupta Jajati Keshari held the reins of administration. Reaching Jajpur Shri Shankar had a holy dip in the sacred waters of the river Baitarani. He had the Darshan of Yajna Varah.

The king received the Acharya with utmost love and respect. The Acharya asked the king whereabouts of Lord Jagannath. The king expressed his ignorance and sent an emissary to Shrikshetra to gather news from the sarvitores. The emissary returned with information that the idols were shifted to Sonepur as the yavans attacked the temple.

As recorded in the Madalapanji in the second year of rule of Shovan Dev, Raktabahu of Delhi attacked the temple at Puri. The priests took away the holy idols (Parameswar), buried them at Sonepur and planted a banyan tree over it. The idols were left there for long 144 years. During this period hostile Afghans and Moguls ruled India. Yavana invasion panicked servants of Lord Jagannath.

At the behest of the Acharya King Jajati Keshari moved to Sonepur. It was back-breaking experience. The earth at the root of the banyan tree was dug deep, the Daru was lost but Brahma matter was in tact. At Sankha Kshetra the Acharya and the king executed their plan. New idols were carved in neem wood (Daru) and ceremonially placed at Ratnabedi, performing scriptural rituals.⁹ Some others maintained that the



holy idols were completely lost. The sacred *salagram*s were collected from the Ganduki river of Nepal and new images were built.

“The wood cutters were engaged to cut down the tree and remove the Lord safely from the cave. The Lords were removed and examined by Shankar who found that the Brahmas were getting destroyed, worm-stricken. Then he sent one Bharati Acharya to Nepal whose Hindu king cooperated with Bharati in finding out lively *salagram*s from the river Ganduki which were placed in the Brahmas of the Daru icons.” At the instance of the Acharya King of Nepal was decorated with a prestigious title of Pattamahayanayak and held the right to worship the Lord directly. Three deities were re-installed on Ratnasimhasan.¹⁰

Adi Shankaracharya as established Govardhan Matha on the sea-shore, brought accord between Shaivites and Vaisnavites, introduced *smarta* rites and rice Mahaprasad of Lord Jagannath. He was also unifier of Hari, Hara and Shakti cults. He could see the integration at Lord Jagannath. He composed Jagannathastaka, stotras or Lord Shiva and Visnu, in praise of the Lords. He appointed his beloved disciple

Padmapada as the head of Govardhan Matha. Great soul Shri Adi Shankaracharya’s praise of the Lord in “Kadachit Kalindi tata Bipina Sangita Karabo etc.” adorns lips of every devotee at Shree Kshetra.¹¹

References :

1. Neeladri-2015, Page-7.
2. Bamadev Samhita, P-48-70.
3. Skanda Puran, P-65.
4. Jagannath Mandir O Jagannath Tattwa by Pt. Suryanarayan Das, P-37.
5. Brittanica Encyclopaedia, (Vol.8, P.-165) Ready Reference.
6. The Cult of Jagannath And the Regional Tradition of Orissa, Edited by A. Eschmann Hermann Kulke, G.C. Tripathy, P-117.
7. The Adwaita Vedanta Home Page Shankar’s Life.
8. Shankar - Wikilpedia.
9. Jagadguru Shankaracharya by Braja Kishore Sahoo.
10. Adi Shankaracharya by Rajkishore Pradhan.
11. Cultural Heritage of Odisha, Vol.-XIII, Sri Jagannath Special Volume, P-603-609.

Parikshit Mishra, Rajendra Nagar, Cuttack-753010.



Baripada Rath Yatra



GOOD GOVERNANCE





From 2000 to 2017 : Where we were and how far we have moved....



"No body could have ever imagined 20 years ago, that there would be a Government Medical College in a district like Mayurbhanj or Koraput ? Today it is a reality.

I want to take you back to the year 2000 and bring you back to where we have reached now. To put today's meeting in perspective, let me make a comparison of where we were and how far we have moved forward. From a State known for mishandling natural disasters leading to loss of thousands of precious lives, to a State that has set global benchmarks in disaster management.

We are the only State to have doubled farmers' income in the last decade.

From a State, that was doing subsistence agriculture to being an agriculturally progressive and winning the Krishikarman Award four times. We are the only State to have doubled farmers' income in the last decade.

From a State, that was food grain deficit and dependent on Railway tracks from Punjab and Haryana to feed its own people, to a State that is the third largest contributor to the Public Distribution System (PDS) — playing a major role in the food security of the Country.

From a State, known for its abysmal record in Infant Mortality Rate (IMR) and Maternal Mortality Rate (MMR) — being the bottom-most in the country, to having the sharpest decline in the IMR — becoming better than the national average.

From a State of financial bankruptcy — not being able to pay the salaries of its people to a State known for excellence in financial administration.



From a State known for corruption and nepotism to a State known for transparency and anti-corruption measures.

From a State known for acute poverty to a State known for bringing about the highest poverty reduction in the country. 24.61 percentage points decline has meant, 80 lakh persons come out of poverty in the last decade.

From a State known for lack of connectivity to having one of the best road networks in the country — reaching the far-flung areas of the State.

From a State, that had more than a million children out of school to less than 50,000 now, and that number is fast reducing. Our dropout percentage that used to be 52% is now less than 5%.

A State not known much for its industrialisation — to a State which has achieved one of the highest industrial growth rates in the country while keeping people as the primary focus.

Odisha has come a long way.

This transformation is well recognised by our people, who have repeatedly reposed their faith in us.

Three years ago on this day, after taking oath of office, we had our first meeting of the Council of Ministers where we resolved to adopt our manifesto as the Policy of the Government.

Some of our major achievements in this regard are:

- **Completion of more than a million houses for the rural poor**
- **More than four lakh hectares of additional irrigated area and six lakh hectares more to be completed in the next two years**
- **Historic decision to provide crop loans at 1% interest**
- **More than 25 lakh mothers benefitted under MAMATA Yojana — and this has become a model for the country for MMR and IMR reduction.**
- **Women empowerment is a key pillar of our development. Loans to women Self Help Groups (SHGs) at 1% interest rate to improve financial viability of SHG activities.**
- **Our Infant Mortality Rate (IMR) has reduced from 96 in the year 2000 to 40 in 2015-16 (NHFS Data). This effectively translates into saving about 51,000 more babies annually compared to the year 2000.**



- **More than 1.3 crore people covered under the free medicine scheme NIRAMAYA**
- **Cancer treatment facilities in all District Headquarter Hospitals.**
- **Nine Government Medical Colleges sanctioned and at different stages of completion.**
- **160 Adarsha Vidyalayas established in the State.**
- **To reduce the pressure on parents, education loans to students for higher studies at 1% interest.**
- **Coverage under Madhubabu Pension Yojana increased to 43 lakhs for Senior citizens, widows, etc who are below poverty line.**
- **Nearly 19 lakh Construction Workers registered and Rs.400 crores worth of benefits distributed to around 10 lakh Workers.**
- **Odisha continues to be the pioneering State in the implementation of the Forest Rights Act — about 4 lakh land titles have been distributed.**
- **We have half a million tribal girls in hostels and it is the largest number in the country - ½ a million girls.**
- **We cover about 19 lakh SC/ST students with Scholarships amounting to Rs.1000 crores.**
- **More than 8 lakh Kendu Leaf Pluckers have been provided with insurance coverage.**
- **In a historic decision, Rs.130 crores were distributed to 8 lakh Kendu Leaf Pluckers as 100% bonus.**
- **1400 sacred groves in tribal areas have been taken as a priority for conservation.**
- **500 crucial bridges have been completed under the Biju Setu Yojana.**
- **Work is on in full swing under the Biju Express Way connecting the Western and Kalahandi-Bolangir-Koraput (KBK) districts.**
- **More than 25 lakh houses provided with electricity connection. The remaining households will be connected by 2019.**
- **More than 7000 villages have been electrified and 500 Sub-Stations of 33/11 capacity are in progress.**



- **More than 1000 kilometres of kutchra roads in urban areas have been converted to pucca roads.**
- **1300 kilometres of new pipelines laid to provide drinking water benefiting 10 lakh people.**
- **Odisha Urban Housing Mission has taken up 60,000 houses for the urban poor.**
- **Odisha has been recognised as the number one State for attracting live manufacturing investment in the country as per ASSOCHAM.**
- **Odisha has been recognised as Leader in implementation of business reforms by the World Bank.**
- **The whole country is in awe of our Skill Development Authority which aims at making Skilled-in-Odisha a brand.**
- **Nearly 5 lakh youth have been covered under our Skill Development Initiatives and we will cover another 6 lakh youth by 2019. We have also provided Placement Linked Skill Development to more than 1.5 lakh youth.**

While I thank the entire team for our achievements in the last 3 years, I'm seriously concerned about the last mile delivery and in some cases harassment being faced by people. These must be addressed.

In this regard, I will suggest 3 Ts—Teamwork, Transparency and Technology—I want every Department to fine tune their functioning with these 3 Ts in mind. In the next 2 months, I will be taking independent feedback on the steps taken in this regard.

This is the finest example of the success of our combined efforts at the grassroots. The Infant Mortality Rate is universally established as the key indicator of overall development as it reflects economic and physical access to food, health and livelihoods. It reflects women empowerment, education, connectivity, agricultural prosperity. It establishes growth with equity. In short, it validates our governance model.

In this regard, I will suggest 3Ts—Teamwork, Transparency and Technology

My esteemed colleagues, let us remember that it is our job to empower people to aspire high with the faith that their aspirations will be turned to reality.

It is this faith that the people of Odisha have on my Government which makes them to bless us continuously.

Let us work together with commitment and dedication to honour this faith people have on us.

Vande Utkal Janani.



MAJOR ACHIEVEMENTS OF HEALTH AND FAMILY WELFARE DEPARTMENT

i) Reduction of Infant Mortality Rate (IMR) & U5 Mortality Rate:

- Odisha has registered sharpest decline in Infant Mortality Rate (IMR) among major States in the country from 96 in 2000 to 40 in 2015-16. The State's IMR has fallen below the National average of 41 for the 1st time with the declining of 56 points being the highest among the major States in the country. In fact, since the year 2000, Odisha posted an impressive 56 points decline in IMR from 96 in 2000 to 40 in 2015-16 against 27 point reduction from 68 to 41. Around 51000 more children at national level are being saved every year now, compared to the year 2000.
- Likewise, since the year 1999, the U5 Mortality rate has also recorded a steep declining by 67 points highest in the country to reach 49 as per NFHS-4 2015-16 against 116 recorded in NFHS-2(1998-1999). Here too, the U5 mortality rate has come down below the national average of 50.
- Improvement in Institutional Delivery: The institutional delivery rates have been substantially improved from 35.6 to 85.4% in the State of Odisha against National average of 78.9% in the last decade. Moreover, 75.9% institutional deliveries have been conducted in public health facilities better than National average.
- Improvement in full Immunisation coverage: Further, the full immunization coverage among children aged 12-23 months children has increased from 51.8% in 2005-06 to 78.5%, against National average of 62% in 2015-16, which is also a great achievement in terms protecting children from vaccine preventable diseases like TB, diphtheria, pertussis, whooping cough, tetanus, polio, measles etc., better than National average.

ii) Sishu Abong Matru Mrutyuhara Purna Nirakarana Abhiyana (SAMMPurNA):

- As part of State Government's commitment special scheme for accelerated reduction of IMR and MMR has been implemented and steps are being taken for further strengthening of health systems through adoption of a Health Investment Promotion Policy.
- A special budget of Rs.211 crore has been sanctioned to take up special state specific strategies for accelerated decline of IMR and MMR in 15 high focus districts of the state. The activities have been taken up under this scheme to fill the gaps of NHM activities and ensure faster reduction of IMR and MMR.
- Major Activities include Identification, referral and management of high risk pregnancy and children, establishment of 20 High Dependency Unit for management of critical intra-natal cases, establishment of 8 paediatric ICUs with ETAT, provision of baby kits, reimbursement of referral transportation cost to beneficiaries in identified difficult villages etc.



iii) Rashtriya Bal Swasthya Karyakram (RBSK):

- The objective of the programme is to screen the children at early stage and provide complete treatment. Under this programme, 38 identified health conditions to be addressed through '4D' approach which include Defect at Birth, Deficiencies, Childhood Disease and Developmental Delay and Disabilities.
- A Total 640 numbers of Mobile Health Teams (MHTs) are functional in the State.
- 22 District Early Intervention Centres (DEIC)s are functional at DHH level for those children seeking special care (secondary & tertiary care).
- More than 80 lakhs children have been screened by MHTs annually and 13.99 lakhs children received free treatment during last 3 years.
- Major health conditions treated include 8 surgeries for 18 nural tube defects, 1120 down syndrome cases, 956 club foot cases, 1495 cleft lip & palate cases, 144 congenital heart diseases, 2430 hearing loss and 433 congenital cataract etc.

iv) Strengthening Medical Education and Establishment of new Medical Colleges:

- We plan to set up and New Medical Colleges in the State. Pandit Raghunath Murmu Medical College & Hospital at Baripada and Saheed Laxman Nayak Medical College & Hospital at Koraput got clearance for receipt of Letter of Permission (LoP). In the coming years, we will set up another 7 Medical Colleges.
- Increase in Under Graduate (UG) seats for SCB MC, Cuttack and MKCG MC, Berhampur from 150 to 250. Total number of UG seats in existing three Government Medical Colleges is 650.
- After admission of 100 students each in Koraput Medical College and Baripada Medical College from 2017-18 academic session, the total Under Graduate seats in Govt. MC&H will be 850. Thus the UG seats have increased to 850 from 450, since last 3 years.
- Further, Postgraduate seats in the 3 existing Medical College & Hospital have been increased by 118.
- Super-speciality seats in the Medical Colleges have also increased to 9(nine).
- Health University: Process is underway for setting up of a Health University in the State to regulate administrative and academic functioning of medical colleges and improve/enhance research, training, innovation in the college. State Cabinet has already approved the proposal.

v) Roll out of free medicine distribution schemes — Niramaya.

- Odisha State Medical Corporation was established in 2013 for procurement of quality medicines for all kinds of diseases to patients coming to health facilities free of cost. About 400 different types of drugs, surgical and consumables are being procured.



- Annually around Rs. 250 Crs are being spent on free Medicines and consumables.
- Since launching of the scheme 1.33 crs patients have received free medicines.

vi) Strengthening Blood Services:

- Three years Prospective State Action Plan amounting of Rs. 128.87 Crs for Strengthening of Blood Services has been approved by Government.
- Procurement of 9 Mobile Blood Collection Vans for promotion of voluntary blood collection and equipments for 11 Blood Component Separation Units for multiple use of bloods and blood product are in final stage.
- Nucleic Acid Amplification Polyomerase Chain Reaction (NATPCR) technology has been installed in three Govt. Medical College & Hospitals and Capital Hospital by outsourced mode for reducing the window period in diagnosis.
- Refreshment cost of blood donors from Rs. 25/- to Rs. 50/- per donor.
- 12.06 lakhs units blood have been collected and 3.01 lakhs units of blood provided on free of cost during the last 3 years.

vii) Human Resource for Health:

- Total posts of doctors have been increased from 4889 to 6719. 1830 new post of doctors have been created as per 1PHS noun (1330 carder restructuring + 500 LTRMO). 1517 doctors have been posted in last 3 years.
- 837 regular Doctors will be posted through OPSC very shortly.
- 5719 post of paramedics (863 MPHWF, 371 MPHWM, 194 Radiographer, 253 LTs and 3440 Staff Nurse, 598 Pharmacist) created — recruitment is under process.
- Placed Based Incentive introduced- 1751 peripheral Govt Health Institutions targeted, incentive amount ranging from Rs. 40,000/- (MBBS doctors) to Rs.80,000/- (Specialist). Due to this initiative in V4 institutions the percentage of vacancies of doctors has decreased from 81% to 20% during the last year. Similarly the percentage of vacancies of doctors in V3 institutions has decreased from 46% to 29%.
- Transparent Entry and Exit policy for doctors is in place. After a fixed tenure of 3 years , doctors in the rank of Class-A (J.B) and 2 years in rank of Class A (S.B) in KBK , KBK+



and TSP areas are posted in the places of their choice through a transparent process of counseling.

- Corpus Fund @ Rs. 1 Cr per district has been provided to KBK and KBK+ districts for optimal utilisation of human resource in accessible area.

viii) Provision of Day Care Cancer Chemo Therapy facilities:

- Started at 15 DHHs namely Koraput, Nabarangpur, Sundergarh, Bargarh, Phulbani, Balasore and Mayurbhanj, Jharsuguda, Puri, Kalahandi, RGH, Rourkela, Rayagada, Nuapada, Bolangir and Capital Hospital.
- 6 bedded district cancer chemo wards have been established.
- All Districts Cancer Chemotherapy Centers are connected with AHRCC, Cuttack through Telemedicine port for continuance guidance of service providers and patient follow up.

ix) Civil Infrastructure:

- 8 new 300 bedded DHHs have been taken up at Jharsuguda, Dhenkanal, Malkangiri, Kendrapara, Deogarh, Nuapada, Baragarh and Rayagada.
- 46 Mother & Child Health (MCH) Wing (100 bedded- 18, 50 bedded-10, 30 bedded-6) have been taken up to provide quality mother and child health care services.

x) E-Swasthya Initiatives:

Major initiatives include

- Public Finance Management System (PFMS) - a system by which all payments to beneficiaries are provided directly into their accounts.
- e-Blood Bank- a system by which citizen can know the availability of blood stock at any blood bank of Odisha. It automates the process of blood bank, from collection of units to issue.
- RCH portal for Tracking of Mother & Child- a system by which the tracking of pregnant mother and the child are being made over the period of time.
- Online Civil Registration System- a system by which the online birth and death certificates are being applied and generated.



- Food Licensing and Registration System- a system by which the registration of food retailers are being done.
- Closed User Group (CUG) SIM cards for all Field functionaries of H & FW Department including ASHAs- schemes by which 60000 health service providers are connected.
- Drug Testing and Data Management System- a system which automates the process of State Drug Testing and Research Laboratory, Bhubaneswar.
- Web sites for all Directorates and Medical Colleges.

xi) Odisha Clinical Establishment Amendment Act 2016:

- All private hospitals are in the fold those are having one or more beds. It also includes establishment of other traditional system of medicine like Ayurvedic, Homoeopathy, Naturopathy, Unani etc. It facilitates maintenance of minimum standard of instruments and manpower. It increases penalties for offences up to Rs.25 lakhs and imprisonment up to 6 months or both.

xii) Fire Safety:

- Funds to the tune of Rs.60 Crs have been provided for installing fire fighting system in 3 MCHs.
- Similarly, a sum of Rs.70 Crs have been provided for strengthening fire system at DHH & SDH level.

xiii) Major new Initiatives in Health Sectors:

For the next two years, several new interventions are planned in the health sector for health system strengthening as follows:

- 1. Under Swasthya Sahaya, an annual budget of Rs.20 Crs. has been earmarked for strengthening services in health care institutions through engagement of Part Time Specialists at First Referral Units (FRUs); introduction of Patient calling system and provision of equipment and instruments. It is planned to set up Help Desks at First Referral Units, Medical College Hospitals, Shisu Bhawan & AHRCC, Cuttack. It is also proposed to develop model health units in Kandhamal, Koraput and Keonjhar through provision of untied fund @ 1 Crs. per district for addressing gaps at district level. The establishment of Digital Dispensaries through telemedicine network in Nabrangpur district is in process.**



2. **The State Govt. has planned to provide Assured Diagnostics Services in public health facilities. In addition to routine diagnostic services, tele-radiology services will be extended up to CHC level. CT Scan, MRI services will be made available in 9 DHHs, where new Medical Colleges are coming up. High end diagnosis services like thyroid test, fluid culture etc will also be out-sourced.**
3. **The Govt. has approved expansion of Referral Transport Services by providing additional 92 new ambulances under 108 service, taking the total number of 108 ambulances to 512. Further, 6 boat ambulances will also be made operational in Kendrapra, Koraput, Malkangiri and Kalahandi districts. Together with the existing 500 ambulances under 102 service, there will be one ambulance available for 45,000 population in the State.**
4. **Under the Mukhya Mantri Swasthya Seva Mission civil infrastructure works will be taken up in the health sector. Provision has also been made for the Odisha State Treatment Fund (OSTF) and Public Health Response Fund under this head.**
5. **DAMaN (Durgama Anchalare Malaria Nirakaran) is a state specific and strategic approach to control malaria in 22 high endemic districts. This will be implemented in high malaria risk remote and inaccessible villages and hamlets.**
6. **The Govt. have proposed to incentivize private hospitals in difficult areas through the Affordable Healthcare Project (in PPP mode) and the Health Investment Promotion Policy (HIPP). Further, the process to set up a Cardiac Care Hospital at Jharsuguda is in process.**
7. **Online Drug Licensing has been initiated in the State through which applicants can apply for drug license online and get the license number within 40 days of applying.**
8. **In Nursing Education, Odisha was the first and only State to set up a Directorate of Nursing established (in 2013). To bring greater transparency in addressing, we have started e-counselling for admission into all ANM & GNM colleges in 2015. The College of Nursing, Berhampur has been recognized as a National Training Centre for Tutors.**
9. **The Govt. has also proposed to make available free dialysis services in PPP mode in 26 locations across the State. We will shortly roll out population based screening for Non-Communicable Disease, for early detection of Hypertension, Diabetes, Cancer oral cavity, cervix and breast in 7 districts and 2 urban areas. We are in the process of setting up a Branch of National Centre for Disease Control (NCDC), Delhi with lab facility.**

10. Other Initiatives:

- Govt. has introduced Dead Body Careers (DBC) for transportation of dead bodies under Mahaprayan from the place of death to the place of residence or the place of cremation.
- In case of the indigent persons, the dead body may be transported free of cost by waiver of transportation charge by the Collectors. The funds for the same are being met out of CMRF.



ACHIEVEMENTS OF DEPARTMENT OF WOMEN & CHILD DEVELOPMENT AND MISSION SHAKTI

1. Improved Nutrition Indicators of the State

The India Fact Sheet of the National Family Health Survey-4 (NFHS-4) released in 2017 shows that the State of Odisha has shown outstanding progress in almost all nutrition indicators from 2005-06.

With an IMR (Infant Mortality Rate) of 40 in 2015-16 vis-a-vis National average of 41, there has been a 25 point decline in IMR from 2005-06 and it is lower than the national average. In these 10 years, there has also been significant improvement in the nutrition indicators such as Underweight children (0-5 yrs) and Stunting among children (0-5 yrs).

Other indicators such as early initiation of Breast Feeding, Exclusive Breast Feeding, Complementary feeding have also increased significantly compared to the national average.

Cuttack and Puri have figured among the top 10 districts in the country with lowest levels of Stunting.

Indicators	India	Odisha	Jharkhand	Chhatisgarh	Bihar	Gujarat
IMR(per 1000 live births)	41	40	44	54	48	34
U5MR(per 1000 live births)	50	49	54	64	58	43
Underweight (0-5 yrs) (Weight for age (%))	35.7	34.4	47.8	37.7	43.9	39.3
Stunted (0-5 yrs) (Height for age (%))	38.4	34.1	45.3	37.6	48.3	38.5
Early Breast Feeding (Children under 3 years breastfed within one hour of birth) (%)	41.6	68.6	33.2	47.1	34.9	50
Exclusive Breast Feeding (Children under 6 months exclusively breastfed) (%)	54.9	65.6	64.8	77.2	53.5	55.8
Complementary feeding (Children age 6-8 months receiving solid or semi-solid food and breastmilk) (%)	42.7	54.9	47.2	53.8	30.7	49.4
Full Immunisation (Children age 12-23 months fully immunized (BCG, Measles, & 3 doses each of Polio and DPT) (%)	62	78.6	61.9	76.4	61.7	50.4



Women Anaemia (Non-pregnant women age 15-49 yrs who are anaemic (<12.2g/dl)(%)	53	51	65.2	47	60.3	54.9
Child Anaemia (Children age 6-59 months who are anaemic (<11.1 g/dl) (%)	58.4	44.6	69.9	41.6	63.5	62.6
Use of Iodised Salt (Households using iodised salt)(%)	93.1	93	97.6	99.1	93.6	95.5
Institutional Delivery (%)	78.9	85.4	61.9	70.2	63.8	88.7

NFHS Fact Sheet, 2015-16- Annexure-I

2. Odisha: Pioneer in Decentralisation of SNP (Supplementary Nutrition Programme) :

- Odisha is one of the pioneer states in the country to decentralise SNP in 2011.
- Ration cost was standardised and weekly menu developed for Morning Snacks, Hot cooked meals and THR taking care of the calorie and protein requirement for each category of beneficiary.
- Introduction of 3 eggs (weekly) for the Pre School children and 2 eggs (weekly) for the severely underweight, Pregnant Women and Lactating mothers helped in addressing the nutritional requirements.
- **Currently, 43.51 Lakhs beneficiaries are covered under SNP in the State and 701 SHGs are engaged in production and supply of THR (Chhatua).**
- Coverage of beneficiaries
 - Children (6 months to 3 years): 18.83 Lakhs
 - Children (3 years to 6 years): 17.33 Lakhs
 - Pregnant & Lactating Women: 7.36 Lakhs

The process of decentralisation has been widely appreciated and has also been appreciated by the Commissioners of the Supreme Court and they have advised other States to replicate the model.



3. Mamata: Largest Conditional Cash Maternity Benefit Transfer Scheme

Mamata is a flagship programme of the State Government launched in 2011 and has benefitted more than 26.67 lakh women in the State including the two IGMSY districts. It is the largest conditional cash transfer (DBT) maternity benefit scheme implemented in the country. A total of Rs. 1203.14 crores has been released to the bank accounts of the Pregnant and Lactating women directly.

The scheme has enabled them to seek improved nutrition and has also promoted health seeking behaviour. It has thus made a significant contribution for ensuring the health of mothers and infants.

4. AWC Buildings and improvement in infrastructure

- 17533 new AWC buildings have been constructed post 2010-11.
- Odisha is a leading state in terms of number of AWC buildings constructed in convergence with MGNREGS.
- From 2013-14 to 2016-17, 3354 such buildings under MGNREGS have been completed and 7385 buildings are under construction.
- Steps have been taken up in convergence with PR and RD Depts for construction of toilets and also provision of drinking water in AWCs from 13th/14th Finance Commission fund etc.

5. Odisha is a frontline State in rolling out theme based curriculum, “Nua Arunima” which was implemented from 2013.

Under this,

- Age appropriate activities for Preschool children are conducted.
 - Workbooks and 2 pairs of uniforms for Preschool children are provided.
 - PSE kits provided to AWCs to aid joyful learning. D In order to address social equity, Nua Arunima has also been launched in 10 tribal languages in 12 districts.
 - In order to address social equity, Nua Arunima has also been launched in 10 Tribal languages in 12 districts.
 - The Department has partnered with BvLF (Bernard van Leer Foundation) for strengthening Mother Tongue Based ECCE curriculum in 7202 AWCs in 12 districts.
 - AWWs of 7202 AWCs are being trained on ECCE by BvLF under the MTELP project.
6. A new Scheme “**Biju Shishu Suraksha Yojana**” was launched for creating a safety net for the children who are without biological or adoptive parents or legal guardians and children who are affected with/infected by HIV and found to be the most vulnerable. Scholarship Assistance for



meritorious students, Marriage Assistance, Financial Support for Technical Education and for girl child are being provided to those children.

7. From 2013 till April 2017, 860 children have been placed in In-country adoption and 116 in Inter-country adoption.
8. In “Operation Muskan” and “Operation Smile” taken up during last two years 3247 children have been rescued, 3168 have been restored to their families and 79 children placed in the Children’s Home.
9. **Mission Shakti:** Today Mission Shakti is spread all across the state with more than 3 lakhs Women Self Help Groups. Women have been empowered not only financially but also been involved in social mobilization. During the FY 2014-15, a total of 44,867 WSHGs were provided bank linkage of Rs 527 crores which increased to Rs 667.29 crores for 51,826 WSHGs during FY 2015-16. In the last FY 2016-17, Rs 914 crores was provided as bank linkage to 64,665 WSHGs. Under the Revitalising SHGs programme during 2016-17, 1.44 lakhs WSHGs are being trained on social issues besides being given financial support for their reactivation.
10. **Odisha State Policy for Girls and Women 2014:** This is a landmark policy for the state and it has been appreciated nationally for its unique approach. Based on a life cycle approach the Policy has been able to give directions to all on various focus areas for the empowerment and development of girls and women.
11. **Biju Kanya Ratna:** Taking cognizance of the problem of the declining child sex ratio in the state, particularly in the districts of Dhenkanal, Angul and Ganjam where Child Sex Ratio (CSR) is 877, 889 and 908 respectively which is lower than the all India CSR (918) and all Odisha CSR (941); this programme has been launched since 2016 to sensitise and mobilize the community and all stakeholders on the value of the girl child. The objective is to prohibit gender based sex selection.
12. **Operationalized Women Help Line and One Stop Center:** To address the issues of women affected by violence, One Stop Center is operational at the Capital Hospital, Bhubaneswar. A total of 456 women/girls have been provided appropriate services along with police/legal help in the One Stop Center. 24X7 Toll-free Women Help Line is operational since 8th March 2017 to provide immediate and emergency response to women affected by violence. It caters to calls from all over Odisha. Since inauguration, more than 7278 calls have been received and appropriate referral/information has been provided.



ACHIEVEMENTS OF MSME DEPARTMENT

1. Total 1,43,012 Micro, Small and Medium enterprises have been established with an investment of Rs.8075 crore and employment generation to 4.52 lakh persons.
2. Altogether, 2732 motivational camps have been organised across the state to motivate youth for setting up MSMEs. More than 8677 youths have been provided entrepreneurship training under Entrepreneurship Development Programmes.

Besides, a link for 4 week online Learning and Development (L&D) course on Entrepreneurship free of charge has been provided on the www.startupodisha.gov.in portal for the benefit of budding entrepreneurs / youth.

3. In order to facilitate fast project clearance for MSMEs and assist District Level Single Window Clearance Authority (DLSWCA), District Level Facilitation Cell (DLFC) in all the districts was set up in the year 2014-15. DLSWCAs have so far cleared 321 projects with proposed investment of Rs.1147 crore and employment potential to over 37,700 persons.
4. As regards policy framework, Odisha MSME Policy, 2009 has been replaced with an up-to-date Odisha MSME Development Policy, 2016 with greater focus and schemes for the development of MSMEs. The minimum capital investment subsidy (CIS) for a new industry has been enhanced from Rs.8 lakh to Rs.1 crore for General Category and from Rs.10 lakh to Rs.1.25 crore for SC/ST/Differently abled/Woman/Technical Entrepreneurs.
5. Similarly, Odisha Food Processing Policy, 2013 has been replaced with a more comprehensive Odisha Food Processing Policy, 2016. In OFPP, 2016 various new components like assistance for cold chain, reefer vehicles, modernisation of meat shops, anchor industry in a food park, H.R. Development etc. have been incorporated to spur the growth of food processing industry. OFPP-2016 envisages setting up of 09 State Food Parks and 3 NABL accredited Food Testing Laboratories.
6. Whereas, the MITS Mega Food Park at Rayagada developed in PPP mode is complete, the Mega Sea Food Park at Deras is at advance stage of execution. M/s. L.T Foods is an anchor investor in the MITS Mega Food Park. In the Mega Sea Food Park at Deras, IDCO has already made allotment in respect of 20 applicants.



7. Altogether, 642 MSM enterprises have been provided total assistance of more than Rs.61 crore under different state policies.
8. With a mission to set up 1000 startups and to make Odisha as the 3rd best startup hub, State Govt. has launched a most comprehensive Startup Policy, 2016. In order to strengthen the startup ecosystem, a startup helpline as well as Startup Portal (www.startupodisha.gov.in) has been launched.
9. In order to encourage innovation amongst youth, the state government has set up a Youth Innovation Fund with OSIC. Under the fund, so far 61 youths have been awarded assistance of Rs.36 lakh for their new 'ideas' and development of 'prototypes'.
10. In order to enhance flow of credit to MSMEs, 153 branches of various Banks have been identified and designated as MSME Specialised Bank Branches, names of which is notified on the website of the MSME Department.
11. In order to assist the intending entrepreneurs to set up their 7572 Micro enterprises, margin money assistance of Rs.158 crore has been provided under PMEGP with employment opportunity to approximately 44,700 persons.
12. For organised development of MSMEs in clusters, total 54 clusters of Micro and Small enterprises have been identified in the state. Out of this, 11 clusters have already been assisted for development of common facilities under the MSE-CDP (04) and SFRUTI scheme (07).
13. In order to boost exports from Odisha, an International Air Cargo facility from the Biju Patnaik Airport, Bhubaneswar has been resumed after a gap of 15 years. In order to provide single window facilitation to exporters under a single roof, establishment of Raptani Bhawan is under progress.
14. Total value of exports from Odisha, which was Rs.19,551 crore in 2014-15 has gone up to Rs.40,879 provisionally during 2016-17 registering an increase of 109%.
15. Altogether, 580 beneficiaries in the LWE affected districts namely, Nayagarh Ganjam, Gajapati and Kalahandi have been trained in bee-keeping and each of them have been provided with 5 bee boxes with accessories to earn their livelihood.
16. With a view to redress grievances of the entrepreneurs, a programme of Udyog Samasya Samadhan Sibir (USSS) has been started. So far USSSs have been organised in six districts. Such Sibirs will be organised in the remaining districts during the current financial year.



ACHIEVEMENTS OF ELECTRONICS AND INFORMATION TECHNOLOGY DEPARTMENT

- **The Electronics & Information Technology Department was established in the year 2000 with the vision to use Information Technology and Electronics to transform Odisha into an Information and Knowledge based Society focusing on Inclusive Growth through Citizen Centric Participatory Governance.**
- In order to give added emphasis to Electronics System Design and Manufacturing in the State along with e-Governance the name of the IT Department was changed to Electronics & Information Technology Department with effect from 13/08/2015.
- During the last 17 years of formation of this Department Odisha has made substantial progress in IT Sector and the IT Export from the State which was only Rs.91 Crore in the year 2000 has increased to Rs.3400 Crore in the year 2016-17 putting the State at a commendable position in the IT Map of the country having higher rate of Growth than the National Rate since 2006.
- **The IT exporting companies in the State which were only 35 in the year 2000 increased to 88 in 2014 and now 115 in 2017 generating an IT employment of only 1500 in the year 2000 and 9800 in 2014 is now 17000 in 2017.**

The following significant achievements are made during last three years in the field of IT/ITES/ ESDM.

IT Industries Promotion

- The four major IT Companies Infosys, Tech-Mahindra, WIPRO and TCS have made huge expansion of their Development Centre in Bhubaneswar during last three years.
- The Infosys started its second Development Centre with 2 lakh Sq.ft. space at InfoValley, Bhubaneswar in 2015. TCS made the Phase-II expansion at TCS Kalings Park with 4.5 lakh sq.ft. space in 2015. Tech-Mahindra made its expansion with Second Software Development Block in December, 2014 with 1.5 lakh sq.ft. space and WIPRO has also made the expansion with additional Software Development Block of 1.20 lakh sq.ft. space.
- Due to this expansion in last three years this four big IT companies have created an additional employment of 4700 IT Professionals in the State.



- Another major Mindtree started its operation at Bhubaneswar with Global Learning Centre from September 2015 with a built up space of 5 lakh sq.ft. and having IT manpower of 900. The expansion of Mindtree with additional 2 lakh sq ft will be completed in next 6 months which will have additional employment of 1400 IT professionals.
- Two new BPO Companies 1) BPO Convergence at OCAC Tower with 400 man power and 2) Rural Shore at Jaleswar with 200 Manpower have started their operation.
- In order to promote BPO Sector in the State to create more employment opportunities both at Rural and Urban area a new BPO Policy to be announced by December 2017.
- The State Government has also brought out a futuristic ICT Policy in the year 2014 for overall development of IT Sector in the State.

IT Infrastructure

- In order to facilitate IT Industries in the State, IT Special Economic Zone (SEZ) are established at Infocity and Infovalley. The Infocity having around 247 acres of land at the heart of the City was established in the year 2000 and at present 16 companies are functioning in Infocity. Similarly the InfoValley SEZ was established in the year 2010 with an area of 262 acres of land and Infosys has already started operating its second Development Centre from Infovalley.
- The State Government has created more than 5 Lakh sq.ft. Built up space through various IT Towers at Bhubaneswar. The IDCO Tower, Tower 2000 and Fortune Tower were constructed during the year 2000 and 2005 where as during last three years three major towers like OCAC Tower having 1.5 lakh sqft started functioning since February 2014, Tower 2010 at Mancheswar having 4 lakh sqft. already constructed and one IT incubation Tower at Chandaka Industrial Estate having 2.15 lakh sq.ft. space is under construction to be ready in next one year.
- At present four Software Technology Parks of India Centre at Bhubaneswar, Rourkela, Berhampur and Balasore are working. Four new STPI Centres would be set up at Angul, Jajpur, Sambalpur and Jeypore (Koraput) by March 2019 resulting Odisha the State having maximum number of STPI Centre in the Country.
- In order to increase the Tele Density in the State for better mobile coverage a new State Telecom Policy will be announced by December 2017.



ESDM & Electronics Manufacturing Cluster(EMC)

- A Green Field Electronic Manufacturing Cluster (EMC) to promote Electronics System Design and Manufacturing Sector in the State is being set up at InfoValley in an area of 203 acres. In order to develop the External linkages in the EMC around Rs.200 Crore will be spent. Total ESDM investment expected in this cluster would be around Rs.2000 Crore. Electronics products like LED Products, Solar Panel, Mobile Phone, Consumer electronics are indentified for manufacturing in this EMC.
- In order to attract more and more ESDM Companies to the EMC Cluster a Special Incentive Package Scheme has been announced by Govt. in August 2015 by giving additional incentives under Capital Investment Subsidy, Tax Subsidy, Power incentive, water incentive and interest subsidy to the Hardware manufacturing companies willing to invest in this EMC.
- A new ESDM Incubation Centre to be set up at Bhubaneswar by December 2018. The State Government has also prepared an ESDM Roadmap for the State in 2014 to transform Odisha to a Hub for ESDM in a long run.

E-Governance

- Odisha is one of the leading State in the Country in the field of e-Governance. A number of e-Governance initiatives have been taken up by various Departments in last few years. Some of the successful e-Governance Projects like Integrated Financial Management Systems (IFMS), Integrated Mineral and Mines Management System (I3MS), e-Registration, Students Academic Management System (SAMS), e-District, OSWAS, e-Procurement, CCTNS, e-Despatch, P-Pass have been recognised at the National level with prestigious e-Governance Awards.
- In order to provide more and more services to the citizens notified under Right to Public Services Delivery Act through online mode, the State Government in the year 2015 have taken a decision that every Government Department will earmark 1% of their total budget for IT spending. Out of 324 number of services notified under Right to Public Services Delivery Act, total 69 services have been made Online till date.
- Similarly 62 e-Governance Applications of 24 Departments are functioning at present against around 41 e- Governance Applications during 2014 and no e-Governance Application in the year 2000.



- The E&IT Department has been declared as the Nodal Department for Aadhaar Enrolment. The Aadhaar enrolment in the State has crossed 89%. In the meantime OCAC has been declared as the Registrar for Aadhaar enrolment in the State. The State Resident Data Hub (SRDH) for profiling of all the citizens has been set up at SDC.
- In order to provide robust Internet connectivity up to the Grampanchayat level for e-Governance applications, all Grampanchayats of the State shall be connected with high speed internet connectivity by March 2019.
- Present State Data Centre will be expanded to cater the requirement of all Departments for hosting their e-Governance Application and shall be set up by December 2018.
- State Wide Area Network(SWAN) connecting all Government Offices up to Block Level shall be upgraded by December 2018.

IT Education

- In order to establish a World Class Institute in the field of IT Education, the Government has established the International Institute of Information Technology (IIIT) at Bhubaneswar in the year 2007. During the year 2014 the Institute was converted to an Unitary University with a vision to impart education, training, research and consulting in Technology and related fields. Under Graduate Programme, Post Graduate Programmes, Doctoral Programme in the field of Computer, IT and Electronics are offered in this University.
- A Centre of National Institute of Electronics & Information Technology (NIELIT) shall be set up at Bhubaneswar very soon. The agreement with DG, NIELIT has been signed.
- In order to tackle the Cyber Security related issues in the State Crisis Management Plan for Cyber Security has been notified in the year 2016. The IIIT Bhubaneswar is playing an important role in helping the State Government in Cyber Security and Cyber Forensic related issues. Computer Emergency Response Team of Odisha (CERT-0) to tackle Cyber Security related issues shall be set up by December 2017
- A characterisation Lab is being set up for providing the test facility to the electronic chip designer at IIIT Bhubaneswar.
- Under Biju Yuba Sashaktikaran Yojana, the E&IT Department is procuring and supplying 15000 Laptops to 15,000 meritorious +2 students passing out every year successfully for last four years.



MAJOR ACHIEVEMENTS OF SKILL DEVELOPMENT & TECHNICAL EDUCATION DEPARTMENT

INDUSTRIAL TRAINING INSTITUTE (ITI) EDUCATION

Year	No. of ITs	Student Strength	Remarks
2000-01	23	3656	
2016-17	48 (110% increase)	28906	All NCVT affiliated

Highlights

- 5 nos. of ITIs are made operational from 2014-15 at Rasanpur (Sambalpur), Barkote (Deogarh), Mathili (Malkangiri), Bisamkatak (Rayagada), Raigada (Gajapati).
- 21 nos. of new ITIs are in the process of establishment during 2017-18 and 2018-19 at Kantabanji, Banspal, Bhandaripokhari, Karanjia, Athamallik, Kotagada, Damanjodi, Kutra, Koida, Lanjigarh, Krushnaprasad, Nandapur, Birmaharajpur, Rajkanika, Badamba, Bhanjanagar, Jagatsinghpur, Kaptipada, Parjang and Balugaon with sanction of additional strength of 8000 students in coming 2 years.
- **Special ITI (Residential) for PwDs at Khudpur, Jatni** is functional since 2016-17.
- This year **Online Admission** has been introduced with mobilization of students from high school level with emphasis on tribal boys and girls. There are 52 nos. of boys' hostel and 32 nos. of girls' hostel with intake capacity of 4979 and 1847 students respectively.
- **Central Placement Cell** is operating from 2014-15 for conducting Placement Recruitment for ITI passouts in collaboration with different companies. Till March, 2016, 8601 nos. of ITI passouts have been recruited for placement.
- To improve quality education, discipline and punctuality of staff and students, academic audit of ITIs, ranking of ITIs monthly internal exam systems, monthly review through social media, role model interaction, event celebration, etc. have been introduced.
- Teach for Odisha- Fellowship programme has been approved by Government to introduce higher level mentoring. This is a collaborative programme of Department, Utkal University and Lend-a-Hand India. It will help in mentoring the ITI students.
- Biju Patnaik Institute for Training of Trainers (BPIToT), Talcher has been operational to train and upgrade ITI teachers. 365 nos. of ATOs have been trained at various institutes of Director General of Training, New Delhi.
- Government of Odisha decided to set up 06 (six) nos. of world class Advanced Skill Training Institutes (ASTIs) at Bhubaneswar, Berhampur, Rourkela, Jharsuguda, Titilagarh and Jeypore at an estimate of Rs.1,050.00 Cr with assistance from Asian Development Bank (ADB) which will guide 30 ITIs in Hub & Spoke Model. Out of it, Rs.682.50 crore shall be the loan component and Rs.367.50 cr shall be the State share.



POLYTECHNIC / ENGINEERING SCHOOLS

Year	No. of Polytechnics	Student Strength
2000-01	13	3015
2016-17	35	8775

- All districts are now covered with Government Polytechnic.
- Government have given approval for recruitment of 229 posts of lecturers under OTE&TS cadre and requisition has been placed with OPSC for such recruitment.
- Requisition has been placed with Odisha Staff Selection Commission for recruitment of 449 posts of Assistant Training Officers (ATO).

Welfare Scheme :

- o Tuition fees for ST, SC, Girls & PwD candidates of ITI and Diploma Education have been waived.
- o PwD candidates in Special ITI are entitled for free training out of financial assistance of state funding.
- o Educational expenses of children of BOC workers pursuing ITI and Polytechnic are sponsored through Board of Buildings and Construction Workers. 780 students have been covered under the scheme till date.
- o Rate of merit stipend have been enhanced from Rs.55/- to Rs.250/- per month.
- o Merit-cum- poverty stipend has been enhanced from Rs.50/- to Rs.250/- per month and Rs.200/- to Rs.300/- in case of ITI and Polytechnic students respectively. During 2016-17, 1013 nos. of students in ITI and Polytechnics have been awarded.
- o Dress code system has been introduced in Govt. Ills for which Rs.3000/- per trainee is to be credited through Bank Account.
- o Students welfare scheme, introduced in the year 2006 is provided to the students whose parents/ financial .guardians die during study period to complete diploma courses.
- o Merit scholarship is introduced for diploma semester toppers Rs.6000/- and till date 64.54 lakhs has been awarded to 1109 nos. of semester topper.

Infrastructure development budget for Polytechnics & ITIs (2014-15 to 2017-18)

(Rs. In C Rs.)

Year	Polytechnic	ITIs	Total
2014-15	80.00	72.20	152.20
2015-16	130.00	110.00	240.00
2016-17	75.00	96.00	171.00
2017-18	100.00	97.00	197.00
Total	385.00	375.20	760.20



ENGINEERING / PROFESSIONAL COLLEGES

Student strength Engineering (UG)

Sl. No.	Name of College	2013-14		2014-15		2015-16		2016-17	
		Intake	Admitted	Intake	Admitted	Intake	Admitted	Intake	Admitted
1	VSSUT, Burla	240						880	
2	CET, Bhubaneswar	790	653	790	653	870	819	870	719
3	PMEC, Berhampur	240	218	600	536	720	549	720	561
4	GCE, Keonjhar	190	165	190	163	420	365	420	357
5	GCE, Kalahandi	240	194	240	198	300	248	318	234
6	IGIT, Sarang		453		834		910		949

Engineering (PG)

Sl. No.	Name of College	2016-17	
		Intake	Admitted
1.	BPUT	180	180
2.	VSSUT	408	318
3.	CET, Bhubaneswar	326	250
4.	IGIT, Sarang		382

Faculty Recruitment Position

Government approval has been accorded to fill up all the vacant posts of Professors, Associate Professors and Assistant Professors in BPUT, VSSUT and all Government Engineering Colleges. During 2016-17 and 2017-18 the following recruitment have been made :

Sl. No.	Name the University	Professor	Associate Professor	Asst. Professor	Total
1	VSSUT, Burla	02	28	70	100
2	BPUT and Govt. Engg. - Colleges		-	47	47
	Total	02	28	117	147

- Infrastructure development of technical universities and engg. colleges.

During last 4 years Rs.415.75 Crore have been allotted for infrastructure development of BPUT, VSSUT and 5 Government engineering colleges of the State. The year-wise allotment position is as follows:-



Year	Budget Provision
2014-15	100.75 crore
2015-16	170.00 crore
2016-17	75.00 crore
2017-18	70.00 crore
Total	415.75 crore

DIRECTORATE OF EMPLOYMENT

Status of Skill Development Centre

- (i) No. of SDCs established - 32
- (ii) No. SDCs Completed - 22
- (iii) No. of SDCs made functional and training commenced - 13

Status of Skill Development Extension Centres

- (i) No. of SDECs established - 40
- (ii) No. of SDECs completed - 14
- (iii) No. of SDECs made functional and training commenced - 2

Status of Project Implementing Agencies undertaking Placement Linked Training Programme

- (I) No. of Project Implementing Agencies in 2017-18 - 23
- (II) No. of youth trained and placed:-

Sl. No.	Year	No. of Project Implementing agencies	No. of youth trained	No. of trained youth placed
1.	2011-12	3	637	10
2.	2012-13	23	5952	1466
3.	2013-14	21	23421	4744
4.	2014-15	25	10601	2000
5.	2015-16	30	13181	2,217
6.	2016-17	13	8863	1340
7.	2017-18	23	1005	-
			(Undergoing training)	
	Total		63,660	11,777

Chief Minister's Employment Generation Programme

- (i) Target - 11 lakhs youth to be trained over a period of five years (2014-15 to 2018-19)
- (ii) No. of youth covered in the last three Financial years- 4,69,409
- (iii) Year wise achievements



Year	Target	No. of youth Trained	No of youth placed
2014-15	1,80,000	97,238	9678
2015-16	2,65,200	2,49,679	25,429
2016-17	2,85,765	1,22,492	28,589
Total		4,69,409	63,696

Job Mela (2014-15- 2017-18)

Year	No of job fairs	No. of youth participated	No. of job offer letter issued
2014-15	29	45853	14038
2015-16	14	18557	6650
2016-17	25	38588	11172
2017-18	2	1649	326
Total	70	1,04,647	32,186

Military Recruitment Rally (Last 6 years)

		Year											
		2010-11		2011-12		2012-13		2013-14		2014-15		2015-16	
No. of Rallies	No. of youth selected	No. of Rallies	No. of youth selected	No. of Rallies	No. of youth selected	No. of Rallies	No. of youth selected	No. of Rallies	No. of youth selected	No. of Rallies	No. of youth selected	No. of Rallies	No. of youth selected
8	2239	6	1538	7	1904	6	1506	7	1524	4	1360		

N.B: 4 nos. of recruitment rallies have been organized in 2016-17. The final result of recruitment is yet to be out.

OSDA

- **Odisha Skill Development Authority (OSDA) has been launched with mission “Skilled in Odisha - will Go Global” to fulfill aspiration of youth of Odisha by virtue of intensive skill training and exposure.**
- **Collectors, Principal of ITIs and other field officers have been asked to mobilize students of standard 10th passouts, particularly the PVTG, tribals, girls, PwDs to be admitted into ITIs course. Several workshops have been organized with students and parents since World Youth Skill Day last year.**



Twenty two steps (Baisipahacha) of the great temple complex is an important structure of immense significance. Entering through the Lions Gate of the temple of Lord Jagannath, a devotee has to cross over the Baisipahacha before reaching for the *darshan* of the Trinity on the Ratnabedi. Since my childhood, I have been wondering about some peculiar scenes on the Baisipahacha, whenever I had gone for a *darshan*. First thing, I noticed that some devotees make their kids to roll over the Baisipahacha from up to the down. At times devotees themselves also roll on in the similar fashion. Next common

First of all, I want to present here the legend behind the construction of Baisipahacha. But before coming to the legend proper let me clarify the definition of the word 'legend'. The Chamber's English Dictionary states the word legend as traditional story, untrue or unhistorical story, real or fictional body of facts or fictions gathered round a person so on and so forth. This shows that the legend may be a fact or a fiction. Often stress is given on the later part than the former. In this regard I want to draw kind attention of the readers to the deliberation in the last Indian Science Congress on a topic, I suppose, would be relevant.

Legendary Baisipahacha and Its Significance

Pramoda Chandra Pattanayak

scenes noticed that people offering PINDA on the Baisipahacha. By the passing of time when I grew older, desired to clarify myself on these scores from some of the servitors of the temple complex. But their answers were very casual and didn't satisfy me. Thus I developed a curiosity about it. So I had to go through some literature to get an idea. The sum and substance of my effort to get myself clarified is presented ut infra.





The last Indian Science Congress was held in Mumbai in 2015. There was a deliberation on the topic entitled 'Ancient Indian sciences through Sanskrit'. Taking parts in the deliberations some Indian scientists expressed their views that ancient Indian scientist were much more advanced in the field of science and technology, namely aviation technology, missiles and rocketry, intercontinental ballistic missiles, medicines and surgery like inter species transplants and human cloning so on and so forth. However some scientists including the scientists from NASA (USA) strongly opposed this view with the argument that the above descriptions in different Indian scriptures found their places as stunts in order to create interest for the readers which may be termed as legends or mythology. Obviously this created an air of dispute. B.B Singh, a retired scientist of Bhava Atomic Research Centre clarified this situation citing an example of a scientific event of recent past. Ian Willmut and his team of Rosalin Institute, Scotland stunned this world with their report of cloning a ewe (female sheep), dolly, out of a somatic cell (udder). But their reports which appeared either in shape of news item or as a write up did not carry the detail technical aspects of their project. Of course, the technicality involved in the project appeared in the famous international journal, NATURE (issue no. 380) in 1996. A time may come in distant future when this scientific achievement may be termed as a stunt only and the scientist may be termed as a pseudo scientist. Again there are sufficient reasons of non availability of the technical details of those scientific achievements of antiquity. First of all, during the period of achievements, in question, there was no written language to preserve it. Secondly the secrets of scientific achievements were only transferred traditionally in Guru-Sishya mode. As such ancient scientific

achievements like the birth of Ganesh out of Parvati's sweat probably mixed with shreds of somatic cells and transplant of head of an elephant on his head or the Pushpak Viman of Ravan and other achievements or any other events in that respect found in Indian scriptures should not be discarded out right now. The purpose of presenting the above paragraph is that the legend concerning the construction of the Baisipahacha may not be construed as a simple mythological story.

Now coming to the legend of the Baisipahacha I had gathered the following event. Raja Bhanu Dev (1264-1278) was issue less. Time rolled on. At some point of time the king appeared to be unhappy about it. So the king wanted to go for penance for atonement before Lord Jagannath thinking his peril due to some sinful act of his previous birth. He wanted the counseling of au fait, Rajguru. Rajguru advised the king to go for penance before the deity of God Jameswar instead of the Lord Jagannath. King Bhanudev accepted the counseling of Rajguru and went for penance before the God Jameswar for quite some days with dedication. Often such decisions are seer intuitions which cannot explain the logic behind it but yields desired results. However that happened in case of the king Bhanudev. One may term it as a jure divine. At last the king was granted his wish and in due course of time he was blessed with a son. Happiness of the royal couple knew no bound. There was a grand royal festival for the name giving ceremony of the would be prince. The royal astrologer was summoned for the occasion. The entire palace complex was buzzing with the royal staff engaged with the gaiety of the grand feast and witnessing various entertaining programme. The royal couple with their newly borne baby were busy with the astrologer to listen a suitable name for the would



be prince and the future prospects through the horoscope, a palm leaf written with his future. The royal astrologer on study of the stars of the baby declared that the life span of the would be prince is only twenty two years. This soothsaying shocked the royal couple and it was a bolt from the blue for them. The news spread like a wild fire to the palace and the kingdom at large. The bonjour did not end in bonsoir. The king lost his peace of mind. He decided to go for penance again before the god Jameswar. Without food and water the king went for penance for days together. God Jameswar being pleased with the dedication and sincerity in taking of the penance of the king Bhanudev, voiced to construct twenty two steps on the entrance to the temple through the Lions Gate before reaching the main temple so as to get extended life of the baby. It was a great relief for the king and he ordered to start the construction work forthwith. While the construction of the work was going on in full swing the workers faced an obstacle to which they couldn't tackle. A rush of water came from below while excavating for putting the stone for the eleventh step. Thus the construction couldn't progress. The matter was taken to the notice of the king who visited the spot without delay. He himself was convinced that application of every possible method by the artisans failed to check the flow of the water and the work came to a standstill. The king after spending some days in pensive mood again decided to go for blessings of god Jameswar and this time the king was advised to have a bath in the sacred water of Mahodadhi (sea at Puri), early in the morning and the first thing noticed by him after his bath should be picked and put in place of water hole. The king in obedience to this divine order went for the bath. There after he prayed god Jameswar. On opening the eyes, miraculously the king found

a big piece of laterite stone right in front of his eyes. He immediately ordered to his workers to carry it to the work site. The rush of water was stopped the moment the stone was put over the water whole. Thus the construction of the Baisipahacha could be completed. Since the Baisipahacha was related to the long life, the devotees have a faith that rolling over the Baisipahacha, long life would be granted or untimely death could be prevented. Yet other opinions exist. One gets dusts of feet (padaraja) of innumerable devotees passing over the Baisipahacha which is considered blessings for the person. Of course this is said to be a symbol of total submission before the god. Now coming to the structural aspect of Baisipahacha first of all I want to inform the readers that presently there is discrepancy on the number of steps which is less than twenty two. I have questioned a few servitors on this regard during my visits to which answers were very casual. But one logical and acceptable answer was that the temple complex have undergone a number of *savages* and *salvages* since its initial construction during which some steps might have been decayed, dipped, destroyed or disappeared in ad interim. However, each step now, in situ, measures seventy feet in length with a width of six feet and height of eight inches. The Baisipahacha carry a lot of significance and divinity. First of all, the Baisipahacha is considered very sacred in Hindu philosophy as it represents total number of feet of ten *avatars* of the last millennium. Some philosophers opine that a devotee before reaching the sanctum sanctorum for a *darshan* of the Trinity he has to cross over the Ashta Baikuntha, Viz *sri baikuntha*, *parubyoma baikuntha*, *sesasai baikuntha*, *garvodaksal baikuntha*, *swetadwipa baikuntha*, *kaibalya baikuntha*, *karanannaba baikuntha* and *kailasha*

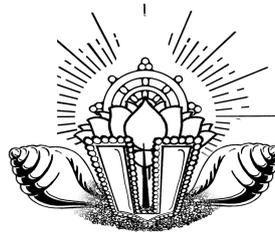


baikuntha for the first eight steps. Then rest fourteen steps relate to fourteen *bhubans* which are again divided into two parts, *martya* and *patala*. The *martya bhubans* are *bhu*, *bhurba*, *swah*, *mahah*, *Jana*, *tapah* and *satya* whereas *patala bhubans* consist of *atala sutala*, *bitala*, *talatala*, *mahitala*, *rasatala* and *patala*. Another philosophy is that Lord Jagannath is the symbol of *bhagabata*. As such the Baisipahacha is symbolic of the twelve chapters of *bhagabata* with ten doctrines (*tatwa*) it contains. Those are Vasudeva, Nrusingha, Ramakrishna, Shridevi, Bhudevi, Govinda, Narayana, Madanamohana, Bimala and Bhubaneswari. Thus it is advocated that to get the *darshan* of Lord Jagannath one has to get an intimate contact with Baisipahacha which enhances the eagerness and devotion of the devotee to get the *darshan*. It is also said that Baisipahacha washes away the sin gathered either by commission or omission. The people of Jain sect believe that the twenty two steps are the symbols of their twenty two Tirthankars. Some other philosophy states that a devotee has to give up twenty two *prakriti* before getting the *darshan* of Lord Jagannath. These *prakritis* are five Kamendriya and five Gyanendriya with Panchamana i.e. *mana*, *amana*, *bimana*, *kumana* and *sumana* and seven *bikars* which are *kama*, (lust) *krodha* (anger), *moha* (emotions), *lova*(greed), *ahankar* (pride), *irsha* (jealousy) and *ghruna* (hatred). Yet another

philosophy exists. It is believed that there are twenty two sacred places of pilgrimages in the world and Baisipahacha represents each one of them. Again there are twenty two theological doctrines and twenty two emotional states of life to which Baisipahacha represents. Some philosophers advocate Baisipahacha to be conglomeration of pancharasa, ashtatatwikabhava, tribija, trishakti and triguna. Thus Baisipahacha carries a lot of philosophical significances besides the legend on construction. It is probably a prelude for the devotees to have a change of the state of mind from the material world to devotional state before reaching for the *darshan*.

As regards the *pinda dana* for the forefathers on the Baisipahacha on the annual death ceremony, there is a belief that one gets away with the evil influence, if any, by offering *pinda* on the Baisipahacha. Thus Baisipahacha has immense theosophical values for the devotees. There may be many more events of significance and legends on Baisipahacha. However the information submitted above may compliment or supplement to the knowledge of the readers.

Pramoda Chandra Pattanayak, 678- Laxmisagar, Bhubaneswar -6.





*Ratharudho gachhan pathi milita-bhudevpatalah
Stuti pradurbhabam pratipadmupakarnya sadayah,
Dayasindhurbandhuh sakalajagatam sindhusutaya
Jagannathah Svami Nayanapathagami
bhabatu me.*

(Shree Jagannathastakam, 5th Stanza)

रथारूढो गच्छन् पथि मिलितभूदेवपटलैः
स्तुतिप्रादुर्भावं प्रतिपदमुपाकर्ण्य सदयः ।
दयासिन्धुःर्बन्धुःसकलजगतां सिन्धुसूतया
जगन्नाथः स्वामी नयनपथगामी भवतु मि ॥

(श्री जगन्नाथाष्टकम्-५)

of metaphysical, spiritual as well as denominational consciousness that constitute the foremost aspect of our civilisation and heritage. It is indeed an integral part of our remote traditional antiquity.

With a discussion about the car festival of Lord, the very first thing that strikes one subjectively is the car itself. In place of various scriptural communications like horse, elephant, viman or dola (palanquin type) why the Lords visit in the cars or *rathas* (chariots). A peep into proto historic period reveals that with the invention of wheels, car or *ratha* became an important



The Car Festival

Dr. Soma Chand



(He who becomes sympathetic after listening to His greatness in each step with the assemblage of *Brahmans* on the Car, is indeed a friend of the whole world being sea of compassion with the Daughter of the Ocean, Lakshmi. Let Lord Jagannath be visible to me.)

This fifth stanza of *Jagannathastakam* by Sri Shankaracharya contains the prayer to Lord Jagannath on the car.

The Car, the Lord on the Car and the Car Festival- have its corresponding religious sentiment from an ardent devotee to common man. This devoutness is a combined expression





means of communication. In due course, with the growth of religious belief and faith, the olden ancestors preferred the *rathas* for their Presiding Deities. The root word of Ratha is *Ram + Tha* meaning the vehicle meant for *yatra* or journey. An excerpt from Rigveda can be cited in this regard.

*Akrushnena rajasa vartamano
Nibesayannamrutam martyam cha,
Hiranyaena savita-rathena
Devoyati bhuvanani pasyan. (1.35.2)*

(आक्रेष्णेन रजसा वर्तोमानो
निवेशयन्नमृतं मर्त्यं च
हिरण्ययेन सबितारथेन
देवो याति भुवनानि पश्यन्)

(ऋग्वेद १ म. मण्डल - ३५ सूक्त - २ य मन्त्र)

(Returning through darksome region, arousing the immortals and mortals, God Savita comes on the golden car beholding all the creatures.)

The far off ancientness regarding the use of car or *ratha* gets further strengthened with references in Ramayana and Mahabharata as an *in signia* of aristocracy used by royal order. Even *Arthasastra* (4th century B.C) of Kautilya mentions the use of cars by the Divinity.

In the Upanisadic literature especially in *Kathopnisad* the human body has been compared to a *ratha* that inculcates deep philosophy of life.

*Atmanam rathinam vidhi
sariram rathameba tu,
Buddhim tu sarathim viddhi
manah pragrahameba cha. (1.3.3)*

आत्मानं रथिनं विद्धि
शरीरं रथमेव तु,
बुद्धिं तु सारथिं विद्धि
मनः प्रग्रहमेव च।

(कठोपनिषद् १ म अध्याय - तृतीयबल्ली- ३ यमन्त्र)

(The human body is like a chariot where soul is the master, intellect is charioteer and mind is the rein of the horse.)

To add, intrepidity and patience are like the wheels of life chariot. Good practice is its flag. Strength, conscience, control of senses and benevolence are the four horses of the chariot. Forgiveness and kindness are the other names for the rope of the chariot. *Haribhajan* (chanting of His name) is the ultimate destination, a thorough philosophical reflection of life. Chariot is thus found in the Car Festival of Lord Jagannath.

Scriptural references denote a chariot driven by seven horses for Sun- god of which the Sun Temple of Konark is an exact replica. It is believed that on the fifth day of bright fortnight in the month of *Magha* (December- January), Car Festival was in vogue here in distant past. The chariot-shaped temples at Hampi in South India are brilliant specimens of the concept of *ratha* in Hindu pantheon.

Besides Hinduism, the unique tradition of Car Festival has its place in Buddhism. The Car Festival of the Buddhists organised in the month Chaitra (March - April) is popular as Matsyendra Yatra. In the neighbourhood of Nepal and Srilanka, Car Festival is a well-known practice. It is familiar as *Bhairav Yatra* with the combined presence of Bhairav and Bhairavi in the car organised in the month of *Vaisakha* (April-May). It will not be out of context to mention here that Jagannath in *Bhairav* and Vimala in *Bhairavi* form of worship is very much prevalent in Jagannath Temple. (*Vimala bhairavi Yatra Jagannathstu bhairav*). In the *Linga Yatra* of Nepal, *Linga* (Phallic God) moves on the car. In Srilanka, the tooth relic of Buddha as the presiding object proceeds in the car to the locality. Even in ancient Sicily, references to Car Festival was not



uncommon where buffaloes were engaged in pulling the car.

A different type of Car Festival is performed at *shaktipitha* Biraja Temple of Jajpur from the first day of bright fortnight of Aswina (September-October) till the ninth day. It is a nine-day celebration where a wooden log (an indication of ancient Stambheswari cult) is placed in the car. Here, the car moves with the deity within the temple compound once a day-in total nine times in nine days. The custom of Car Festival also seems to be prevalent in the Chamundeswari Temple of Mysore or Minakshi Temple of Madurai.

Of these celebrations, however the Car Festival of Lord Jagannath at Puri surpasses all for its typical humanistic approach that embraces all religious sects. Symbolising universal brotherhood, it offers an unprecedented access to humankind to come closer to divinity. Devotee and Lord-Lord and Devotee-become one on the *badadanda* (the spacious open place in front of the temple) of Puri irrespective of caste, colour or creed being converted to a global village. At present, Car Festival is observed in at least 62 countries of the world.

Many men, Many mind - Accordingly, the Car Festival of the Lord is replete with many legends, lores, literary as well as mythological reflections. At the same time, history is also not silent. Inscriptions, copper plates, coins, monuments etc. allude to this connection of the Lord. A general analysis of the ritualistic aspects reveal the adherence to two forms through which Lord appears before the devotees.

Public Rites (*Prakasya Lila*)

Secret Rites (*Gupta Lila*)

While the secret rites are performed within, the Lord comes outside for the devotees in public rites. Thus, lots of fairs and festivals are enlisted in the temple calendar for the purpose. Frankly speaking, mythical narratives point out three expressions of God representing three facets of human life in the form of Regalia (*Bhogi*), Recluse (*Yogi*) and Renunciator (*Tyagi*). At Purushottam Kshetra at Puri on the eastern coast of India, the Lord is adorned with all sorts of alluring luxuries-glamorous attire, majestic food and drink, above all, with charismatic fairs and festivals. In the Himalayan region at Badrinath in North, the Lord is venerated in His saintly appearance in a very simple and austere way. He is extolled to a renuciator at Dwarakadham in the west setting aside the materialistic side of life. These three manifestations of human life are thus represented in three different manners by His benign appearances. The Car Festival of Jagannath in a way thus gives the message of human living-Enjoyment, Bliss and Divinity.

At the top portion of the car, there are two sitting parrots in a reversed manner with faces towards opposite directions. Their inner significance is of greater meaningfulness than of outward manifestation.

- The parrots of Balabhadra's Car stand for Sincerity and Faith.
- The parrots of Subhadra's Car symbolise Wisdom and Memory.
- And the parrots of Jagannath's Car represent Finite and Infinite.

In sum, the Car Festival is an inimitable combination of humanistic and spiritual consciousness connoting devotion, service, unity and equality.



The car moves on the incomparable *badadanda* (Grand Road) in front of Lion's gate (*Singhadwara*). This is a miniature world of ardent Jagannath-loving devotees of regional, national and international groups. The atmosphere gets surcharged with the eternal language of the Master, with the radiant glow of His consciousness—just the beginning of a New Voyage— From human narrowness to supernatural emancipation. The selfish-materialistic- minded human steps over his parochialism towards everlasting life. Even the dust particles of the road become heavenly mingled with the message of peace and infinity.

Therefore, Lord's Car in motion symbolises the movement of wheel of life. Man gets divinely inspired. Spiritual attainment becomes the be-all and end-all of life. From Simghadwara (Lion's Gate) of the temple to *Swargadwara* (the burial ground on the coast of the sea, in other words the gateway to heaven)- setting aside all acquisitions, the wheels of car move in enduring direction—a refined, subtle representation of philosophy of life.

The structural details of the car are as follows :

Balabhadra

Name of the Car - *Taladhawaja/ Langaladhawaja / Haladhawaja*

Number of woods used - 731 (763 in another version) pieces.

Number of wheels - 14

Colour of the cover - Red and Green

Representative Idols - Rama and Krishna.

Subhadra

Name of the Car - *Debadalana / Darpadalana / Padmadhwaja/ Kamaladhawaja*

Number of woods used - 711 (593 in another version) pieces

Number of wheels - 12

Colour of the cover - Black and Red

Jagannath

Name of the Car - *Nandighosh / Chakradhwaja / Garudadhwaja*

Number of woods used - 742 (783 in another version) pieces

Number of wheels - 16

Colour of the cover - Red and yellow.

A close scrutiny of the rites and rituals of Car Festival and the association of kingship with it, leads us to conclude that the festival got a new lease of life in Ganga period.

Jagannath Heritage manifests itself in our socio-politico- economic- cultural set up through very many ways. It is rooted in the birth and nourished, perfected in the mind and sentiment and ultimately gets assimilated with the blood of its identity. Thus, the Institution of Jagannath of Odisha being evinced as "Holy Jagannath Empire"— with Jagannath as its nucleus - is an integrated ethos. The Car Festival, in other ways expounds this truth.

Dr. Soma Chand, Associate Professor, Department of History, Utkal University, Vani Vihar, Bhubaneswar.





Regarding the factors leading to the destruction of Buddhism in the land of its birth, the postulated theories suggesting the causes like "the emergence of Brahmanism as a strong powerful force in 8th and the penetration of Islam into India in 11th Century A. D. with fanatic and iconoclastic attitude"¹, "the growth of Trantricism in the Buddhist cult"², "the old age or seer exhaustion and moral decadence of Buddhism"³ and "the departure of Buddhist scholars *enmasse* to China causing brain-drain"⁴ - are appeared baseless as it is observed that the Buddhism is surviving till today in the socio-religious life of the Indian people. Out of the four

Vajrayana and trio-theory of Buddhism in general. Historians like William Hunter, Cunningham, R. L. Mitra, Monier Williams, H. K. Mahatab and many others advocate that the Jagannath temple prior to its Vaisnavisation in the ninth century was a Buddhist shrine⁵. The three schools of Tantrayana, i.e Vajraayna, Kalachakrayana and Sahajayana are believed to manifesting its spirit in the Jagannath cult. The word *Vajra* commonly rendered as the thunderbolt is taken here to connote the immutable adamant nature of the *dharmas*. It has been said *Sunyata*, which is firm substantial, indivisible and impenetrable, incapable of being burnt, and imperishable, is called *Vajra*⁶.

The Buddha Consciousness in the Jagannath Cult

Dr. Binodini Das

principal *dhamas* (religious centres), the Puri in Odisha (the seat of Lord Jagannath) is considered as one.

Odisha has been witnessing and experiencing the flow of Buddhism in its socio-cultural life which is also passing through following a policy of 'withdrawal and return'. The growth of *Vajrayana* and *Tantrayana* in *Mahayana* Buddhism are said to have fostered in the land of Odisha; it influenced and also, is influencing the Odia-cult since the days of its origin. A lot of theories have been developed ascribing to the growth of Jagannath cult tinged with Buddhistic ideological perspectives, the *Sunya*-theory of

The term *kala* signifies time, death and destruction, *Kala-chakra* is the wheel of destruction and *Kalachakrayana* means the vehicle for protection against the wheel of destruction. Every syllable of the word Kalachakra is said to be pregnant with meaning. Thus the syllable 'ka' indicates unruffled causality in which there should be the final absorption as is indicated by the syllable 'la'; 'cha'; indicates the unsteady mind, and 'kra' means the series of event or the process; *Kala*, therefore, means the state of absorption in the original cause potency, and this is the state of *Sunyata*⁷; it is due consciousness or the principle of subjectivity. *Chakra*, on the other hand means



the principle of knowability, or the cycle of world process, which is also the principle of *Upaya.Kalachakra*, therefore, means the absolutely unified principle of *Prajna* and *Upaya*⁷. The word '*Sahaja*' literally means easy; it makes man realize the truth in the most natural way i.e. by adopting the path through which the human nature itself leads⁸.

Jagannath, the lord of the whole universe, the life and the breath of Odia people, dwells on the *Nilachala* (Blue Mountain) or *Srikshetra* or *Purusottama*, is the stir and vibration of Odia life. The essence of Buddhism, Jainism and Hinduism is merged and incorporated with each other in the Jagannath cult. *Kapila Samhita* rightly mentions that :

“*Sarveamapi devanm Raja SriPurushottama Sarvesamapi Kshetranam Raja SriPurosottamah*”.

The Trio-theory of all religious faiths finds deserving position in the Jagannath cult. This theory is well analysed by B. Panda in his article⁹ “*Jagannath – The Incarnation of Buddha*”. In the *Anakara* theory of *Sunya* philosophy, the ‘trio’ is *Niranjana*, *Sunya* and *Jyoti*; The *Visarga* theory of *Yoga* is represented by *Sarbangasundar purusha*, *Amanab Purusha* and *Nirvana kala*; *Uttam Purusha*, *Akshara Purusha* and *Vakshara Purusha* are the three main components in the theory propounded by *Gita*. The *Sakti* theory of the *Saktas* believes in the *Tara*, *Bhubaneswari*, *Mahakali* again recalling the trio. In the

Mahavindu theory of *Saivas*, the trio is symbolized as *Bhairava*, *Siva* and *Durga*; the *Vaishnava*’s *seshasayi* ascribe as *Sri Vishnu*, *Shri Shesadeva* and *Sridevi* or *Bhûdevî*. In

Narayana theory of *Krishna* philosophy the trio has been manifested as *Sri krishna*, *Balarama* and *Subhadra Ekanamsa*. The *Refarudha* theory of *Sriraâma* philosophy takes that as *Srirama*, *Lakshmana* and *Janaki*; the *Jaina* *Triratna* philosophy recognizes this trio as *Purusottama*, *Purusha* and *Salaka*; the *triranta* theory of *Buddhism* also describes this *Buddha*, *Dhamma* and *Samgha*. *Cunningham* proposes that *Jagannath Triad* represents the *Buddhist Triad-Buddha*, *Dharma* and *Samgha* of

which *Dharma* is always represented as female. In this theory of *Jagannath* cult the *Omkarvadin* sees *Kala*, *Vindu* and *Nada* and *Akara*, *Ukara*, *Makara*, whereas the *Panchattatvavadin* finds there in the *panchattatva* viz, *Gana*, *Surya*, *Sakti*, *Sankara* and *Narayana*¹⁰. Hence it is said that:

“*Yam Saivâh Samupasate Siva iti Brahmeti
Vedantino
Bouddhah Buddha iti Pramana Patavah Kareti
Naiyayikah
Arhannityatha Jainasasanarthah Karrmeti
Mimaunsakah
Soyam Vo Bidadhatu Vâchita Phalam Trailokyâ
Natho Harih*¹¹”

K. C. Misra holds an opinion refuting the theory that *Jagannath* is not *Buddhistic* as *Jagannath* is purely a *Hindu deity*¹². He





strengthens his theory on the basis of ritualism practised in both the faiths, while Jagannath worship is based upon an elaborate ritual Buddha never believed in ritual.¹³ His ignorance over the elaborate ritualism adopted by the *Vajrayana* Buddhist deserves to be mentioned and analysed. In the rites and worships of *Vajrayana* Buddhist, the articles required for use are incense, lamp, conch-shell, bell, perfumes, flowers, garlands, sesamum (*Tila*), grains (*Yaba*), seat (*Asana*), flag, jar, cloth, ornaments, fried paddy (*Laja*), unboiled rice (*Akshata*), offerings (*Arghya and Anjali*) the five preparations from cow-milk (*Panchagavya*), the five sweets (*Panchamrita*) i.e the mixture of milk, curd, honey, molasses and ghee are found to be used. It is accompanied by laughing (*hasya*), artistic gesture and movement (*lasya*), music, dancing, playing on musical instruments, etc.¹⁴ Besides the use of *yantra*, *mantra* (sound), *mudra* (posture and gesture) and *mandala* (circle) and *upachara* in the daily rituals of Lord Jagannath suggests to the influence of Buddhist-tantra. B. Bhattacharya¹⁵ believes that the Hindu Mantric system is later than *Vajrayana*, and for holding that the mantras were incorporated into Hinduism bodily from Buddhism. It is asserted that *mantra*, *mudra* and *mandala* will support to create suitable mental condition for devotion and meditation. It is also found that the worship of Jagannath begins with the utterances of *bija-mantra* which probably influenced by *bijamantra* of *Tantrayana*; though the system of *bijamantra* is very common in the Hindu Tantras. It has often been assured in the Buddhist *Tantras* that in response to the muttering of these *bijamantras* the ultimate void *Sunyata* will transform herself into the particular form of god or goddess and confer infinite benefit on the reciter¹⁶. The same belief is found in the Hindu Tantras. The *bijamantra* of Sri Jagannath i.e. *Om, Hlrim Hlrim, Slrim Klrim Dhlrim* appears

to be a synonym of tantric *bijamantra*, *Om Hrim Strim Hum Phat*.

R. K. Sahoo goes to such an extent identifying Lord Jagannath as a syncretic and synthetic product of aboriginalism and Buddhism. He proves it suggesting the theory that the round eye (*Chakadola*) of Sri Jagannath symbolizes supreme wisdom (*Prajna*), perfect awakening (*Sambodhi*) and right view (*Samyaka Drishti*)¹⁷ which are chiefly attributed to Lord Buddha. Buddha had already been considered as an *Avatara*, *Avtari*, *Upasya* long before the recognition of Hindu pantheons which is evidently known from the Buddhist *stupas* of third century B.C.¹⁸ The historians are of opinion that the twenty four *Avataras* as described in the *Bhagavata* has been influenced by Buddhism. The Buddhist and Jainas as well have also 24 Buddhas and 24 *Tirthankaras* which led the instance to arrive at such a conclusion.¹⁹ Mayadhar Mansingh, a famous Odia poet, finds the Jaina, Buddhist and Saivite characteristics being present in the daily practices of this temple even to-day. He also believes that “the pedestal inside the temple of Jagannath on which the trinity now stands, is called *Ratnavedi* and most probably as a result of usual shortening of syllable in common speech the original expression *Triratnavedi* (pedestal of three Buddha *ratnas* or jewels) has become merely *Ratnavedi*.”²⁰

The slow and steady decline of the Mahayana Buddhism is noticed during the Mathara rule, i.e. 4th century AD, who were found to promote and patronize the ‘brahminisation process’ in the society. A probable dictum must be laid down here that in the culture shift process, the embryo one nourishes by the root-culture. Perhaps, an unnoticed slow and steady conversion from Buddhism to Hinduism was going on incorporating, assimilating and integrating the



Buddhist way of life, principles and thought to the Hindu-fold. A religious assylum was sought in Lord Jagannath who was believed to be no other than Lord Buddha. So began the era of the Buddhanisation of Lord Jagannath²¹. To legalize the concept that “Jagannath is the Lord Buddha”, or “The Buddha is the Lord Jagannath”, numerous attempts had been made. Indrabhuti, one of eighty four Siddhacharyas and the ruler of Uddiyana (Sambalpur of Odisha), described Lord Jagannath as the Buddha in his famous treatise *Jnanasiddhi*. He was found to invoking Lord Jagannath as the Buddha from time to time in different verses of his work²²: it is mentioned below:

*Pranipaty Jagannatham Sarvajina Vararcchita |
Sarvabuddhamayam siddhi Vyapinogagonopam ||*

(Ist verse of Ch.I)

Lord Jagannath is saluted who is worshipped by all the noble (best) *jinas* (people). He is Buddha the embodiment of all efforts and accomplishments and pervades like the sky.”

Besides, in another verse, Indrabhuti also described Lord Jagannath as;

*“Sarvajnahsarvadasa cha sarvalokarthakârahah |
Tatra tatra Jagannathai darsitah
karunatmabhih”||²³*

“Lord Jagannath is omniscient, all-seeing and beneficial to all human beings. Wherever you see Him, He is found as the embodiment of sympathy and compassion.”

In the *Jnanasiddhi*, the idols of Lord Jagannath are described as ‘*Ratnakraya*’. The colour of *triratna* is described in this book as *sukla* (white), *pîta* (yellow) and *krushna* (black) which is a symbolic representation of the Jagannath Triad. Further, in the Chapter XV of the same treatise, a symbolic representation of

the Boddhichitta with *gada* (mace), *Chakra* (wheel) to destroy the *ajnana* (ignorance), *padma* (signifying wisdom) and the *samkha* (conch) to destroy the world’s suffering have been made.²⁴ There is also reference to Lord Jagannath as the Buddha in the ‘*Prajnopaya Vinischaya Siddhi*’, a treatise composed by Ananga Vajra, who was a disciple of King Indrabhuti. In this book he prays to Lord Jagannath as the symbol of *sunya* (void) and *jnana* (wisdom).²⁵ Jnanamitra of Tripura (12th – 13th AD), a monk of Jaggadala Vihâra and well versed in *guhyantras* and in various Mahayanic scriptures was a great devotee of Lord Jagannath and very often he was getting into the temple of Puri, where he was performing various miracles. Taranath believes that when this Acharya was once ill-treated inside the temple, the images of Lord Jagannath lost their hands and feet, as well as their former magical efficiencies.²⁶ Around 13th Century AD, the Buddha was one of the ten incarnations of Lord Jagannath, i.e. the 9th incarnation had already become an established fact. The famous Vaishnava poet Jayadev while praying to Lord Jagannath is found to invoke Lord Buddha as the ninth incarnation.²⁷ Taking an account of the idolatry form and shape of Lord Jagannath, it is to be believed that they must be called *a-lekha* (which could never be written), or *sunya* (void, or vacuity) bearing a transformed version of the Buddha.²⁸

It is interesting to note the difference between Tandra Patnaik²⁹ and Prabhat Mukharjee³⁰ regarding the period of Buddhisation of Lord Jagannath who hold that it was done in the year of eleventh or thirteenth century A.D. Buddha has been given the status of the ninth incarnation of Vishnu, in such works as the *Bhagabatam*, Kshemendra’s *Divadana Kalpanâ* and Jayadeva’s *Gita Govinda*. Jaya



Deva the famous Odia poet, in his *Gita Govinda* seems to have conceived an *Adi Buddha*, who would fit the conception of Fish, Tortoise and Boar incarnations. Ramai Pundit in his book *Dharma Puja Vidhana* describes the deity on the sea coast was Buddha Himself.³¹ The Odia *Santha* literature is also found to portray Buddha as the ninth incarnation of Vishnu. Sudramuni Sarala Das, the harbinger of renaissance in Odia literature through the composition of the great Odia epic '*Mahabharat*' has also been found saluting Lord Jagannath in the name of the Buddha. He was the immediate predecessor of the Panchasakha. Some of his verses are mentioned below:

*"Kaliyuge charilaksha batisahasra parijante
Baudhrupe puja paibe Nilasundar parvate."*³²

During Kaliyuga, Lord Jagannath would be worshipped as the Buddha on the beautiful Blue Hill for four lakh and thirty thousand years.

*"Kaliyuge Baudha Kesavapratimā
Muinhoibi Nilasundargirije uttamā"*³³

In the Kaliyuga, the Buddha would be manifested in the idolatry form of Kesava. I will be the best of the beautiful hill, i.e. Blue Hill.

*"Samsara jananku tariba nimante
Baudharupe vije accchi Jagannathe"*³⁴

It is for the redemption of the people of the universe, Lord Jagannath is present bearing the manifestation of the Buddha.

*"Mahabuddha vikasha hoila tinirekha
Kara charana pallava nadisai sikha"*³⁵

The Mahābuddha is appeared in the three blooming forms of three straight lines, i.e., Lord Balabhadra, Lord Jagannath, and Mother Subhadra whose hands and feet are not visible.

Sri Chaitanya Das, another Vaishnava poet of Odisha, who is believed to appear just after Sarala Das or to be the contemporary of the Panchasakha is found to praise and glorify the Buddha in his famous treatise '*Nirguna Mahatmya*' as nobler and greater than Sri Krishna. He made a comparative analysis between the character of Sri Krishna and Buddha. He is found to suggest that one should seek refuge in the *Brahmajnana* because the performances and observances of certain meritorious religious functions like *yajna* (sacrifices), *tapasya* (meditation), *brata, dana* (donation), *tirtha* (pilgrimage), *bhoga* (offering of oblation), *achara* (observances of rites and rituals), *japa* (prayer) and *tarpana*, etc. could not bring the perfect result. This Brahma Jnana is the self-knowledge which is undestroyable and inseparable it is also comparable to the Buddha-Narayan.³⁶

The spirit of the Buddhanisation of Lord Jagannath is found to have precipitated more in the ideological concepts of the Panchasakha. The philosophy of the Buddha and Buddhism is found to cast an insurmountable influence on the life, character and the thought of the Panchasakha. In their literary compositions, they have left no stone unturned to prove the fact that Lord Jagannath is no other than the Buddha and the great *Sunya*. An analytic explanation of the Panchasakha makes the social-scientist to portray them as no other than the '*Panchadhyani Buddhas*' or they were the incarnation of the Buddha. S.N. Maharana believes that the spirit of the Buddhanisation of Lord Jagannath had been withdrawn to a great extent during the period of early-emergence of the Panchasakha and the process of Vishnuization was in a state of completeness. The Panchasakha are found to take further attempt to revive the lost spirit of the Buddhanisation-process, i.e. to prove that the



Chaturddhamurti (four forms) of Lord Jagannath, or Radhakrishna are the symbolic representation of the Buddha, the *Sunya* and *Mahasunya*. They have made a fine critical synthetic operation anatomizing the ingrained philosophy in both the cults and have produced their unique philosophy.³⁷ The charismatic treatment of the Buddha and Buddhism made by the Panchasakha had made it rise up like a phoenix.

The Panchasakha are found sometimes to evaluate Lord Jagannath as the Buddha; or sometimes they present the Buddha as one of the incarnation of Lord Jagannath. It is well perceived from the literary expositions of the Panchasakha. Balaram Das's *Bhaba Samudra* (Ocean of Love) mentions:

“*Hari ho-Bauddha Kalanki nana Rupaheu
Balaramaku padare khatau*”³⁸

“Hey Hari ! You have been incarnated in different forms like the Buddha and the Kalki. You have made Balaram to serve at your feet.

Similarly, Atibadi Jagannath Das in his treatise ‘*Daru Brahma Gita*’ mentions that Lord Jagannath becomes devoid of hands and feet because of becoming Buddha.³⁹ Achyutananda Das's *Sunya Samhita*, a *magnum opus*, presents that Sri Krishna has considered Sudama as his half-soul and has made him his lady companion if need arises. From birth to birth, the Panchasakhas would be with Him. He promised to Sudama that they would further meet each other as Achyuta and Buddha. Again one of his incarnations, would appear as Chaitanya at Nadia Navdeep and would initiate the people with *Hari Nama*. Achyuta is also instructed that bearing the name, he would emancipate the gopals (cowherd). Furthermore, their real master (i.e., Lord Jagannath) in the form of the Buddha would

appear in the form of *Chaturddharupa*, i.e. Lord Jagannath, mother Subhadra, Lord Balaram and Sudarsan.⁴⁰ It is also stated in the same book that Sri Hari would assume the wooden form during Kaliyuga and having been incarnated as the Buddha, he would enjoy a lot.⁴¹ He further mentions that Sri Hari in the form of the Buddha is dwelling on the Nilachala along with his family members. With extended and wonder looks, he sits in a calm and composed meditational form. He would arrest the mind and heart of the people without uttering a word and maintaining utter silence. He is an endless glorious being who would be perceived and be nearer through love and devotion. He would be far away from the man devoid of love and devotion.⁴² In *Sri Adi Samhita*, another classic treatise of Achyuta, it is mentioned that Anadi Brahma, the Guru (spiritual instructor) answering his disciple Vishnu's queries about forthcoming incarnations, tells that He (the *Sunya*) leaving his natural abode would incarnate in the shape and form from the formless as Buddha-Vaishnava in this temporal world.⁴³ In the eleventh *patala* of the above said book, the decision of the Mahasunya (The Great Void) is explained that He would incarnate Himself as the Buddha during the end of the Kaliyuga to propagate the concept of *Pinda-brahmanda-vada*, i.e. to make the people to be aware that the God resides within their body, mind and thought.⁴⁴ A very interesting story is described in the Achyutananda's *Chitta Binoda* that after Sri Krishna's departure from this mortal world, King Yudhisthira along with his five brothers decided to make a journey to heaven with their temporal bodies leaving this world. On the way to Heaven's journey, they came across a beautiful Blue-Hill situated on the shore of the *Mahodadhi* which would be a seat of Sri Krishna in future where he would be worshipped in the form of the Buddha.⁴⁵ It is further stated in the same book that to save the people of *Kaliyuga*



from the suffering and the deluge, Sri Krishna would leave Biswabasu, the chief of the Sabara tribe, by whom He was worshipped in the iconic form of Nilamadhav and would assume the form of the Buddha to be worshipped on the bank of the Blue-Ocean.⁴⁶ Achyuta, further, describes that as all the efforts of the King Indradyumna and his generals failed to remove the idol of Vishnu (Nilamadhav) of Sabara Biswabasu from the Vyaghra-cave (tiger-cave), the King got worried and thought what happened. In such a critical situation, a voice was heard from the *Sunya* (void) telling the king not to be perplexed. As this iconic form would lose importance during Kaliyuga, He would manifest himself as the Buddha. In spite of the presence of multi-religious beliefs in Kaliyuga, the Buddha would be honoured by all religious sects.⁴⁷

It seems that Achyutananda develops his own notion theorizing Lord Jagannath as a symbolic representation of the Lord Buddha; that the Jagannath philosophy is a derivative of the Buddhist ideologies. 'Chhabisa Pammala', another classic literary composition of Achyuta highlights that the dweller of *Mahasunya*, who is the *Guru-Narayana*, when found that his devotees were in a state of stress and strain during Kaliyuga, emerged out of the *Brahmamandal* in the form of the Buddha.⁴⁸ Achyuta admits that his God is the *Buddha-Narayana*.⁴⁹ Explaining the causes of the *Buddha-avatar*, Anadi Brahma said that he decided to manifest as the Buddha because the gods and goddesses were propitiated through sacrifices and became blood thirsty through destroying the animal kingdom; they enjoyed different oblations satisfying and fulfilling the desires of the people; the gods, the kings and the subjects had lost their conscience and violated the morality spreading the earth with untruthfulness. So seeing all these sorry state of

affairs leading to the path of destruction and towards the deluge, He was awakened from the *Sunya* with a form through breaking the sky with a single syllable and a single sound, i.e. *Om* to save the world and for the benefit of the self-less devotees.⁵⁰ Achyutananda's *Anadi Brahma* is found to instruct and impart certain principles to be followed by the householders. They are : they should not worship different gods and goddesses but of the Anadi Brahma; the fundamental duties of a man is to follow truth, to love others, to serve the mankind, and to practise forbearance; one must keep himself far away from the violence, the shrewdness, complexities; one should not think of about the loss and gains; Anadi Brahma further tells that if one is not sincere in discharging his duties and becomes evil-mind then it could lead to a sinful state.⁵¹ It is further stated that it might be leading Anadi Brahma to be incarnated as the Buddha to disseminate the knowledge and wisdom after which he will again assume the *Sunya* form.⁵² It is mentioned in the Achyutananda's '*Kalpika*' that Pitavasa (Lord Jagannath) assuming the form of the Buddha would reincarnate as Kalki.⁵³ In the *Chausathi Pattala*, it is described that after killing Kamsasura in the form of Krishna, he was further reincarnated as a Buddha at Puri to propagate the cult of non-violence and this was His ninth incarnation.⁵⁴

Further Achyutananda Das refers to at least three sects of Buddhism. Viz. *Nagantika*, *Yogantika* and *Vedantika* in this work. T. Patnaik evaluates *Nagantika*, *Yogantika* and *Vedantika* as the followers of Nagarjunapada (the famous Siddha of Tantric Buddhism), Yogachara and Sautantrika Schools of Buddhism respectively. Names of some tantric *siddhas* are also mentioned in his work – like Gorakhanatha, Vira Singha and Lohi Dasa. Vira Singha, the author of *Vira Singha Chautisa* wrote on the *Sunyavada* theory of



Vajrayana Buddhism and in the concluding line of the manuscript he refers to himself as a Buddhist.

It is observed that T. Patnaik strongly believes that Jagannath is the manifestation of Buddha. She has seen to developing Jagannath-Buddha theory on the iconographic evidences of Jagannath temple. She states that “The iconography of Jagannath temple bears strong evidence to this fact. The ten incarnations are found on the frieze over the main gate of this temple. Hence, we find Jagannath in the place of Buddha, the ninth incarnation. Similarly carving can be observed in the interior walls of the *Natyamandapa*, inside the Jagannath temple. What is more interesting about the iconography is that in both the places Jagannath is presented as having a complete form with both hands and legs in tact.⁵⁵ On the other hand, P. Mukherjee⁵⁶ and K.C. Misra⁵⁷ are found to refute the ‘Jagannath-Buddha’ theory on the ground of car festival, *Snanajatra*, *Mahaprasad* and caste distinction. P. Mukherjee holds the view that “Thus Jagannath has nothing to do with Goutama Buddha on his religion, though he became Neo-Buddha after the decline of the religion of Goutama Buddha.⁵⁸

The idea of *Yugabandha* i.e. god (*Upaya*) in sexual union with goddess (*Prajna*) in iconographical form by which Buddha and Boddhisattvas were frequently represented and which is developed by Vajrayana’s Tantricism, has probably influenced the temple architecture of Odisha from 12th century onwards. The eroticism in the temple architecture of Odisha which is prominently reflected in all the great shrines, i.e. Lingaraj temple at Bhubaneswar, Jagannath Temple and Konark of Puri and other temples scattered in different parts of Odisha shows to what a great extent the Odia artists and sculptors were influenced by the *Vajrayana* cult of the

Buddhism. Tara, the principal deity of Buddhist tantric cult is equated with Kali of Hindu faith. Corresponding to this goddess it is found in the Hindu pantheon Tara, Ugratara, Ekjata and Mahanila Sarasvati. In Odisha Tara cult is also prominently prevalent as She is found to be worshipped in the name of Ugratara (in Khurdha district), Tārini (Keonjhar district) and Tara-Tarini (Ganjam District), etc. Besides other Buddhist gods and goddesses are found to be Hinduised and worshipped by the people of localities. The Buddhist images discovered from the Prachi Valley are now worshipped as a subsidiary deity inside different temples.

All people of the Hindu faith, irrespective of caste distinction, and the offshoots of the Hindu religion like the Buddhists, the Jains and the Sikhs are permitted to enter inside the temple. The Jagannath cult preaches and promotes socialism which is the cardinal principle of the Buddhism. Philosophically, the Jagannath cult encourages to realise the God within one’s own self.

References :

1. H.Hickman, *BUDDHISM AS A RELIGION*, Delhi,1993 (2ndEdn.), pp.62-63
2. L.M.Joshi, *STUDIES IN THE BUDDHIST CULTURE OF INDIA*, Delhi,1997, pp.391-94
3. Edward Conze, *A SHORT HISTORY OF BUDDHISM*, London,1960, p.86;K. W.Morgan, *THE PATH OF BUDDHISM*, NewYork,1956, p.48
4. cf.N. N. Bhattacharya, *BUDDHISM IN THE HISTORY OF INDIAN IDEAS*, New Delhi,1993
5. Tandra Pattanaik, “Buddhism In Orissa” ,in Bimalendu Mohanty (ed), *BUDDHIST HERITAGE OF ORISSA*, New Delhi, 2009, p.63
6. Sashi Bhushan Dasgupta, *AN INTRODUCTION TO TANTRIC BUDDHISM*, Calcutta,1974, p.77
7. *ibid*, p.68
8. *ibid*, p.69
9. H. C. Das, C. Das & S. R. Pal (ed), *BUDDHISM AND JAINISM*, Institute of Oriental & Orissan Studies, Cuttack, 1976, pp.32-33



10. cf. *ibid*
11. *ibid*
12. *ibid*, pp.274-76
13. *ibid*
14. S.B.Dasgupta, *op.cit.* p.75
15. Benoytosh Bhattacharya, *AN INTRODUCTION TO BUDDHIST ESOTERISM*, Delhi, 1980, p.56
16. S. B. Dasgupta, *op.cit.* p.57
17. H. C. Das & C. Das & S.R. Pal(ed), *op. cit.*, p.202:
18. *ibid*, 35
19. *ibid*
20. Mayadhar Manasingh, *THE SAGA OF LAND OF JAGANNATH*, Cuttack, 1972, p.
21. Debendra Nath Mohanty, *PANCHASAKHA ODIA SAHITYA (Odia)*. Cuttack, p.3
22. cf. Rajendra Kumar Mohanty, *TANTRA SIROMANI SRI JAGANNATH(od)*, Cuttack, 2002, p.10
23. cf. Nabin Kumar Sahu, *BUDDHISM IN ORISSA*, Utkal University, Bhubaneswar, pp.144-45
24. *KONARK*, Panchasakha Sahitya Viseshanka, Odia Sahitya Academy (ED), Bhubaneswar, 2004 (3rded), p.viii
25. “*Paryupasyo Jagannatho guru siddhidah Namste Sunyatagarbha sarvasamkaipavarjitah Sarvajnana jnana samodaha jnanamurti-rnamotute*” *ibid*.
26. cf. N.K. Sahu, *op.cit.*, pp. 145-72
27. Surendra Nath Acharya, *ODIA SAHITYARA ITIHASA(od)*, Cuttack, 1985, 172
28. Mayadhar Mansingh, *ODIA SAHITYARA ITIHASA(od)*, Cuttack & Berhampur, 1976, p.114
29. B.Mohanty(ed), *op.cit.*, p.65
30. Prabhat Mukherjee, “*Buddha and Jagannath*”, in the Souvenir, International Seminar on Buddhism and Jainism, January, 1976, Institute of Oriental and Orissan Studies, Cuttack, 1976, p.29
31. *ibid*
32. *SARALA MAHABHARAT, Vanaparva, manuscript, p.355*
33. *ibid.*, pp.356-57
34. *ibid, Sabhaparva, p.320*
35. *ibid, Vanaparva, p.325*
36. Nagendra Nath Pradhan, “*Panchasakha Dharma O Darsana*”, *KONARK*, PV, P.55: Mayadhar Mansingh, *op. cit.*, p.41
37. Surendra Nath Maharana, *PANCHASAKHA DHARMA O SAHITYA (od)*, Cuttack, 1981, p.41
38. Balaram Das, *BHABA SAMUDRA*, part-1, Dharmagranth Store, (DS), Cuttack, 1996 (2nded), p.104
39. cf. S. N. Acharya, *op. cit.*, p.85
40. Achyutananda Das, *SUNYA SAMHITA*, part-1, DS, Cuttack, 2991, p.73
41. *ibid*, part-II, ch.xxx, p.139
42. *ibid*, p.143
43. *ibid, SRIANADI SAMHITA*, DS, patala-II, p.4
44. *ibid*, patala-xi, pp.21-23
45. “*Kicchidina pare prabhuhoi Buddhaavatara Hoina puja paibe sehi parvatara*”, *Ibid, CHITTA BINODA*, part-iv, DS (ed), Cuttack, p.145
46. *ibid*,
47. *ibid*, p.149
48. *ibid, CHABISA PATALA*, patala-I, DS(ed), Cuttack
49. *ibid*, p.3
50. *ibid, patala-v*, pp.11-12
51. *ibid, patala-xi*, p.26
52. *ibid, patala-xii*, p.28
53. *ibid, KALPATIKA, ch-III* DS(ed), Cuttack, 23
54. *ibid, CHAUSATHIPATALA, pamala-I*, DS(ed), Cuttack, p.3
55. B. Mohanty, *op. cit.* p.65
56. P. Mukherjee, *op.cit.* pp.26-35
57. H.C.Das, C.Das & S.R.Pal, *op.cit.* pp.274-76
58. P. Mukherjee, *op.cit.* p.32.

Dr. Binodini Das, Reader in History (Retired),
Dolamundai, Cuttack-753009, Email :
bintuni@rediffmail.com.





Odisha, the land of art and architecture, has not only excelled in art, architecture, music and dance but also has carved a niche in spiritual culture of the world. Odisha has become famous worldwide in her heart-touching elegant creativity in art and architectural beauty in Konark, Rajarani and innumerable temples in Patta-paintings, Odissi dance and Odissi Music. In the world of spiritual culture, the Jagannath cult has also got worldwide recognition in fostering equality, fraternity, brotherhood, religious tolerance irrespective of caste, creed and region.

floor of the cars by the golden broom by king of Puri (7) Sojourn of the Deities in Gundicha Ghara for 9 days (8) Lastly the Bahuda or the return Car festival.

When three chariots such as Nandighosh of Lord Jagannath, Taladhawaja, the chariot of Lord Balabhadra and Deba Dalana – the chariot of Devi Subhadra roll on “*Bada danda*” with colourful dresses, innumerable devotees irrespective of caste, creed and religion are enthralled in gaiety with devotional emotion. W.W. Hunter one of the well known historians of Odisha has described this colourful scene of Car-festival

Jagannath Cult and Its Impact on Odishan Music and Dance

Indu Bhusan Kar

Shree Jagannath, the Lord of universe and His colourful car festival attract lakhs of pilgrims during car-festival which is celebrated annually on second day of bright fortnight of Asadha (June-July). This is considered as the biggest colourful festival in the world. It consists eight phases of festivities such as (1) Snana Jatra (2) Anasara (3) Netra Utsaba (4) Naba Jaubana Darshan (5) Pahandi, the ceremonial processes of the images (6) Chhera Panhara – which means, sweeping of





of Puri in his book titled “A History of Orissa”. He described this wonderful scene as follows –

“Music strikes up before and behind drums beat, cymbals clash, the priests harangue from the cars, or shout a sort fescennine medley enlivened with broad allusions and course gestures which are received with roars of laughter by the crowd, and so the dense mass struggles forward by convulsive jerks tugging and sweating, shouting and jumping, singing and praying and swearing”. Besides the colourful car festivals there are nearly two sub-festivals being observed, throughout the year at Puri-Srikshestra. But only 12 other festivals, such as Jhulan Jatra, Janmastami, Kumar Purnima, Basant Panchami, Sibaratri, Sriram Nabami and Chandana Jatra etc. are celebrated. In all these festivals Sri Jagannath is dressed with different Veshas (dresses), such as Chandan Vesha, Ganesh Vesha, Naba Jaubana Vesha, Radha Damodar Vesha, Gaja Uddharan Vesha. In the book titled “Niladree Mahodaya”, name and description of various Veshas of Jagannath has been enumerated. All these major festivals centre around Shree Jagannath to the aspiration of Hindu, Buddhist, Jaina and Vaishnavite devotees. The rituals of all religious sects have been accommodated in these celebration of festivals. This shows the syncretism of the cult of Jagannath. In this context, it is pertinent to know the salient features of Jagannath cult.

SALIENT FEATURES OF JAGANNATH CULT :

Shree Jagannath from time immemorial was being worshipped by Sabar Tribe as “Daru Devata”. There is a belief that their Devata Kitung (in their language) lives in the tree. Their God Who is residing in tree is called “Jaganti”. In the mythology of Sabara culture, Kitunga manifests in ten incarnations. One of these ten incarnations

is Jagannath. Affectionately these tribals – Sabars, call Jaganti as ‘Jagaboi’ which means “Jaga Devati”. In Odishan villages, Odia devotees, respect Jagannath and call Him as Jaga Thakura.

Dr. Beni Madhab Padhi, a distinguished scholar and writer, has also discussed tribal origin of Jagannath cult in his widely acclaimed Odia book titled “Daru Devata”. The legend of Viswabasu, worshipping Daru Devata in a jungle at Nila Sundar hill named Blue hill confirms that the worship of Sri Jagannath was of tribal origin. Sarala Dasa, the great poet of Odia “Mahabharat” has elaborately described the legend of origin of Jagannath cult in “Musali Parva” of his Mahabharat. Surendra Mohanty, a well known novelist of Odisha has aptly summed up and said – “In the Musali Parva, Sarala Dasa has attempted a synthesis of autochthonous tribal genesis of cult of Krushna and also the Jagannath Buddha. The narration of the Musali Parva is of great help in constructing the chronological evolution of the cult of Jagannath.” [Lord Sri Jagannath, Page-16]

In course of time, many saints and religious leaders like Ramanuja, Sri Sankaracharya, Sri Chaitanya and Nanak, Sikh Guru visited Puri and accepted Sri Jagannath, as Lord of Universe. They found their religious aspirations fulfilled in the cult of Jagannath. The most notable factor of cult of Jagannath is that not only Brahminical rituals, but also Buddhist, Jain, Saivite and Vaishnavite rituals have been accommodated in Pujas and festivals of Sri Jagannath. Thus, there is great assimilation of essential rituals of all major religious sects of Hindu Dharma.

That is why the cult of Jagannath is called syncretic in nature. Men are equal irrespective of caste, creed and sect. All devotees are brothers. There is great reverence for all religions and the



religious tolerance is an important features of the cult of Jagannath. Unity in diversity is an ideal philosophy in India. The same is true in the cult of Jagannath.

At “Ananda Bazaar”, inside the Puri temple, it is heartening to see all men, women and children of different castes of society share Mahaprasad as members of one community. Sri Jagannath is considered as Gana-Devata (God of people irrespective of caste, creed and religion.) He is regarded as “Patita Pavan” (the savior of downtrodden). The cult of Jagannath pervades in all walks of life of Odishan people. This cult of Jagannath has enriched the cultural heritage of Odisha – such as art, literature, music, drama and dance.

In religious practice, Sri Jagannath is worshipped like a living human being. He gets up early, takes bath, takes food, have snacks; suffers from sickness, hears music, sees dance and have fun and quarrels with Laxmi. This is unique in the system of Jagannath *seva*, *pujas*, activities.

Impact of Jagannath cult on Odishan Music and dance

If we look back to cultural history of Odisha, we find that musical tradition is more than 2000 years old. Dating back from the rule of Emperor, Kharavela of 1st century B.C. the Odias have developed their creative genius in music and excelled in it. The Odissi music of Chhanda, Chautisa, Janana, Bhajan has its classicism and originality.

The documentary evidence of Odishan ancient musical tradition has been discovered in the Hati Gumpha inscription of Udayagiri and Khandagiri hills situated in the western side of the temple city, Bhubaneswar. In this Hatigumpha inscription (called elephant cave is one of the 117

caves constructed by Emperor Kharavela, who was a great patron of Gandharva Kala (Music and dance). This inscription has been carved in *prakrit* language in the Brahmi lipi. The fifth line of Hatigumpha inscription mentions “Expert in Gandharva Veda Kharavela arranged for entertainment of his subjects the musical instruments and items such as DAPA (combat, Nata), dance, Gita (Music, Vadita), (Orchestra), Festival SAMAJA (Play or drama or Jatra). Dhiren Das, a noted scholar in performing art of Odisha has opined in his book, titled “Jatra” that Rani Gumpha cave was an Arena Theatre. Thus, this ancient musical tradition flourished gradually with royal patronage of subsequent rulers of Kalinga. During Gupta and Bhaumakar dynasty spanning from 681 AD to 717 AD, many talented Gurus, wrote – “Boudgaon Doha” in *Prakrit* mixed with the then Odia colloquial language. In ancient temples, many scenes of musical instruments such as Veena, Flute, Mardala, Dambaru, Kahali and Mrudanga indicate that these musical instruments were prevalent and popular among Odia people. The ancient Odishan musical and dance tradition continue to be fostered and flourished centering around Sri Jagannath’s Puja or service. Music, dance with musical instruments, became the integral part of *puja*, service of Lord Jagannath. Acharya Jayadev a celebrated poet and scholar in Sanskrit language wrote famous Geeti Kabya titled “Geeta Gobinda” in Sanskrit language during the rule of Ananga Bhima Chodaganga Deb (1175-1202). Poet Jayadev of 12th Century was also an ardent devotee of Jagannath. His “Geeta Gobinda” was sung in the Jagannath temple. The rulers of Ganga dynasty favoured that “Geeta Gobinda” should be integral part of *puja* ceremony of Lord Jagannath as they were Vaishnavite, though earlier, some of them were Shaivites.



Ananga Bhima Deb III, during whose rule the constructions of temple were completed in his 6th regnal year in 1216, proclaimed himself as son of Purusottam or Jagannath. He declared Lord Jagannath as Emperor of Utkal or Rastra Devata and he is His Rauta or representative.

According to the Madala Panji (Temple chronicles) Kabi Narasingha Dev (1282-1307 AD), the successor of Langula Narasingha Dev, the illustrious builder of the Konark Temple introduced singing of “Geeta Gobinda” in the temple [vide P 36 of the Madala Panji – Prachi edition].

In the field of dance, “Mahari Dance” was introduced in the temple. Mahari dance is said to be oldest form of modern Odissi Dance. In course of time, Debadasi Nrutya by dancing girls (Devadasis) was introduced and it became the part of ceremony of Lord Jagannath. At the time of Badasinghar ritual Deba Dasis sing Geeta Gobinda and also dance, when Lord Jagannath goes to bed for sleep. Therefore it can be said that Jagannath temple gave a great platform for enrichment of Odishan music and dance.

Sarala Dasa, the epic poet of Mahabharat during the rule of Kapilendra Deb, (1452-1479 A.D.) has written about many legends of Lord Jagannath and enlightened Odias with many *ragas* of Odissi music. Innumerable devotional songs, Bhajans, Jananas, were composed by Odia poets for Lord Jagannath.

Eminent medieval poets like Jagannath Das, Balaram Das, Achyutananda, Jasobanta, Dinakrushna Das, Madhavi Das composed Bhajans in praise of Lord Jagannath. Upendra

Bhanja, Gopal Krishna, Banamali Das, Kabisurya Baladev Rath also enriched musical tradition basing on cult of Jagannath. In the 17th century, Salbeg, a Muhammadan by birth, became ardent devotee of Sri Jagannath. He wrote heart – touching Bhajans (devotional songs) on Lord Jagannath. His famous song “**Ahe Nila Saila Prabala Matta barana – Mo Arata Nalini Banaku Kara Dalana**” is very popular among the devotees. It is a landmark in tradition of devotional songs composed for Sri Jagannath, the Lord of the Universe. Gopala Krushna Pattanaik of Parlakhemundi has shown his excellent musical talent on multitude aspects of cult of Jagannath. Similarly, Abhimanyu Samanta Singhar, Chandan Hazuri, Rajakabi Jadunath Mahapatra have been influenced by the cult of Jagannath and composed soulful Bhajans. Therefore it can be concluded that the syncretism of the cult of Jagannath has not only enriched Odia spiritual life but also fostered Odishan music and dance tradition and mesmerised the mass with awe and wonder.

References :

1. Surendra Mohanty : Lord Jagannath, Odisha Sahitya Akademi, 1982.
2. Shree Jagannath Sanskruti – An anthology of essays in Odia, published by Grantha Mandir, Article Jan. 2001.
3. Dr. Beni Madhab Padhi, ‘Daru Debata’.
4. Dr. K. C. Mishra, The Cult of Jagannath.

Indu Bhusan Kar, Sradha Niwas, 1595, Bhaktamadhu Nagar, Khandagiri, Bhubaneswar – 30





Lord Jagannath is considered as form of Vishnu or incarnation of Krishna by the Hindus. Many Purana describes Lord Jagannath as universal deity and *Srikshetra* as most holy place on the earth. From time immemorial Puri of Odisha has been recognised as *Sankhakhetra* and Lord Jagannath has been called *Purusottam*, the supreme consciousness. *Sivapurana* says, 'Purusottam kshetra is the only place on earth which can liberate creatures from earthly bondage and it is the



and various linguistic as well as ethnical sects. In the background of various tenets, Jagannath cult and its universal aspects has relevance in present day. The concepts of equality, unity, work culture, national as well as international integration do form essential ingredients of Jagannath cult.

The Jainas claim that the name of Jagannath is derived from the word 'Jinanath'. They

Jagannath Cult Through the Ages

Dr. Saroj Kumar Panda

place where the Supreme Lord has assumed wooden form'.

The origin of the sacred deity goes back to pre-Vedic period. Till now, it is difficult to ascertain the exact date of the origin of Jagannath cult. But various evidences corroborate the fact that the cult has been growing since long assimilating and incorporating the theological and philosophical concepts of Jainas, Buddhists, Saivites, Saktas, Vaishnavas, Sauras, Ganapatyas, Sikh, Islam and Christianity. The cult has integrated the diverse and centrifugal forces of tribals, non-tribals, Brahmins, Non-Brahmins

argued Jagannath is the manifestation of Rishabhanath because Rishabha means 'jagat'. The Buddhist scholars claim the evolution of Jagannath triad derived from the 'Triratna' theory of the Buddhist philosophy; the *Buddha*, the *Dhamma* and the *Samgha*. Sri Jagannath as the manifestation of Lord Buddha is also accepted by a number of Odia laureates. Both the Jainas and Buddhists claim the Car Festival of Sri Jagannath symbolises a strict adherence to their cults.

According to tradition, Sankaracharya (788-820AD) in course of his spiritual conquest



of India, stayed at Puri. He founded one of his four *pithas* here, the other three being in Sringeri, Dwaraka and Badrikasrama. This *pitha* known as the Goverdhan pitha, still exists here at Puri. During his stay at Puri, Sankara defeated the Buddhist Pandits by his vast learning and irrefutable arguments. He converted many of them to his own faith and proclaimed Jagannath as identical with the great Brahminical God, Purushottam of Gita. It seems Sankaracharya converted Jagannath from a Buddhist to a Brahminical deity to strengthen the influence of Brahminism at Puri, which was a strong centre of Buddhism before his time.

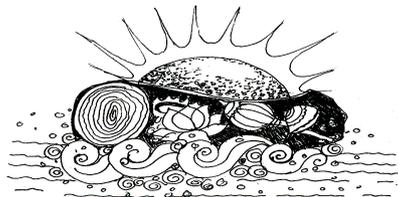
Jagannath cult is an experiment in religion. The elementary concept of Saivism, Saktism and Vaishnavism were combined to a composite whole during Ganga Dynasty. The movement of Jagannathism aimed at making a synthesis of various cults and sects found in religions but in the process it did not exclusively represent any one of them. Rather it has reduced the heterogeneous elements to a homogeneous form. In a way it is a *Sarvadharmā Samanwaya* (balancing all religions).

Lord Jagannath is the God of all religions. Muslims like Kabir, Haridas, Salabega devoted their entire life before Jagannath and sang Bhajans and Janans in the praise of the Lord.

Sankaracharya, Ramanuja, Kabir, Sri Chaitanya and Guru Nanak have also visited Puri and were greatly influenced by the assorted philosophy of Jagannath cult. In Bible, the life sketch of Jesus told that near about 12 years Jesus was vanished from Jerusalem. It is a fact that Jesus was in Srikshetra during this period. During his stay at Puri he learned about *Sanatana Hindu Dharma*. The book “The unknown life of Jesus Christ”, “Aquarian Gospel of Jesus, the Christ” and the “The life and work of Jesus in India” proved that Jesus stayed in puri.

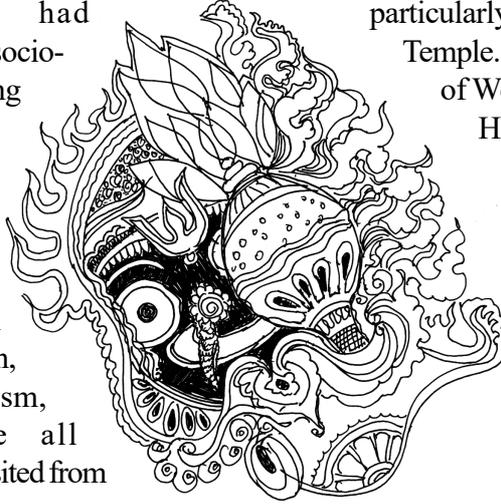
In spite of many cultural invasions and various thoughts ‘Jagannath culture’ is maintaining its uniqueness i.e. ‘Unity in Diversity’. The speciality of the cult is that all the religions of the world have been merged within it to make it flexible, open and generous. The cult is based upon ideals of democracy, principle of equality, justice, honesty and integrity. So the cult of Lord Jagannath is a beautiful combination of worldly and cosmic realities.

Dr. Saroj Kumar Panda, Principal, Gadibrahma Degree College, Delang, Puri, Email-saroj_kumpanda@yahoo.com





Jagannath Dharma had a unique influence over the socio-religious life of Odisha, during the Ganga dynasty and Surya dynasty rule, Lord Jagannath, so to say, became the state deity. Jagannath Dharma is an amalgam of diverse religions like tribal religion, Brahmanical religion, Buddhism, Saivism, Saktism, Tantricism and above all Vaishnavism. Puri has been visited from



particularly relating to those of Jagannath Temple. It is revealed from the dispatch of Wellesley to Lt. Col. Campbell.

He instructed that “no part of the property, treasure or other valuable articles of any kind, contained in the Pagoda of Jaggernaut, or in any religious edifice, or possessed by any of the priests or Brahmins... is to be considered as prize to any of the army.” For few

Maharaja Dibyasingha Deva III and British Crown in Odisha

Dr. Janmejay Choudhury

ancient times by founders of different religions who left their legacy through the monasteries. It has become one of the four important places of pilgrimage for the devout Hindu not only of Odisha but also of all parts of India. Devotees congregate at Puri during the car festival of Lord Jagannath. It is the belief of Hindus that on seeing Lord Jagannath, the manifestation of Supreme Being, in His chariot one never falls into the mire of the cycle of rebirth.

At the time of British occupation of Odisha in 1803, the British authorities were particular about religious sentiments of the people

years in the beginning, the British East India Company managed the day-to-day affairs of the Temple through Parichhas and made up any loss between revenue and expenditure. In 1806, the management of the Temple was entrusted to a group of Pundits. In 1809, it was transferred to the Raja of Khurda as the hereditary superintendent under supervision of the Company. The king was granted an allowance. The British could not resist the temptation of levying the pilgrim's tax, like the Muslims and the Marathas, as an important source of revenue. A huge amount of Rs.2,60,000 was collected alone in the Car Festival of 1825 from 2,25,000 pilgrims.



However, the additional burden, harassment and coercion made the Christian Missionaries to blame the Govt. As a result, Ricketts, the Commissioner wrote to Wilkinson, Collector of Puri for abolition of the tax and withdrawal of government interference in 1837. The Court of Directors also wrote to Lord Auckland in that regard. Finally, it was withdrawn in 1840. The Raja of Khurda got the endowment of Sataisa Hazari Mahal yielding a revenue of Rs. 1,742. He was also transferred Ekhrayat Mahal for maintenance of the temple. The king would also be held responsible for preservation of peace inside and outside the temple on the occasions of great festivals.

Two accidents in 1853 and 1855 made the Government deploy a police contingent which was to be maintained in the temple at Rs. 6,804. The amount would be deducted from the annual allowance of Raja, the Superintendent. Birakishor Deva III, the Raja of Khurda made an appeal to Govt. However, in 1859 Raja Birakishor Deva III, the Superintendent of Sri Jagannath temple died childless. It was reported that he had adopted as his heir a son of the Raja of Khimedy, a child of four years of age, only a few hours before his death. In his will, he had empowered his queen Suryamani Pattamahadei to adopt another son in the event of that boy's death. The will also declared his queen as the guardian and administrator of all property real as well as personal, and empowered her to manage the affairs of the temple as usual. During the minority of the boy, the government did not think it proper to allow the Court of wards to interfere in the matter. The superintendence of the temple was also left to the queen in accordance with the terms of the will. Thus from 1860 the temple administration was headed by queen, the widow of Raja Birakishor Deva III, though according to

the traditional system, the minor boy was known as Raja Dibyasingha Deva III and the *anka* calculation began in his name. In the meanwhile the British authorities decided to make the final transfer of land to the temple and the deed was executed on 30 March 1863. For about twelve years the temple administration was run almost without any complaint. Raja Divya Singh Dev-III took over the management of the temple when he came of age. Soon the attention of the government was drawn to some problems of the temple.

In early 1875 four pieces of stone had fallen from inside the temple from a height of 40 feet above the floor level and there were several dangerous cracks on the walls. There were cracks also in the ceiling which was supported by iron beams. The assistant engineer, who inspected the damage done to the temple reported on 5 August 1875 as follows: "The temple as it now stands is in my opinion dangerous for pilgrims and Pandas who would constantly resort to the place when the Gods take their seat inside. As there is chance of more stones falling in I would therefore suggest that the temple should be left wholly unused, and the idols removed elsewhere, till the place is made perfectly safe and sound by executing the necessary repairs." This view was also endorsed by the European executive engineer. It was of course, not possible to close the temple entirely to the pilgrims. The Raja made necessary alternative arrangements and placed the idols in front of the *Anasar Bedi* adjoining the main temple. The pilgrims, the Raja reported, had no difficulty in visiting the temple for performance of ritual ceremonies and daily offerings. As regards the repair of the temple, a three-fold scaffold was constructed consisting of large wooden timbers suitable to carry up and down the large stones



required for the purpose. By March 1876 the repair works were over.

In October 1875 the Raja drew the attention of the government to some problems of management of the temple. The income derived from the revenues of the Mahals allotted for the purpose was quite insufficient to meet the expenses. The annual net deficit was of about 15 thousand rupees and it was defrayed from the personal income of the Raja. He suggested some measures to improve the financial condition of the temple and probably enforced them to meet the expenses borne by him. A few months later some Sevaks of the temple submitted a petition to the Commissioner in order to draw his attention to some instances of the mismanagement of the affairs of the temple by the Raja. It was alleged that the Raja was charging money from pilgrims for witnessing certain ceremonies of the temple. Generally the Sevaks of the temple discharged their duties on a hereditary basis, but it was alleged that the Raja had appointed some persons from families not connected with those works by taking bribes. Such appointments led to endless dissensions among the Sevaks and serious irregularities in the worship of the deities. The petitioners even complained that the Raja had assaulted and beaten some former *sevaks*. He had also reduced the qualities of their Khei (it was the Bhoga given to the *sevaks* as remuneration in kind for their temple duties) by half and naturally they performed their duties in the temple with much hardship. It was further alleged that money, valuable ornaments etc. offered to the deities by pilgrims were not duly recorded and were being misappropriated. The *sevaks* also observed that the general conduct of the Raja had been in variance with the recorded rules and ancient usages and customs connected with the temple. The public looked upon the

government as the only savior of the institution from ruin.

By 1876, however, the government had repealed section IV of Act 10 of 1840 and transferred full control of the temple affairs to the superintendent. Consequently, T.E. Ravenshaw pleaded his inability to interfere in the matter and the Raja was left to manage the temple as best as he could. But it was obvious that the young Raja has seriously antagonized a section of the priests and attendants of the temple. The situation, as it seemed, was heading towards a crisis.

Two festivals, Govinda Dwadasi and Dola Yatra, which came in close proximity in early 1877, brought large number of pilgrims to the temple. The crowd was not properly controlled and in the rush which occurred at the gate at least eleven persons were crushed to death on two occasions. Such a lamentable loss of life aroused much criticism against the management of the temple and especially Raja Dibyasingha Deva III, the superintendent, was held responsible for the accident. His apathy, neglect and want of control over his subordinates, the Lieutenant-Governor believed, were the main causes of the disaster. The displeasure of the government was shown in withholding temporarily the title of Maharaja which was to be conferred on him according to the notification issued in January 1877.

The local officers were also blamed for their lack of foresight and unpreparedness. They did not proper notice of large crowd in Puri and also failed to take sufficient measures for controlling the internal arrangements which led to the loss of life. The Commissioner of Odisha was required to submit a scheme for regulating the large number of pilgrims to the temple. But before any scheme for better management of the temple



affairs could be fully implemented, Raja Dibyasingha Deva III was arrested on a criminal charge of murder. Dibyasingha Deva III was charged with murder of Siva Das, an old *sadhu*, the Mahanta of a Math at Damadarapura, 6 miles off from Puri. In 11 March 1878, the Raja and his servants were committed to trial under section 302 of IPC. The special trial was held at Cuttack by the session judge who sentenced the Raja and four of his servants to transportation for life. The Calcutta High Court also confirmed the sentence of transportation on the Raja and his two servants. Thus, Raja Dibyasingh Deva III, the superintendent of the temple, became a convict and spent the rest of his life in Andaman. There was a sharp reaction among the god-fearing people of Odisha who regarded the Raja of Puri as a part and parcel of the Jagannath Religion. Some attempts were made and petitions were submitted to exonerate the Raja from the punishment. But it was of no avail. He was stealthily sent from Cuttack to Andamans by a ship titled 'Satara' and reached at Port Blair on 4th September 1878. He was cried loudly while handed over to Jail officials of Andaman for solitary life. (Utkal Dipika October 12, 1878). After a few years, he became mad and finally breathed his last in that island in 1887. The exile of Raja Dibyasingh Deva III created problems of immense difficulties for the government regarding the management of the temple.

In June 1878 Joseph Armstrong, the district magistrate of Puri, reported to the Commissioner that there were two courses open to the government for improving the management of the temple. The first course was to treat the infant son as the successor to his father, Dibyasingh Deva III, and to recognize him as the

future superintendent of the temple. Armstrong observed that all Hindus wished to see the connection of the royal family maintained with the temple. In that case Armstrong suggested to bring the minor and his property under the court of wards and to appoint a manager to look into the temple affairs. A Committee of five Hindu gentlemen would look into accounts and such a plan, it was hoped, would gratify the Hindu community in general. At the same time Armstrong observed that at present the ceremonies of the temple were being managed by the Dowagar Rani Suryamani Pattamahadei and her management was 'good and liberal'. "But being a female confined to her dwelling," the magistrate continued, "she could well be allowed to manage the landed property." The Govt. instituted a suit in 1885 to appoint new trustees in place of the Raja, to manage temple affairs. The suit was contested by the Queen mother Suryamani Pattamahadei. Madhusudan Das, the celebrated lawyer, fought on her behalf. The cry that religion was in danger was raised in the Vernacular press. Finally, a compromise was brought about in 1888 in a deed which contained that during the minority of Mukunda Deva III, Suryamani Pattamahadei would be the Superintendent of Sri Jagannath Temple and appoint a competent manager to look after the temple administration. The state of things did not improve, rather worsened, in the times of Mukunda Deva III and his successor Ramachandra Deva IV. The state of affairs continued almost in the same manner till independence of India.

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



There are four ancient Ashramas or hermitages situated in four different quarters of sages like Bhrgu, Angira, Markandeya and Kandu. Bhrgu and Angira are Vedic *rishis* whereas Markandeya and Kandu are *puranic rishis*. These Ashramas prove the antiquity of Purushottama Kshetra. The four Ashramas are related to Sri Jagannath Temple in several rites. The images of Nrusingha, Narayana and Sudarshan visit the Ashramas in consonance with the rites on the occasions namely Ashramabije, Amabasyaneeti, Chakrabula ekadashi neeti, Balabhadra Janmaniti, Radhastaminiti and Kumarapurnima etc.

to assist in her attempt. Pramlocha by her sweet words and enticing manners was successful to win the heart of the sage. Kandu accepting her as his wife went to the valley of Mandara and lived their happily for a hundred years.

One day Pramlocha went and bowed before her husband and sought his permission to go back to Devalok.

‘Dear, stay here for some time-more’, replied the sage. Another hundred years went by. Again one day she went and sought permission to go home. Again the sage asked her to stay for

Kandu - Ashrama in Purushottama Kshetra

Dr. Srinivas Acharya

Maharshi Kandu’s Ashrama is situated in Gaudabada Sahi. Regarding Kandu's arrival in Purushottama Kshetra there is a story depicted in Brahmapurana and Vishnupurana as follows.

Sage Kandu, chief of *devajnas* was performing penance in a hermitage on the banks of the river Gomati. The glory of the sage was indescribable. Devaraj Indra was afraid of the result of penance of the sage which could give him the kingship of Devaloka. So Devendra sent Pramlocha, an enchanting nymph to Kandu to distract him from his penance. Cupid, Spring and Malaya are also sent to accompany Pramlocha

a while more. Centuries passed without the sage losing even a little of his amour. On the other hand everyday it found different channels of expression. One evening the sage stepped out of his Ashrama and on seeing that Pramlocha inquired where he was going.

Sage : ‘The sun is going to set. I am going to do my *sandhyavandana*. I do not want to bring a break in my daily ablutions and duties.’
Pramlocha : ‘Oh, Righteous one, did the sun set for you only today ? The sunset of hundreds of years has gone by without your knowing. Sage : ‘Dear, you came to this holy river-shore only this



morning. It was only this morning that I saw you coming to my Ashrama for the first time.

Now the day is over and dusk is coming. Why this ridicule ? Please do tell me the truth.

Pramlocha : ‘Nine hundred years, six months and three days have passed since I came to you.’

Hearing this the great sage became very angry and scolded Pramlocha much. That beautiful maiden heard it all standing bathed in perspiration. The sage in rage commanded the trembling nymph to go away immediately from his presence.

Kandu was overwhelmed for loss of his spiritual power and vigour. He cursed himself again and again for his past deed. Devendra was successful in his plan and his seat was secured. The sage was impatient and his grief and sorrow knew no bounds. Finding no other way when he was going to commit suicide he heard a heavenly voice.

Oh Kandu ! Do not do so. Now you proceed to most sacred Purushottama Kshetra, meditate there and be successful in your attempt.

Somehow Kandu felt hopeful of his deliverance. Maharshi Kandu arrived at Purushottama Kshetra which was like the heaven on earth. The land was full of gardens and orchards. The Ashramas of great sages like Bhrigu, Angira and Markandeya were there. he saw Purusottam in the temple. It is said that Purusottamkshetra was the king of holy places and God Purusottam was the king of gods.

Sage Kandu made a hermitage and practised right living, introspection, self analysis and meditation on the pure, inner self and recited Brahmastotra written by Pitamaha Brahma.

That *stotra* was very much powerful which could give immortality, freedom, perfection, eternal bliss and everlasting peace.

Brahmaparastotra –

“Param param Vishnuraparaparam parah parebhyah paramatmarupah. Sa brahmaparah Paraparabhutah parah paraliamparapararah. Sa karanam karanasamsritopi tasyapi hetuh parahetuhetuh. Karyopi chaisha saha karmakarturoopairanekairabatiha sarvam. Brahma prabhurbrahma sa Sarvabhuto brahmaprajanam patirachyutoasau. Brahmabyayam nityamajam sa vishnurapakshaya-dyairakhi-lairasangah. Brahmaksharamaj am nityam yathaasau purushottamah. Tatha ragadayo doshah proyantu prashamam mama.”

‘Maha Vishnu, the all pervading Paramatman, the self luminous is the highest goal of worldly way. It is difficult to cross over his limit. He is beyond perishable matters and higher than sky etc. He is endless. He is in the form of truth. He is accessible only to mendicants. He is beyond the universe which turns round from creation to preservation and destruction, from destruction to creation. His form is not to be seen by senses.

He is the great Atman who is beyond senses.

He is the protector of devotees and fulfills their desires.

He is the beginning, the origin of the causes of *panchamahabhutas* or the five rudiments of matter and *tanmatras* or Sukshmabhutas. He is the great self who is principal cause of everything. He is the supreme, He becomes possessed of supremacy. Thus He is the creator or progenitor of all creatures, actions and subjects.



The universal soul is the master of beings, assuming all forms, protects all creatures. He sustains all and is designated as the universal soul and the imperishable Lord. As the supreme person He is unborn, eternal, everlasting and primeval, a devotee like me who with his mind constantly fixed in Him, the evils like passion, desire should come to an end’.

Bhagaban Purusottama was very much pleased to hear ‘Brahmaparastotra’, appeared before Kandu and wanted to grant him a boon. Sage Kandu paid Him a prostrating salute, felt himself fortunate and offered a long prayer.

‘Oh Jagannath ! I want to attain that imperishable supreme state having reached which, devoted to Him, I will never return. The Supreme Lord advised to meditate on him and grant him full liberation from the mortal world. Sage Kandu attained supreme satisfaction, his life was a great success.

Heavenly nymph, Promlocha, thus reprimanded and sent away, rose up in the air and travelled by it. As she flew, the perspirations of her body was absorbed by the tender leaves of trees on the way. She was pregnant at that time and the embryo which went forth along with her perspiration was absorbed in bits by the tender leaves and sprouts. Wind gathered them

from the different trees and made everything into one. Moon light gave it development and gave it the form of a woman. She was named Marisha.

That was how Marisha was born of trees. Marishta, daughter of Kandu became the wife of Prachetas. (Chapter 15, Amsa I, Visnupurana)

Actually sage Kandu was the worshipper of Nrusingha, who is also called Purusottam. Near Kandu-ashrama there is a temple of Nrusingha. The stone image is eight armed having iconic importance is a rare Nrusingha image in India. It is said that Nrusingha is the former shape of Sri Jagannath. Kandu used to come to Purusottam temple regularly.

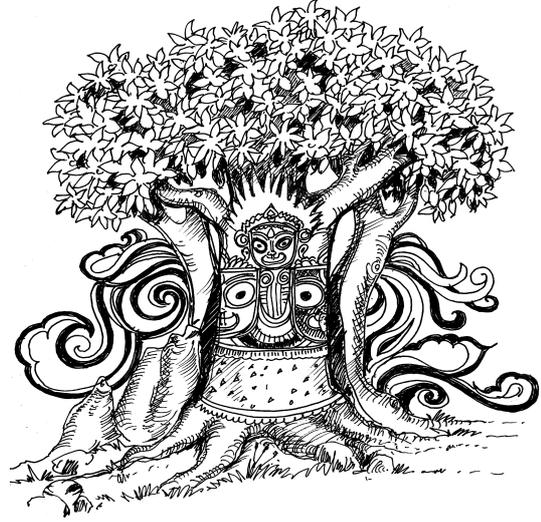
Once upon a time Kandu’s dear son aged sixteen died in a forest and curse of Kandu made forest a desert. There was no water and all the trees became dried and dead. Hanuman and party who went in search of Seeta came to this place. (Chapter 48, Kiskindha Kanda, Valmiki Ramayana).

Dr. Srinivas Acharya, Mishra Lane, Markandeswar Sahi, Puri.





A significant aspect of the study on the Jagannatha cult is the introduction of the worship of Balabhadra in the main temple of Purushottama Jagannatha in the Purushottama Kshetra. The available epigraphical evidences state that the worship of Balabhadra with *Purushottama-Jagannatha*, *Subhadra* and *Sudarsana (Chaturddhamurtti)* in the temple of Jagannatha was very popular during the period of king Anangabhim III (A.D.1207-1238).¹ But the date of the introduction of the worship of Balabhadra as an important deity in the Purushottama Kshetra is an interesting matter for



Worship of Balabhadra in the Purushottama - Jagannath Temple

Kailash Chandra Dash

the scholars. In this article I have proposed to consider some important views on the date of the introduction of Balabhadra worship in the Puri temple. It also aims to present new evidence for the probable period and the beginning phase of this worship in the Purushottama Kshetra.

Worship of Balabhadra in the Puri Temple during the period of King Chodaganga (A.D.1078-1147)

According to a recent view Balabhadra was included in the system of Jagannatha worship in the Purushottama Kshetra during the period of

Chodaganga, the founder of the Ganga rule in Odisha.² This view is based on an inscription of the Narasimha temple in the inner compound of the Jagannatha temple³. The inscription is found on the south wall on the lotus base near the Varaha image of the Narasimha temple. A note of the Archaeological Survey of India (Mysore) states that this inscription belongs to the period of Chodaganga.⁴ The inscription refers to the gift of coins (*Nishka*) by *Jayaraja* (a florist) to the gods-Purushottama, Balabhadra and Subhadra.⁵ According to S.N.Rajaguru, this *Malakara-Jayaraja* was an important servant under king Kamarnava, the son and successor of



Chodaganga and according to his study an inscription of the 6th regnal year of Kamarnava in the Narasimha temple also refers to *Malakara Jayaraja*.⁶ On the basis of these inscriptions Rajaguru thinks that the worship of Balabhadra with Purushottama and Subhadra was either an event of the period of Kamarnava or even of the period of Chodaganga.⁷ According to K.S. Behera, the inscription which evidently belongs to the time of Anantavarman Chodagangadeva conclusively proves the worship of the Trinity at Puri during his time or even prior to the construction of the temple.⁸ On the basis of literary texts like *Kriyayogasara* and the *Hayasirsa pancharatra* (which were composed before the period of Chodaganga) and which refer to Jagannatha Trinity) K.S. Behera even states that this worship was well known in the Purushottama Kshetra in the pre-Ganga period.⁹

I am, however, not inclined to accept the views of Behera and Rajaguru on the following grounds:

(I) The inscription containing the subject of the worship of Balabhadra with Purushottama and Subhadra is near the inscriptions of Chodaganga and it is not dated. Hence we cannot be certain about the exact period of the inscription. The present scholar has verified the content of the inscription in the temple and can now conclude that it belongs to the post-Chodaganga period. No doubt there is a reference to Jayaraja in the inscription. But we do not know the age of Jayaraja. Jayaraja could have continued to live during the reign of the other Ganga kings like Raghava, Rajaraja II and Aniyamkabhima II and Rajaraja III, because between Kamarnava and Rajaraja III there is only a gap of about fifty years. There is no certainty that Jayaraja of the

period of Kamarnava was the same Jayaraja of the undated Narasimha temple inscription. Hence it may be stated that Jayaraja who had seen the deity Purushottama in the sixth regnal year of Kamarnava was probably different from Jayaraja who had seen Purushottama, Balabhadra, Subhadra in another period when the latter worship was popular and that the inscription could have belonged to the post-Kamarnava period. We are not certain about the placement of the inscriptions of the Narasimha temple because the temple could have been rebuilt at another period and so the inscription could have been misplaced. There is another inscription of the period of Anangabhima III in that temple which refers to the worship of Balabhadra in the temple. So the inscription containing the name of Jayaraja and the Trinity could have belonged to the period of Rajaraja III or even to that of Anangabhima III. As we do not know the age and identity of Jayaraja from the inscription and as it is a fragmentary record and could have been inserted when the Narasimha temple was rebuilt we cannot take it as an unmistakable evidence for the worship of Trinity in the temple during the period of Chodaganga and his son Kamarnava. We feel that this inscription was recorded in the blank side of the stone containing the inscriptions of Chodaganga and Kamarnava at a later date. This was inscribed at a time when Balabhadra worship was well known in the Puri temple and Jayaraja was probably a different person belonging to the period of Rajaraja III and Anangabhima III.

(II) If Balabhadra worship was well known in the period of Chodaganga the donative inscriptions of that time could have stated about it. But except this inscription all the records of this period refer to Sri Purushottama only. This also makes it clear that the worship of Trinity was



not known in the period of Chodaganga and his son Kamarnava.

(III) The reference to Jagannatha Trinity in the texts stated by K.S.Behera may have been interpolated at a later time when the worship of the Trinity was popular. We cannot ignore this interpolation and so the evidence of the learned historian is not helpful in the fixation of the date of Balabhadra worship in the Puri temple.

(IV) Copper plate grants of the Ganga period state that the worship of Balabhadra with Jagannatha and Subhadra in the Purushottama Kshetra was not known during the period of Chodaganga. An unmistakable evidence in this context has been presented in the copper plate grant of king Rajaraja III of A.D.1198 and has been repeated in all the copper plate grants of the Ganga family after that year.¹⁰ The verses of the grant state that only Gangesvara-Chodaganga became successful in the completion of the construction of a huge temple for Vishnu-Purushottama. It further states that before the construction of a residence for Purushottama by Chodaganga, the deity was living in his father-in-law's house (the ocean). Purushottama was ashamed of living in his father-in-law's house and when Chodaganga completed the building of the temple, he became happy to live in his residence. Lakshmi, his consort, was also glad to live with her husband. This statement of the copper plate grant clearly indicates that before and during the reign of Chodaganga the main deity in the Purushottama Kshetra was Sri Purushottama. The very concept of Purushottama demands that the God Purushottama and Lakshmi live together.¹¹ Thus we can easily reject the view that Balabhadra was also another deity of the Purushottama Kshetra with Purushottama and Subhadra in the pre-Ganga period and also in the period of

Chodaganga. The composer of the verses of the copper plate grant was conscious about the activities of Chodaganga in the Purushottama Kshetra. Had there been the worship of *Chaturddhamurti* in the Purushottama Kshetra during the period of Chodaganga, the composer of the verses of the copper plate grant would have certainly mentioned it in one or the other way.

(V) There is another argument for the absence of the worship of Balabhadra in the Purushottama Kshetra during the period of Chodaganga. According to a traditional taboo, Balabhadra is the elder brother of Purushottama-Jagannatha and he is not allowed to see his sister-in-law Lakshmi. In fact this taboo could have been one of the reasons why the wife Lakshmi was exchanged for the sister Subhadra when Balabhadra was introduced into the Trinity.¹² The medieval Odia literature starting from *Sarala Mahabharata* (15th century A.D.) refers to the brotherly relationship between Balabhadra and Purushottama-Jagannatha.¹³ The *kama* (amorous nature) aspect of Vishnu-Purushottama was known in the pre-Ganga period and also in the period of Chodaganga. *Anargha Raghava* (a text in Sanskrit) of *Murari Mishra* who is usually placed in the 10th century A.D. by most of the scholars refers to the deity of Purushottama Kshetra as Purushottama of dark blue bodily colour resembling blue sapphire, residing on the sea-shore of the salt ocean and sporting with Kamala (Lakshmi) by drawing patterns in her breasts with the paste of milk.¹⁴ If we accept the amorous nature of Purushottama, the worship of Balabhadra with Purushottama and Lakshmi in one place is out of consideration. Balabhadra was introduced as an important deity only when the Hinduized tribal deity Purushottama was accepted as Krishna. But during the period of



Chodaganga the concept of Purushottama was clearly known and it is supported by the copper plate grant of A.D. 1198. Hence Balabhadra was worshipped as an important member of the Jagannatha Trinity in the post-Chodaganga period.

Independent Worship of Balabhadra in the Purushottama Kshetra before the formation of the Jagannatha Triad :

The independent worship of Balabhadra in the Purushottama Kshetra before the formation of the famous Jagannatha Triad has been presented by the German historians:¹⁵

Balabhadra as interpreted by the *Pancharatra* system may have been worshipped for some time in Puri. But at a certain moment his figure was added to the existing couple. This could only have taken place once the process of Krisnaization was already well-advanced, and, given the political importance of the cult after Chodaganga, only under a special royal impact.

The independent worship of Balabhadra as a Vishnuite deity in India was well-known in the ancient time. As D.C. Sircar has stated, *Bhagavat Balabhadrasvamin* was worshipped in a cave temple near the *Umachala Asrama* on the north-western slope of *Kamaksa* or *Nilachala* hill in the early medieval period.¹⁶ But the remains in the Purushottama Kshetra and the inscriptional evidence do not support such a view. An undated copper plate grant of king Anangabhim III refers to the grant of land to Balabhadra.¹⁷ But the record does not indicate that Balabhadra to whom the donation was offered was worshipped independently during or before the period of Anangabhim III. A study of the grant indicates that land grants were issued by the king when he was present in the Purushottama

Kshetra.¹⁸ The record refers to land grants to Balabhadra and also to the three gods at *Patavada pataka (Patavada pataka tridevanam)*.¹⁹ It clearly indicates that Balabhadra cannot be included in the group of the three deities of *Patavada pataka*. We presume that this Balabhadra was a member of the famous Jagannatha Triad which was worshipped in the Purushottama Kshetra.

Balabhadra worship during the reign of King Anangabhim III

An important view on the worship of Balabhadra in the Purushottama Kshetra during the reign of the Ganga king Anangabhim III has been presented by Hermann Kulke and his associates:²⁰

We possess no source for a date for the establishment of the present Triad. It must have taken place between 1216 when Anangabhim called himself the son of the All-Orissan Triad and 1237 when the Purushottama Triad is mentioned for the first time with the names *Halin*, *Chakrin* and *Subhadra*. Accepting these dates as the *terminus post quem* and *ante quem* we can go one step further. Though Anangabhim mentioned the Purushottama Triad only in 1237, he dedicated his empire to Purushottama already in 1230 when for the first time he called himself a son of Purushottama. This meant a deviation from his previous ideology where he named himself the son of the three Orissan gods. The change is significant. Seen against the background of Anangabhim's policy and his later inscriptions it most probably indicates that when he called himself the son of Purushottama, he had already accomplished the sub-ordination of the deities of Bhubanesvara and Jajpur under the great god of Puri. The establishment of the present Puri Triad,



i.e., the addition of Balabhadra, thus formed part of a greater scheme of administrative, political and ritual reorganization of the whole empire around the year 1230, when he founded his capital “New Benares”.

These views of the learned historians cannot be accepted in the light of the following arguments:

(I) The Puri Triad has been mentioned in an inscription of the Narasimha shrine which refers to the gift of coins by *Jayaraja* to the gods-Purushottama, Balabhadra and Subhadra. Although the date of the inscription is not stated in the inscription, it may belong to the period of Rajaraja III or even it may belong to the early period of Anangabhima III before A.D. 1230.

(II) The Orissa Museum copper plate grant of the reign of Anangabhima III states the worship of Balabhadra for whom land grants were assigned by the king.²¹ The record is not dated. But in the grant Anangabhima was not attributed with the title *Rauta* (deputy) and he was called *Narendra*. The Ragolu grant of this king also does not refer to the title *Rauta* and it states the name of the king as *Anangabhima Narendra*.²² The grant which is in the Odisha Museum was probably issued before the eighth regnal year of the king when he was not attributed with the title *Rauta*.²³ This will suggest that Balabhadra worship was probably known in the Purushottama Kshetra in the early years of the reign of king Anangabhima III.

(III) Edilpur inscription of the Sena king Surya Sena of Bengal which refers to *Gadapani* and *Musaladhara* (Krsna and Balabhadra) who dwell on the altar of the southern ocean can be taken as an important evidence on the worship of

Balabhadra in the Puri temple with Jagannatha and Subhadra much before A.D. 1230. D.C. Sircar suggested that Edilpur plate belonged to the time of Surya Sena and that it was not a grant of the period of Kesava Sena.²⁴ In his opinion Madanapara plate was originally engraved in the second year of Surya Sena’s rule (Visvarupa Sena’s son); but some corrections were made in the epigraph during the 14th year of his father’s reign.²⁵ It indicates that the son ascended the throne during the lifetime of his father. Thus Edilpur grant belonged to the period of Surya Sena. Lakshmana Sena is supposed to have lost Nudia or Navadvipa and fled to the east (to Vanga Samatata) in about A.D. 1202.²⁶ Hence the Edilpur grant of Surya Sena cannot be dated after A.D. 1220.²⁷ The verses of the record refer to the worship of Balabhadra considerably before A.D. 1220 at Puri.

(IV) A. Eschmann, Hermann Kulke and G.C. Tripathy express the view that Anangabhima dedicated his empire to Purushottama already in 1230 when for the first time he called himself a son of Purushottama.²⁸ But the inscription on which basis such a conclusion has been drawn by the learned historians has not been correctly dated. According to Ragolu grant of Anangabhima III his beginning year was A.D. 1207.²⁹ Hence the Kanchipuram inscription of the 19th regnal year of the king would be around A.D. 1226.³⁰ These historians state that when Anangabhima called himself a son of Purushottama only, he had already accomplished the sub-ordination of the deities of Bhubanesvara and Jajpur under the great god of Puri. This sub-ordination may be correct. But when Anangabhima called himself *Rudra-putra*, *Durga-putra* and *Purushottama-putra* in his 8th regnal year the Jagannatha Triad was also worshipped in the Puri temple.³¹ By



representing himself as a son of the three deities Anangabhima posed himself as the patron of the three religious sects. After some years he called himself the son of Purushottama only when all his military campaigns were over and he had strengthened his position as the sovereign ruler of his empire.³² Sri Purushottama became the presiding deity of his empire. The declaration of Purushottama Jagannatha as the king of the Odisha Ganga kingdom established the supremacy of the deity in the religious sphere. Hence the worship of Balabhadra was not connected with this final step of establishing the overlordship of Purushottama Jagannatha and when he declared himself a son of Durga, Siva and Vishnu-Purushottama the worship of Balabhadra in the temple was already known.

Probable period of the worship of Balabhadra in the Purushottama Kshetra

The introduction of Balabhadra as an important deity in the Purushottama Kshetra is connected with the phase of the Saiva-Vaishnava conflict in the religious life of Odisha in the early medieval period. In the pre-Chodaganga period in the different regions of Odisha, different religious sects had their centre of activities. But three places were very important as the religious centres in Odisha. These places were *Virajaksetra* at Jajpur, *Siva-Lingaraja* at Bhubaneswar and *Purushottama Kshetra* at Puri. Both the Saivas and the Saktas constituted powerful groups in the religious life in Odisha in the early medieval period. Vaishnavism was also in progress during this period.³³ But the Vaishnavas were not very powerful like the Saivas and the Saktas. The kings before the reign of Chodaganga did not totally neglect Vaishnavism as inscriptional evidences point to the royal efforts for the spread

of Vaishnavism in Odisha.³⁴ Still Vaishnavism was not as powerful as Saivism. The Somavamsis were staunch Saivas and during their period *Siva-Krittivasa* at *Ekamraka* Bhubaneswar became very powerful.³⁵ The Saivas of Bhubaneswar could be powerful after the construction of a large temple for Siva-Lingaraja. The construction of other temples at Ekamra also added to the importance of the sacred centre. Saivas were not only powerful in Bhubaneswar, they were also powerful in the Purushottama Kshetra where several Saiva temples were erected in the Somavamsi period.³⁶

In the pre-Ganga period Saivism was in ascendancy in the religious life in Odisha and Vaishnavism was then just a subsidiary religious force. *Madalapanji* states this ascendancy of Siva-Lingaraja in the religious life in Odisha in the context of the conquest of the Somavamsi kingdom by Chodaganga.³⁷ The text also states that Chodaganga's assumption of final authority in Odisha could have been legitimized by the active co-operation of the Saivas of Bhubaneswar.³⁸ Even if we do not find an unmistakable evidence of Saiva-Vaishnava conflict in the pre-Ganga period in Odisha we have reasons to presume that the ascendancy of the Saivas at Bhubaneswar and other sacred centres could have created bitterness in the hearts of the Vaishnavas who did not get an opportunity to rise. They were probably suppressed in the Somavamsi period and they became powerful during the period of Chodaganga. Chodaganga could easily read the religious trends in Odisha during and after the assumption of his final power. He became both *Parama-Mahesvara* and *Parama-Vaishnava* at first to appease both the groups in Odisha for the legitimation of his authority.³⁹ But after some years he probably felt



that he had to patronise Vaishnavism which was then not as powerful as Saivism in Odisha. Assiduous patronage to Vaishnavism would highlight him in the religious life in India. Hence for political ambition he devoted a part of his period to the progress of this religious trend in Odisha. The construction of a huge temple for the deity Purushottama and his grants to the deity for elaborate worship led to the extra-ordinary popularity of Purushottama Kshetra not only in the religious life in Odisha but also in the religious life in India.⁴⁰ The time was also favourable for the Vaishnavas because during that phase Ramanuja began to propagate Vaishnavism in India with the zeal of missionary.⁴¹ In this phase Purushottama Kshetra became the most powerful religious centre in Odisha and also it became a popular centre of Vaishnavism in India. This popularity of Vishnu-Purushottama in the religious life in Odisha during the period of Chodaganga began the real phase of Saiva-Vaishnava conflict in Odisha. Chodaganga might have balanced the situation during his period; but afterwards the conflict became clear in the post-Chodaganga period. There are indirect evidences of Saiva-Vaishnava conflict in Odisha in the post-Chodaganga period:

- (I) The Ganga king Raghava who felt that Vaishnavism had ascendancy over the religious life began to patronise Saktism (then a subordinate force of Saivism) officially by declaring himself as *Devidasa*.⁴²
- (II) The Saivas tried to capture some earlier Buddhist sites and with royal patronage constructed Saiva temples which the Vaishnavas might have wanted to possess. *Madalapanji* refers to this fact.⁴³

During and after the period of Chodaganga a phase of Saiva-Vaishnava conflict was going on. The Ganga kings in the post-Chodaganga period tried to balance the conflicting relationship by patronising the three important religious sects in Odisha. The most effective step of harmonization of the three powerful religious trends in Odisha was the introduction of the Jagannatha Triad-*Purushottama, Balabhadra and Subhadra*- in a single platform (*Vedi*) in the Purushottama Kshetra.

The *Vyuha* theory of the *Pancharatra* philosophy states that *Vasudeva* manifests in three lower forms which are known as *Sankarsana, Pradyumna and Aniruddha*.⁴⁴ *Sankarsana* has been identified with *Siva* according to *Sanat Kumar Samhita*.⁴⁵ This identification has also been accepted in the *Puranas*.⁴⁶ The Puranic sources also point to the identification of *Balabhadra* with *Sankarsana/Siva*.⁴⁷ The Odia poet *Sarala Dasa* also refers to *Balabhadra* as *Rudra-avatara-dhavalavarna*.⁴⁸ Thus *Balabhadra* is completely identical with *Siva* and so in the Ganga period during the phase of Saiva-Vaishnava conflict in Odisha, *Balabhadra/Sankarsana* was worshipped as the elder brother of *Krsna-Purusottama* in the Purushottama Kshetra to satisfy the Saivas of Odisha as well as the Saiva-Saktas of Puri who had some influence over it. The worship of *Balabhadra* was introduced in the Purushottama Kshetra at the time of the Krishnaization of the tribal deities. With the introduction of *Balabhadra* in the Purushottama Kshetra as an important deity, the *Kama* (amorous) aspect of the deity *Purushottama* was overlooked. *Jagannatha-Krishna* represents *Narasimha* aspects more.⁴⁹ It gave more satisfaction to the Vaisnavas because the cult represented the most important aspect of



Krishnaization. The Saivas and the Saktas were also appeased after the introduction of the worship of Balabhadra/Siva in the Purushottama Kshetra as the elder brother of Krishna-Purushottama. In all probability this was an event of the last phase of the period of Rajaraja III, the Ganga king of Odisha, which saw the beginning of an iconological change in the Purushottama Kshetra and already during the period of his son Anangabhima III the worship of Balabhadra with Purushottama-Jagannatha and Subhadra was very popular.⁵⁰

References:

1. See A.Eschmann, H.Kulke and G.C.Tripathy, eds., *The Cult of Jagannath and the Regional Tradition of Orissa* (hereafter cited as *CHRTO*), 1978, Manohar, New Delhi, Chapter-X, p.187-196.
2. S.N.Rajaguru, *Inscriptions of the Temples of Puri and Origin of Sri Purushottama Jagannatha*, Vol.I, Puri, 1992, p.2.
K.S.Behera, "On the Jagannatha Trinity", *Studies in the Cult of Jagannatha*, ed. K.C.Mishra, Bhubaneswar, 1991, p.168-169.
3. *Ibid.*
4. *Ibid.*
5. *Ibid.*
6. S.N. Rajaguru, *op.cit.*, p.2.
7. *Ibid.* Snigdha Tripathy stated that the date of the record refers to the year Ananda(Jupiter's Twelve Year Cycle), on Monday, the ninth day of the dark fortnight of the month of Vaisakha. Hence there is no reference to the regnal year of any king. Tripathy, S., *Descriptive Topographical Catalogue of Orissan Inscriptions*, 2010, Manohar, Delhi, p.309.
8. K.S.Behera, *op.cit.*, p.168-169.
9. *Ibid.*, p.169.
10. Dasgoba copper plate grant of A.D.1198, *EI*, Vol.XXXI, p.255.
11. G.C.Tripathy, "On the Concept of Purushottama in the Agamas", *CJRTO*, p.42.
12. Hermann Kulke, "Anangabhima III, the Veritable Founder of the Gajapati Kingship and the Jagannatha Trinity", *Journal of Royal Asiatic Society of Great Britain*, 1981, p.26.
13. *Musali parva, Sarala Mahabharata; Tini khanda karina daruku karati Jyestha Madhya Kanistha kaleka murati Daksine Saunanda vame Vajara ye Langala Krishnamkara ye yestha atanti Kamapala*, p.114 and p.116.
The verses give this meaning; the log of wood (daru) was divided into three parts for three images - Big, Middle and Small. Kamapala Baladeva is the elder one. He is the elder brother of Krishna.
14. G.C.Tripathy, *op.cit.*, p.38-39.
15. A.Eschmann, H.Kulke and G.C.Tripathy, *CJRTO*, P.190.
16. D.C.Sircar, *Studies in the Religious Life in Ancient and Medieval India*, Delhi, 1971, p.79-82.
17. A.K.Ratha, "Orissa Museum plates of Aniyamkabhima III", *OHRJ*, Vol.XII, No.IV, p.195.
18. *Ibid.*, p.194.
19. *Ibid.*, p.195.
20. *CJRTO*, p.194.
21. *OHRJ*, Vol.XII, No.IV, p.195.
22. N.Mukunda Rao, *Three Grants from Ragulu*, Andhra Pradesh Government Museum, Hyderabad, 1982, p.31.
23. Bhimesvara temple inscription of his 8th regnal year for the first time refers to the title Rauta. *EI*, Vol.XXXIII, 1960, p.315.
Indian Historical Quarterly, Vol.XXX, P.215.



24. *Ibid.*
25. R.C.Majumdar, ed. *Struggle for Empire*, 1957, pp.122-23, p.54.
26. Edilpur grant of Surya Sena belonged to a date before the 14th regnal year of Visvarupa Sena. Visvarupa Sena ruled over Vanga Samatata after Lakshmana Sena. He had probably started his period between. A.D.1203 and 1205.
27. *CJRTO*, p.194.
28. For Kancipuram inscription of the period of Anangabhima III See *EI*, Vol.XXXI, p.96-97.
D.C.Sircar while reviewing in a note on the Eastern Ganga inscription at Kanchipuram concluded that the equation of the 19th year of the reign of Anangabhima III with A.D.1230 is by no means certain. The date of the king's accession generally believed to have taken place in A.D.1211 is itself uncertain. *EI*, Vol.XXXI, part-III, p.101
29. N.Mukunda Rao, *op.cit.*, P.31.
Kailash Chandra Dash, *OHRJ*, Vol.XXXV, No.I and II, p.5-26.
30. *OHRJ*, Vol.XXXV, No.I and II, p.11.
31. An inscription in the Narasimha temple in the inner compound of the Jagannatha temple on the south wall on the lotus base near the Varaha image refers to the worship of the Trinity.
See *OHRJ*, Vol.XXXV, No.I and II, p.3.
32. For a detailed study on the military career of Anangabhima III, see *OHRJ*, Vol.XXXV, No.I and II, p.5-26.
33. H.v.Stietencron, *CJRTO*, p.1-30.
34. *Ibid.*
B.K.Rath, *Cultural History of Orissa*, Delhi, 1983,p.164-167.
35. *Madalapanji* refers to the importance of Siva-Lingaraja in the Somavamsi period. *Madalapanji*, p.21.
G.N.Dash, "The Evolution of the Priestly Power: The Gangavamsa Period", *CJRTO*, p.159.
H.Kulke, "Early Royal Patronage of the Jagannatha Cult", *CJRTO*, P.144.
36. *CJRTO*, p.25-30.
37. Kailash Chandra Dash, "A Historical Study of the Legends on the Ganga King Chodaganga", *OHRJ*, Vol.XXXIV, No.III and IV, p.1-11.
Madalapanji, p.21-23.
38. *Madalapanji*, p.21-23.
G.N.Dash, *CJRTO*, p.161.
OHRJ, Vol.XXXIV, No.III and IV, p.1-11.
39. See Chapter-IV.
40. *Ibid.*
41. *Ibid.*
For Ramanuja's activity see B.R.Gopal, *Sri Ramanuja In Karnataka, An Epigraphical Study*, Delhi, 1983, p.1-39.
42. Sri Kurmam inscription, *SII*, Vol.V, No.1330 and 1331; *IO*, Vol.III, part-II, No.262 and 263.
43. *Madalapanji*, p.25-26.
44. *CJRTO*, P.189.
45. *Ibid.*, p.189.
46. *Ibid.*, p.188.
47. *Ibid.*, p.187-88.
48. *Musali parva, Sarala Mahabharata*, p.116.
49. Kailash Chandra Dash, "Narasimha Cult at the Shrine of Purushottama Jagannatha", *Journal of Asiatic Society*, Kolkata, Vol.XXXII, No.I and II, p.29-39.
50. *Ibid.*, p.29-39.

Kailash Chandra Dash, Former Reader in History, BJB Nagar, C-3/2, Bhubaneswar-14, Email-dash.kailashchandra@rediffmail.com.



Jagannath consciousness has become a widespread phenomenon on the world at large. A unique culture projecting Odia identity, it has cast its impact on the people of the world. Jagannath is considered a form of Vishnu or his incarnation (Buddha or Kalki). He is worshipped as part of a triad on the 'Ratnavedi' (jewelled platform) along with his brother Balabhadra and sister Subhadra. The word Jagannath itself denotes that 'God of the Universe'.¹ From ancient times, Odisha has become the cradle of several religious faiths. This land witnessed the growth of various religions like Jainism, Buddhism, Saivism, Vaishnavism, Saktism etc. With the progress of

Purana, Skanda Purana, Shiva Purana, Bruhat Nrusingha Purana, Utkala Mahatmya, Tantra Jamala, Brahma Purana, Kurma Purana, Padma Purana, Narada Purana, Sarala Das Mahabharata etc highly glorify Purushottama Kshetra and Sankha Kshetra.³

Many Puranas describe Lord Jagannath as a Universal deity and Srikshetra as a most holy place on the earth. Shiva Purana says, "Purushottam is the only place on earth which can confer liberation from earthly bondage, it is the place where the Supreme God has assumed wooden form".⁴ The Sankha Kshetra or



The Widespread Popularity of Jagannath Culture : Some Reflections



Dr. Abhijit Sahoo

time all these faiths were assimilated in one faith i.e. the Jagannath which is quite unique in the cultural heritage of this land.² From time immemorial, Puri has been recognised as Srikshetra and Sankhakshetra and the deity has been called as Jagannath, Purusottam, the supreme consciousness. Periodical rituals have been performed near the deity with dignity and grandeur. It is believed that Jagannath is a super natural being, although the deity itself is made of log (Daru). He is considered as an absolute being who is beyond human thinking. Sanskrit Puranas highlight Lord Jagannath as a Universal God who presents Universal consciousness. The Bamana

Srikshetra Puri is one of the most important centres of Vaishnavism in India. Hindu devotees across the country visit the Purushottama Kshetra to offer worship. Lord Jagannath has been accepted as the representative of Odishan people, an embodiment of love, a guiding force behind the cultural heritage of this land, a synthesis of all the Hinduite faiths and finally as the God of the Universe.⁵ Jagannath is the symbol of unity and integrity of the all religions of the world. He neither represents any religion, division, caste, nor any country. He is above all these boundaries. Jagatguru Aadi Sankaracharya 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 Aadi Sankaracharya, Puri is the prime and the foremost Dham among the four Dhams. The name of this Dham is otherwise known as ‘Mukti Dham’ and ‘Baikuntha Dham’ and it has its own special peculiarities. In this holy place Bhakta Salabega, Dasia Bauri, Bandhu Mohanty, Guru Nanak, Jayadev, Ganapati Bhatta, Adi Sankaracharya and many others had their special emotions. This Dham of God Jagannath at Puri has its own specialities and peculiarities. The special of this Dham is that it has no similarities with any Temple, Church, Mosque etc.⁶

The significance and uniqueness of God Jagannath is that it is made up of a piece of Neem (Azadirachta Indica) tree, what we called ‘Daru’ or ‘Mahadaru’ and the God is known as ‘Daru Debata’, whereas other deities are made with rock, clay and metals. Except Jagannath Dham in other places the Gods are worshipped with their concerts as Radha-Krishna, Rama-Sita, Laxmi-Narayan, Shiv-Parvati, whereas in this Dham God Jagannath is worshipped with his elder brother ‘Balabhadra’ and younger sister ‘Subhadra’. It represents the universal brotherhood and human unity and integrity and the untiring family bond. It is unique that the deities have no specific form. It is believed that Jagannath is the first and the last God to give ‘Moksha’ (salvation) that is why the sacred land Puri is universally popular as the ‘Mukti Dham’. The form signifies that Jagannath is a Universal deity. His arm is called ‘Mahabahu’, His eyes are called ‘Chaka Aakhi’, two round eyes representing the great void of the world. The nine planets immersed in the form of deity. In Ashadha Sukla Dwitiya the deities move to their ‘Mausi Ghara’ by the chariots. The chariots have been pulled by the devotees irrespective of caste, creed and religion.⁷



Jagannath culture has spread beyond the state into Tibet, Nepal, and Burma etc. Historians and archaeologists have given data about the God Jagannath that many places across India there is a Jagannath culture. Ancient name of Brahma Desh (Burma) was named as Srikshetra. The Peg region of Burma is known as Ussa which is Odisha. Again in Balidwipa Shiva is represented as Jagannath with Shankha Chakra Gada and Padma, Vishnu is treated as Purushottama and Avatar. In Nepal there had been also the spread of Jagannath culture and consciousness. Still now there are many Jagannath temples found in Nepal. A Tibetan historian Lama Taranath said that there was Jagannath culture in Tibet. The rite and ritual of Srikshetra and Rathayatra are being observed there till now. In America there are lot of Jagannath temples, where the triad are being worshipped by American people. Like Srikshetra, they are also observing Rathayatra with great enthusiasm and vigour. There is a saying that Jesus Christ had come to Puri and stayed there for some time. From the Bible, it is known that Jesus was vanished from Jerusalem for about twelve years. It is a fact that Jesus was in the Srikshetra as said by the researcher. During his stay he learned about Sanatana Hindu Dharma and spread it among the



disciples. The book titled, *The unknown life of Jesus Christ*, *Aquarian gospel of Jesus the Christ* and *The life and work of Jesus in India* proved that Jesus was staying in Puri.⁸

In spite of many cultural invasions by outsiders and cross cultural barriers by few insiders, Odisha is still maintaining its 'unique culture' i.e. 'Jagannath culture' of "Unity in Diversity". Odisha's traditional culture is a combination of varieties, so diversity is found in Jagannath culture. Diversity means difference. It means collective differences; such differences distinguish one group of people from other. These differences may be biological, religious, linguistic etc. The Jagannath culture is a beautiful combination of worldly and cosmic realities. The speciality of this culture is that all the religions of the world have been merged within it to make it flexible, open and generous. Like all other religions it has not been narrowed down itself within certain idealistic values and principles. The culture is based upon high ideals of democracy, humanitarian principle of equality, justice, honesty and integrity, which purely illustrate against the conservative outlook of casteism, sectarianism and any such other barriers for attainment of complete universalism. Therefore, Jagannath has been called the God of the whole universe. There is no other religion in the world where a common man sees his God as his own family member who is an inseparable entity. It is based upon the beliefs of Sarbajana Hitaya, Sarbajana Sukhaya which means for the sake of well being of entire humanity of the universe.⁹

God Jagannath is known as Parambrahma. Brahma is the only universal truth other things are illusion. As Aadi Sankaracharya said 'Brahman Satya, Jagat Mithya, Brahman Jibeiba Na Parah'. But it is the only truth that Brahma has no shape, no colour, no gender and

out of imagination what Jagannath represents for.¹⁰ There is a controversy among the scholars and researchers regarding the evolution of Jagannath culture and its antiquity. Many religions of the world had been mingled in the Jagannath culture. It symbolises a highly electric spirit of synthesis of different Indian religions. God Jagannath is the God of all religions. The Jainas see him as Jineswar their beloved God and the Buddhists see him as Buddha. Muslims like Kabir, Haridas, Salabega devoted their entire life before God Jagannath and sang Bhajans and Janana in praise of the God.¹¹ Sankaracharya, Ramanuja, Kabir, Sri Chaitanya and Guru Nanak are said to have also visited Nilachal Dham and they were greatly influenced by the assorted philosophy of Jagannath culture 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 God are gifted with the divine blessings of the God.¹² The Puranic text *Purushottama Mahatmya* of the *Skanda Purana* Contains the *Indradyumna* legend and the origin of Jagannath's wooden idol at Puri. The Puranic texts corroborate that Jagannatha was originally a deity of the aboriginal tribes and was known as Nila Madhava, his image being made of some sort of blue stone. Later on, the God manifested himself in the form of four wooden images, 'Chaturddha Murtti' which are now being worshipped in the Jagannath Temple at Puri.

Thus, Jagannath is equally claimed by the aboriginal tribes and the Vedic Hindus to be their original deity of worship. With the visit of Sri Chaitanya Vaishnavism became very popular in Odisha. Several festivals associated with Krishna culture like Krishna Janma, Nandotsava, Kaliyadalana, Vakasuravadha, Chandan Yatra etc



were intimately associated with the festival of the temple of God Jagannath.¹³ The Sikh Guru Nanak was influenced by God Jagannath for which he visited his temple at Puri. For the Sikh devotees two monasteries had been built by the Sikhs. The devotees come and stay there for sacred Darshan of God Jagannath. Even, the Sikhs have been allowed to perform certain rituals in the Jagannath temple. Santh Kabir and Hari Das two Muslim devotees had come to Puri to get the blessings of God Jagannath. In 1512 A.D. Kabir arrived at Puri and in remembrance of his visit, Kabir Chaura Monastery was built up in the sea shore which is still standing there.¹⁴ Salabega, a Muslim devotee of Jagannath had given importance to him. He had composed many bhajanas for Jagannath. The three images of Jagannath, Balabhadra, and Subhadra, are the identical representations of Buddha, Sangha and Dharma respectively of Buddhist Triad. Because of the popularity of Jainism in Odisha, Balabhadra, Jagannath, and Subhadra have been regarded as the three cardinal principles of Jainism like Samyak Jnana, Samyak Charitra and Samyak Drishti. The concept of Kalpa tree in Jainism is regarded as the Kalpavata inside the sacred complex of God Jagannath temple at Puri. Kaivalya Mukti, one of the tenets of Jainism is identified with the Kaivalya (Mahaprasada) of God Jagannath.¹⁵

Even today, God Jagannath is honoured and worshipped by the followers of different religious sects in India. And we Odias are fortunate enough to have a God Who is the 'God of the Universe' and Who has given an identity to us in the whole world. With the construction of many Jagannath temples across the world, Jagannath consciousness is becoming a widespread phenomenon. This is creating universal brotherhood which is another great aspect of the Jagannath culture.

References :

1. B. Tripathy & P.K. Singh, "Jagannath Culture in North-East India" Orissa Review, 2012, pp.24-27.
2. H. Panda, History of Orissa, Cuttack, 2008, p.157.
3. A. C. Pradhan, "Jagannath Dharma", Odisha Review, 2015, p.83.
4. Ibid.p.84.
5. H. Panda, op.cit. P.183.
6. P.K. Choudhury, "Shree Jagannath : God of the Universe", Odisha Review, 2015, p-1.
7. Ibid. pp.2-5.
8. S.K. Maharana, "Oriya Sahityare Dharmadhara", Cuttack, 1996, pp-419-420.
9. Chinmayee Satpathy, "Culture of God Jagannath and Ideals of Human Philosophy" Orissa Review, 2007, p.56.
10. Archana Kanungo, "Unity in Diversity:-The Uniqueness of Jagannath Culture of Odisha", Odisha Review, 2013, pp.57-66.
11. Damodar Pradhani, "Purusottama Sri Jagannath and Universal Religion", Odisha Review, 2014, p.90. See also Shisir Kumar Panda, "Evolution of Jagannath Culture", in P.K. Mishra, J.K.Samal, "Comprehensive History and Culture of Orissa", New Delhi, 2010, pp.541-545.
12. Ganeswar Jena, "God Jagannath:-Presiding Deity of Nilachala Dham, the God of the Universe", Orissa Review, 2010, p.8. See also Shisir Kumar Panda, op.cit.
13. H. Panda, op.cit. p.186.
14. Damodar Pradhani, op.cit. pp.91-93. See also Shisir Kumar Panda, op.cit.
15. H. Panda, op.cit. p.186.

Dr. Abhijit Sahoo, Lecturer in History, Marshaghai College, Marshaghai, Kendrapara.

**Abstract:**

Madhava or Lord Nila Madhava is popularly perceived as one of the incarnations of Lord Vishnu, in the Hindu myth and mythology. The Hindus believe that, there are 33 crores of divergent Gods and Goddesses in their religious allegory. Lord Nilamadhava is one of them, who was very much popular in the early medieval period. The worship of Lord Nilamadhava or the Madhava worship seems to be evident in the 4 prime and proximate regions of Odisha. viz., 1. Prachi valley 2. Mahanadi valley 3. Baitarani valley 4. Rushikulya valley. Out of the 4 regions,

on the Mahanadi valley. The fabrication of Nilamadhava temples on the Mahanadi valley was manifested in the vital venues like 1. Bastar District of Chhatisgarh, 2. Gandharadi, in the Boudh District of Odisha 3. Kantilo, in the Nayagarh District of Odisha. All these 3 venues give us an indepth authentic account of the popularity of Madhava worship by the Hindus in the early medieval period. However, here has been made a critical and comprehensive analysis of the available datas furnished by different scholars as well as researches like 1. Thomas Donaldson, in his precious work “Hindu Temple Art of Orissa”.

Madhava Worship on the Mahanadi Valley



Manas Chandra Behera

the popularity of Madhava worship on the Mahanadi valley is a curious chapter in the study of Medieval Vaisnavism, history and cultural heritage of Odisha. The article “Madhava worship on the Mahanadi Valley” brings within its compass, multitude well researched information contributed by several distinguished scholars pertaining to the divergent aspects of Vaisnavism in the cultural tradition of Odisha, right from the 4th century A.D. till the close of the 14th century A.D. in the medieval period. This richly illustrated article brilliantly covers a wide range of Madhava worship and the erection of Nilamadhava temples

2. R.P. Mohapatra– “Archaeology in Orissa” (Sites and Monuments). 3. Vidya Dehejiya. 4. K.S. Behera– “Temples of Orissa”. 5. A.N. Parida– “Early Temples of Orissa”. 6. Jayadev Behera– “Kantilo, the Second Srikshetra). 7. Manas Chandra Behera– “History of Nilamadhava Temple at Kantilo” 8. Ramachandra Behera– “Mo Nilamadhava. 9. Sansari Behera– “Nilamadhava Kahani” 10. Jitamitra Prasad Singh Deo– “Tantric Hedonism of Mahanadi Valley.”

The present article projects how the popularity of “Madhava worship on the Mahanadi Valley” had subsequently spread up and down in



the state of Orissa, but also even today, that is at the present parlance. As it has been mentioned earlier, regarding the thorough experimentation and observation of Madhava worship on the Mahanadi valley, new dimensions has been added. The article also discusses several issues and problems that has been specified and investigated. There has been a clear cut mention of review of literature. A host of scholars of high standing figure had deliberately delineated as to the popularity of “Madhava worship on the Mahanadi valley”. Ten scholars as well as their auspicious treatises has already been mentioned in the above. Then the methods of investigation is purely secondary. However, there is a major findings and interpretation that – 1. Kantilo is the abode of Lord Nilamadhava 2. Vaisnavism and Saivism went together and both obtained a parallel popularity in the Medieval arena, which can not be avoided at any way.

Madhava worship on the Mahanadi valley occupies a precious place not only in the cultural heritage of Odisha but also in the cultural history of India. The Hindus have a stern credence and confidence that, there are 33 crores of Gods and Goddesses in their cultural tradition. Out of all the Gods and Goddesses, Lord Nilamadhava is one of them who is popularly perceived as one of the incarnations of Lord Vishnu, in the Hindu Mythology. The Madhava worship on the Mahanadi valley was very much popular in Odisha commencing from the 4th century A.D. till the close of 14th century A.D¹. The worship of Lord Nilamadhava or the Madhava worship seems to be evident in the 4 prime and proximate regions of Odisha viz., 1. Prachi valley 2. Mahanadi valley 3. Baitarani valley 4. Rushikulya valley². Out of the 4 regions, the popularity of Madhava worship on the Mahanadi valley is a sensational chapter in the study of Medieval Vaisnavism else cultural

tradition of Odisha . There are 3 vital vicinities of Madhava temples on the Mahanadi valley. These are 1. The Rajib Lochan temple in the Bastar District of Chhatisgarh 2. The Gandharadi Madhava temple in Boudh 3. The Nilamadhava temple in the Nayagarh District of Odisha³. Of all ancient places Kantilo also popularly designated as Padmakshetra and Darubrahma Kshetra occupies a prominent place in the history of Odisha in particular and in the history of India in general for her proud sculptural and architectural heritage as well as a nucleus centre of Madhava worship from the earliest time to the present days. Moreover, it is one of the vital religious centres of Odisha, which attracts thousands of visitors from all corners of the world throughout the year. So, it has been regarded as a nerve centre of Madhava worship or Madhav Upasana in Odisha by making it a place of historical importance⁴.

The Madhava worship on the Mahanadi valley comprehends the Gandharadi Madhava in Boudh and the Nilamadhava temple in the Nayagarh District of Odisha. The term Madhava roughly refers to a deity, a form of Vishnu with discus in hand Nilamadhava is said to be worshipped by Savara chief Visvvasu. Madhava images are enshrined in the Madhava temple of Naili, in Adasapur and in Salipur areas. Madhava cult was persistently prevalent in Odisha (Khurda Charter of Madhavraja of Sailadbhava dynasty). Kantilo is famous for Lord Nilamadhava. Narahari Tirtha popularized the Madhava cult during the reign of Bhanudeva (1269-1278)⁵.

The term Madhava literally means – related to Madhu which may mean springtime honey or the progenitor of Krishna’s own Yadu clan. In the Gita Govinda Madhu is used to mean honey springtime and the demon Madhu. In another text, Madhava is depicted as Yaduputra.



For observing silence (Mauna) and prayer, he bears the true epithet of Madhava. There is also the reference of Madhava in the Markandeya Purana⁶. The Rupamandana furnishes the twenty four names of Vishnu and the corresponding arrangements of the four Ayudhas in the four hands in each. In case Madhava image, it holds Chakra, in back right hand, Sankha in back left hand, Padma in front left hand and Gada in the front right hand. It has been brought to light in the Sri Jagannath temple after removal of plastering. The illustrations in the temple clearly indicates that, the builders and architects were conversant with the mythological traditions and they have taken utmost care in representing all his incarnations including the image of Madhava in the sculptural art with consummate skill and exquisite workmanship⁷.

The distinguished feature of Lord Nilamadhava is the etymological derivation of the term Nilamadhava signifying to the amalgamation of 3 terms. In other words, the temple of Lord Nilamadhava at Kantilo is very much renowned, as a prominent Vaishnava cult and Madhava cult of great repute. Because the term Nilamadhava is the insignia of 3 proximate deities, which the Hindus herald as their sacred and significant Gods. They designate it as their Istadevata. However, these deities are Nila + ma + dhava. The initial term "Nila" indicates to Lord Jagannath (who is the creator of the blue/Nila earth and sky). "Ma" symbolises and signifies to Subhadra (Mother Subhadra) and the last term "dhava" immensely indicates to Lord "Balabhadra" who is the God having put on dhava/dhavala/white dresses⁸.

The popularity of Madhava worship on the Mahanadi valley primarily comprehends to Gandharadi Madhava in Boudh and Nilamadhava

temple at Kantilo in the Nayagarh District. Let us make a critical and comprehensive study of the temples of both these districts. First of all Boudh district is one of the centrally located districts in Odisha. It lies between 83°34' to 84°49' East longitude and between 20°22' to 20°60' North latitude. It is bounded by the Sonepur district in the North, Kandhamal district in the South, Nayagarh district in the East and Bolangir district in the West⁹. Baud is located in the central Odisha province on the right bank of the Mahanadi river. It was named like wise because it was an important Buddhist Centre in the ninth century AD¹⁰. It is likely that the very name Baud had been derived from Buddhism. There is a colossal image of the Buddha in the earth touching position near the local place. The remains of a quadrangular monastery have been recently unearthed near the Buddha image¹¹. However, there is only one tourist center such as Charisambhu and it is identified by the department of Tourism and Culture, Odisha.¹² According to Gazetteer, Baud was a great Buddhist centre in Odisha. But the remarkable tourist status found in Baud is indicative of the fact that, once upon a time it was the epitome of "Madhava cult" or "Madhava Upasana" on the Mahanadi valley¹³. When the question of the origin of river Mahanadi, arises in our mind, it can be clearly cited that, river Mahanadi is originated near Sihawa from the Amara Kantaka highlands (mountains). The mountains are situated at distance of 6 Kms. from the village Parasia, in the Bastar district of Chhatisgarh. However, the length of the river is 852.8 Kms¹⁴.

GANDHARADI

Gandharadi, a place located at a distance of 12 miles from Boudh town and 2 miles from Janhapank crossing on the old pilgrim road



Nilamadhav, Gandharadi, Charisambhu, Boudh

running from Puri to Sambalpur is noted for the twin temples, one of Nilamadhava dedicated to Vishnu and the other of Sidhesvara dedicated to Siva. These temples are constructed on a stone platform on a high knoll overlooking some low ground which at one time was the bed of a branch of the river Mahanadi. Such type of twin temples on a common platform are nowhere seen in case of the medieval temples of Odisha. They represent the co-existence of the two major religious faiths of Odisha of the period. Originally two sides of the stone platform, on which the temples were erected, were profusely ornamented. The lower part of the platform is now buried underground, but the upper shows that the decorative motifs are principally the same as those on the *gandi* of the *vimanas*.

There is plenty of space on the stone platform around the twin temples and R.D. Banarjee during his visit to the place indicates that there were foundations of smaller temples upon the platform, but unfortunately they are no longer in existence. Slightly to the rear of the centre of the platform are the twin temples referred to above. These temples are not only identified from the sanctum deities but also from their crowing

elements i.e. a *linga* on the top of the Siva temple and a larger wheel on that of the Vaishnava one, a feature very rarely seen elsewhere. The presence of the wheel on Vaishnava temples is common but the placing of an entire *linga* on the *sikhara* of the *vimana* of a Siva temple is an exception in Odisha. The crowning *linga* is *octagonal* at the bottom and round at the top. The temples are built in sand-stone of inferior quality, the crowning elements are carved in fine grained chlorite¹⁶.

Both the *vimanas* are of the same type and size, being square chambers with door openings. In the front façade of the *sikhara* of the *vimana* there is a triangular opening which leads into the interior of the *garbhagriha*. This arrangement makes the *garbhagriha* better lighted. The exterior decoration of each facade consists of a large niche in the centre of the side with two smaller ones on each side of it. These niches decrease in size as they recede from the central niche. The outer walls display the familiar *Pancharatha* pattern. The *rekha sikhara* over the plain recessed *bandhana* is also *pancharatha*. The *kanika* of the *sikhara* has been divided into seven levels of three sections each on the top of



the central niche of each side there is a *chaitya*-window above a projecting cave. The *anuratha pagas* on the other hand rises from the second miniature temple of each facade and consists of a vertical row of superimposed stylized *chaitya*-windows¹⁷.

On the bases of the pillars and pilasters, on the sides of niches, on the exterior of the sanctum cellar, there are *chaitya*-windows, the most remarkable among which are those on the bases of the two pilasters on the sides of the main niches on each face. In these stylization has proceeded so far as to convert the single circular medallion into a regular trefoil consisting of three circles with interesting peripheries¹⁸.

The ornamentation of the shafts of these pilasters consist of a mass of wonderful arabesque amidst a meandering creeper as in the three temples of Baudh. The nichess meant for the side deities in both temples are now empty¹⁹.

In each of these twin temples at Gandharadi there is a very small *antarala* consisting of the thickness of the walls of *vimanas* only as the *jagamohanas* being almost where the front wall of the *vimana* ends²⁰.

Each of the temples has a rectangular *jagamohana* in front with a two tiered flat roof. They have door openings on the longer axis. The one on the east functions as main entrance door to the *jagamohana* and the other leads the visitors to the sanctum cell. Between the two roofs there is no open clerestory or air passage as noticed in the Parasuramesvara temple of Bhubaneswar. The roofs are constructed of massive stone slabs. On the northern and southern walls of *jagamohana* are fitted with perforated grills of bluish chlorite. They are guarded by massive pillars entwined with figures of *nagas* and *nagis* on their shafts. The

base of these pillars supported by pairs of *gajasimhas* like that of the Rajarani temple of Bhubaneswar. These *naga* pillars seem to have been introduced for the first time by the builders of the twin temples. They too, guard the door opening of the *jagamohanas* of this place in their eastern side. The space above the window grill is filled with stone pilasters. The exterior decoration of these *jagamohana* consists entirely of niches, three on each side of each of the pierced screens. The *chaitya*-windows with beaded medallions are conspicuous by their absence though they are found in a stylised form at the bases of columns in the *vimanas*. The interior of the *jagamohanas* are plain. The cracks in the roofing slabs and deep pits in the pavements indicate to the attempted nuisance at some stage²¹.

The sanctum of the Sidhesvara temple preserves the Sivalinga of the same name installed within a square *Saktipitha*. The spout of the *Saktipitha* indicates to the northward direction. Near the back wall of the *garbhagriha* are kept two pairs of brass idols of Chandrasekhar and Parvati and a lone *dhokara* cast image of Durga. Along with them the *vinabadi* of the *Vinakara*, and the *prabha* of the Kalikadevi are preserved here for use during the *Chaitra parva* celebration²².

Within the *jagamohana* of the Sidhesvara temple one can notice several cult icons, Sivalingas with *Saktipithas* and decorative fragments of temples firmly fixed to the side wall through cement mortar. Local people collected them from the debris around the twin temples. Of the entire lot, figures of Parvati, Karttikeya, Mahisamardini Durga, Trivikrama-Visnu, Varahi, lady attendants and Surya, Sivalingas with *Saktipithas* dedicated to Jagesvara and Kapilesvara, temple fragments, mutilated parts of



sculptures, lion, bull and *chakra* are recognised. The Karttikeya image of the place is seated with *vahana*, peacock. His hairs on the head are arranged in *trijata*. The mutilated Varahi image is seen seated in *lalitasana* with an elliptical halo behind head. One of the eight-handed Mahisamardini Durgas of this place displays *Khadga*, *chakra*, *arrow* and *shula* in the right and *dhala*, *dhanu*, *dagger* in the left. The remaining one left hand of the goddess is pressing the head of the demon Mahisasura. Lion, the conventional vehicle of Durga is seen attacking the demon from the right²³.

The *garbhagriha* of the Nilamadhava temple contains a fine standing image of Vishnu with four hands displaying *chakra* and *padma* in the right and *samkha* and *gada* in the left. One of the four hands is partially broken but it has not disturbed the *ayudha* held in that hand. In addition to the *ayudhas*, Vishnu is represented with Sridevi and Bhudevi on either side, *vanamala* and *upavita* on the chest, *kiriti mukuta* on head, *kirtimukha* flanked by flying *apsaras* with garlands at the top and lotus pedestal containing a series of devotees with offerings below. He is decked with a rich apparel of jeweled costumes and ornaments. The image is installed on a rectangular *pitha* with spout indicating to the north. This arrangement is made perhaps to regulate the flow of bathing water. A similar Vishnu image is found preserved in the *jagamohana* of this temple. In addition to the Vishnu image one can notice a galaxy cult icons mostly belonging to the Vaisnavite faith arranged near the side walls of the *Jagamohana*. They include images associated with Fish, Kurma and Varaha incarnations of Vishnu, Garuda, upper and lower parts of several Vishnu figures displaying *prabhamandalas*, heavenly damsels and pedestal

sculptures, disc, lady figures, temple fragments and mutilated parts containing emblems of several early sculptures. Some of these objects for the present firmly fixed to the floor through cement mortar²⁴.

In front of the common platform of the twin temples are noticed a number of dressed stones, a brick structure and basement of two earlier temples and the place sanctified for the *Gramadevi*. An eight-armed Mahisamardini Durga is worshipped under a tree as the *Gramadevati*. Lower part of this image is embedded in earth. Two of her hands are broken and the rest display *Khadga*, *chakra* and *shula* in the right and *dhala*, *dhanu* *snake* in the left. Upper part of another mutilated figure is also seen nearby²⁵.

At a little distance from the twin temples is located the modern Paschima Somanatha temple. It is completely plastered with lime mortar and devoid of any special architectural design or artistic representations²⁶.

The twin temples of Gandharadi bear the characteristic features of the Bhauma epoch, but since this area was under the hegemony of the Bhanja rulers of Khinjalimandala, it is they who probably erected these two monuments²⁷.

The village Gandharadi, close to the bank of the river Mahanadi is reputed to be the ancient capital of Gandhamardan, one of the kings of the locality. The ruins of a large fort are noticed right from the temple site in shape of brick structures and owed earth mounds. There are some scholars who identify this place as the capital of the Bhanja rulers of Khinjalimandala or the Somavamsi kings of Odisha. It is generally believed that the Gandhamardan referred to above is identified with Gandhata mentioned in the Baudh plates of



Ranabhanja-I of the years 54-58 and Gandharadi as the same as Gandhatapati, a village mentioned in two early grants of the Bhanjas of Khinjali mandala. The remains of the fort and township at Gandharadi clearly indicate that it was a place of considerable importance in the early mediaeval period²⁸.

GANDHARADI : SIDDHESVARA AND NILAMADHAVA TEMPLES

The construction of brick temples with pillard mandapas in western Odisha fashioned on prototypes from Chattisgarh was short-lived, as mentioned earlier, though some of the newly introduced architectural features and decorative motifs, along with innovations filtering in from Central India, are assimilated with the indigenous traditions to forge a revitalized architectural style which sets the course for the further evolution of the an temple. Two of the earliest temples constructed in this revitalized style, which becomes the mainstream of development, are the twin temples of Siddhesvara and Nilamadhava at Gandharadi, a village some ten or twelve miles west of Baudh in Phulbani district. Gandharadi is situated in the ancient Khinjali-*mandala* of the upper Mahanadi which was feudatories who owed allegiance to the Bhaumakaras. Their capital at this time was *Dhrtipura* which has not yet been identified. During the period of turmoil in the closing years of the Bhauma supremacy the Khinjali Bhanjas appear to have achieved an independent status as evidenced by the title Maharaja assumed by both Vidyadarabhanja and his son Nettabhanja II in their copper-plate grants, the latter using this title as late as A.D. 933²⁹. It is probable that the Bhanjas at this time played a role in supporting the last two female rulers of the Bhaumakara dynasty. From the Taltali copper-plate of Dharma Mahadevi³⁰ it is recorded that

Vakula Mahadevi was born in the Bhanja family. Although their relationship with the Somavamsi rulers at this time is not clear³¹ evidence seems to suggest that Yayati I Mahasivagupta reduced them again to their feudatory status in his quest to annex Utkala. This is evident in the Dasapalla and Ganjam plates of Satrubhanja III, nephew and successor of Nettabhanja II, issued in the Bhauma Era I⁹⁸ (A.D) 934), where he assumes the title of Ranaka which is definitely indicative of his feudatory status³². In a copper-plate grant issued during his 13th regnal year (A.D. 935), Yayati donated a village in the *mandala* of Gandhatapati (Gandharadi) which suggests that the Bhanjas had been subdued by that time.³³ The Bhanjas appear to have been driven out of the upper Mahanadi valley at this time into Ganjam where they established their capital at Vijayavanjulvaka. Most of the later charters of this line of Bhanja kings were issued at Vijayavanjulvaka and refer to villages in the Ganjam district.

The area near the twin temples shows signs of other ruins, one of which may have been a fort, testifying to the importance of the site in ancient times. The twin temples of Siddhesvara and Nilamadhava, dedicated to Siva and Visnu respectively, are erected side by side on a large platform, or *pitha*, and testify to the continued dual worship of these two sects as noticed at Simhanatha, Baidyanath and Charda, in the latter two temples noticeable primarily on the sanctum doorframe. The sides of the *Pitha* are ornamented with a set of *pabhaga* mouldings and a *jangha*. The *jangha* is decorated with miniature mundi designs, minus crowning members, alternating with pilasters and thus simulating the decorative programme of the walls of the temple proper. Though only portions of the decoration remain this is the earliest surviving example whereby the



sides of the supporting *pitha* or platform were accorded a decorative programme, or where the *pitha* was high enough to add such decoration. The temples are exact duplicates, except for the *ayudha* crowning the *amalaka*, and were surrounded at the four corners of the platform by a small shrine so that as a unit the temples formed the center shrine of a *pancayatana* plan. All that remains of the corner shrines, however, is scattered debris. The temples are of the *rekha* order with a flat-roofed *jagamohana*. From a distance the general appearance is similar to earlier Odishan temples but closer scrutiny reveals innovative features which appear for the first time and become standard decoration on temples of the 10th-11th centuries in eastern Odisha. Stylistically the temples can be ascribed to the opening years of the 10th century, probably just prior to the construction of the Kapilesvara temple at Charda where the decorative programme of the *deul* is a near duplicate of that on these twin temples³⁴.

KANTILO

On the right bank of Mahanadi lies the prosperous village of Kantilo nine miles to the north of Khandapada town. The famous temple of this place called Nilamadhava is situated on a low hillock traditionally known as Brahmadri *pahada* touching water of the Mahanadi on the western and northern sides. From the top of this hillock one can have the panoramic view of Simhanatha and Bhattarika temples of Baramba, the Banasvaranasi of Narasimhapur and the Ramanatha hillock of Banki area of Cuttack district. The Nilamadhava temple of Kantilo is reputed to be the replica of the well known Jagannath temple of Puri with the difference that the deity in the main shrine here in stone is called Nilamadhava and not Jagannatha. The temple

complex is approached by four gates facing the cardinal direction. Each gateway is linked with a long flight of masonry steps. The steps on the north side lead to the water level of the river Mahanadi. The main gate is the eastern one where one can confront with the Garuda Stambha. The shrine faces east so also the later temples erected within the compound.

Besides the main shrine dedicated to God Nilamadhava, we can notice a series of modern structures within the premises dedicated to the worship of Jagannath, Lakshmi, Vimala, Saraswati, Raghunath, Kukachatur Bhuj, Sidhesvar Mahadeva, Nrusingha, Kshetrapal, Anantasayana, Suryanarayana, Vata Mangala, Vatesvara, Ganesh, Kasi Viswanath, Patitapavana, Rasabihari, Vedha Kalika and Hanuman. In addition, Devasnana Mandapa, Roshaghara, Bhandarghara, Simhadvara, Aruna Khamba and a pedestal for worship of foot prints have also been erected.

The Nilamadhava temple is traditionally believed to be contemporaneous with the old Jagannath temple of Puri built during the pre-Ganga period which is quite possible as many temples for Madhava worship were built during that age. Others contemplate that Visvavasu, the Savara Chief worshipped Nilamadhava at this place. Religious minded devotees usually consider it to be a highly sacred place for visit during their life time.

The main Nilamadhava temple is built of *rekha* order with a pyramidal Jagamohana in front. Both the structures are heavily plastered in lime mortar in a subsequent stage. The outer walls of the shrine indicate *pancharatha* projections and five fold divisions in the *bada*. The *gandi* is bereft of decorative carvings except, however, the projecting lions set at upper most parts of the



Nilamadhav, Kantilo, Nayagarh

central *raha pagas* of each side. The *mastaka* consists of the usual *beki*, *amlakasila*, *khapuri*, *kalasa*, *dhvaja* and *ayudha*. The Jagamohan on the other hand represents identical features or a *pidha deula* of Odisha. Much weathered figures of Varaha Vishnu, Trivikram and Narasimha are placed within *raha paga* niches of the outer walls of the shrine and worshipped, as Parsvadevatas. The residing deity Nilamadhava, fashioned out of a chlorite slab is firmly fixed to the inner back wall of the sanctum. It represents identical features of Vishnu image traditionally worshipped as Madhava in Odisha. The Nilamadhava image of Gandharadi too, has iconographic similarity with this image. Bhudevi and Sridevi are standing on either sides of the images. Garuda, conventional mount of Vishnu is found seated in kneeling position and folded hands on the top edge of the lotus pedestal. Upper part of the stone slab, containing the deity, is carved with garland bearing *apsaras*. Decorative costumes including the *kiritamukuta* and *vanamala* are greatly weathered due to constant application of cosmetics. A well carved brass made *torana* has been set over the masonry pedestal on which the image is installed. Brass idols of Lakshmi,

Saraswati and Krushna have also been kept on the pedestal for worship. An image of eight-armed Mahisamardini Durga has been preserved in a niche of the *jagamohan*. The available hands of this deity represent *khadga*, *chura*, *chakra*, *sula* etc. as attributes. Eight-armed Mahisamardini Durga images were abundantly fashioned during the Bhaumrakara period of Odisha history. The month long Bhauma Ekadasi observed here appears to have some connection with the Bhaumakara rulers of Orissa³⁵.

The State of Odisha is world wise known for its excellent Art and Architecture and there is no comparison of its artistic beauty. The Nilamadhava temples on the Mahanadi valley has possessed some specific uniqueness. The fine art, architecture sculpture and painting of the Nilamadhava temple on the Mahanadi valley is internationally famous from time immemorial³⁶. But the most unique feature of the Madhava temple is in the temple premises of Lord Nilamadhava, one can observe that Saivism and Vaishnavism go together. There is a happy blending of Saivism and Vaishnavism (Saiva and Vaishnava cult) through its imagery claims of the iconographic importance of this temple³⁷. That



roughly refers to the familiarity of Hari-Hara worship on the Mahanadi valley.

Another unique feature of the Madhava worship on the Mahanadi valley is in both these temples (at Boudh and Kantilo) Lord Siddheswar is installed on the right side of Lord Nilamadhava³⁸.

Gandharadi is situated on the right bank of Mahanadi about 14 Kms. far from the town of Boudh in the undivided Phulbani district. In this place stand the twin temples—the Nilamadhava Visnu and the Siddhesvara Siva temple. These two temples stand close to each other on a common platform. This is a fine example of peaceful coexistence of two religious creeds in Odisha in the past³⁹.

Another unique feature of both the temples is both the temples at Gandharadi and Baud stand Eastwards facing towards the Sun. The Mali worships Lord Siddheswar and the Brahmin priest worships Lord Vishnu or Lord Nilamadhava in the temple premises at Gandharadi, Boudh. But in case of Kantilo the Brahmin priests worship the twin deities, i.e. Lord Siddhesvara and Lord Nilamadhava⁴⁰.

According to Hindu Mythology, it is explicitly evident that, Brahma, meditated in a hillock named as Brahmadree and it is located in the south bank of river Mahanadi at Kantilo. The location of Lord Nilamadhava is found, at Brahmadree⁴¹.

The Madhava worship on the Mahanadi valley very fantastically furnishes that, Saivism and Vaishnavism went together, which is manifested, from the construction of the twin temples. But several sites like Brahmadree Pahada (the meditating venue of Brahma) the Vyaghra Gumpha or the Tiger cave, where Viswvasu

worshipped Lord Nilamadhava, the 99 Parsva Devatas or subsidiary deities the Vidyapati—Viswabasu and Vidyapati-Lalita legend, Kaliapalli, the village of the aborigin people or the Savaras, Lord Nilamadhava the presiding deity at Kantilo (in case of Gandharadi, Charisambhu, it is Lord Siddhasvara), all these peculiarities found in the temple premises of Lord Nilamadhava at Kantilo has proved that, Kantilo is the real breeding ground of Lord Nilamadhava. The worship of Lord Nilamadhava alongwith Lord Siddhesvara (Shiva or Mahadev) went together and it was very much plausible by this thorough investigation and examination.

References :

1. Jayadev Behera, Kantilo, the Second Srikshetra, Dhenkanal, 1995-96, P-7.
2. Nihar Ranjan Patnaik, Glimpses of Orissa Culture, Cuttack, 10, 2004, P-528.
3. Manas Chandra Behera, History of Nilamadhava Temple at Kantilo, Berhampur, 2000, P-3.
4. K.C. Panigrahi, Archaeological Remains at Bhubaneswar, P-1.
5. Nityananda Mishra, "Encyclopaedia: Orissa" Dhenkanal, 2003, P-74.
6. Markandeya Purana, P-117.
7. Rupamandana – quoted by T.A. Gopinath Rao, in Elements of Hindu Iconography. Vol.-I, Part-I, P.P-229-30.
8. Vidya Dehejna, Early Temples of Orissa, New Delhi, 1979, P-76.
9. District Statistical Handbook, Boudh, 2009, P.P. 1-3
10. Jitamitra Prasad Singh Deo, Tantric Hidonism of Mahanadi Valley, Kolkata, 2003, P-211.
11. A.N. Parida, "Archaeological sites and monuments of Orissa", Sidelights on History and Culture of Orissa. M.N. Das, Vidyapuri, Cuttack, 1977, P-492.



12. D.C. Kuanr (Stated) Orissa, District Gazetteers, Boudh-Kandhamal.
13. R.D. Banarjee, History of Orissa, Vol.-II, P-393.
14. Jayakrushna Samal, Samaya Srotare, Odishara Nadi, Cuttack, 2007, P-45.
15. R.P. Mohapatra, Archaeology in Orissa, (Sites and monuments), Delhi, 1986, P-211.
16. Ibid, P-212.
17. Ibid.
18. Ibid.
19. Ibid.
20. Ibid, P-213.
21. Ibid.
22. Ibid.
23. Ibid.
24. Ibid, P-214.
25. Ibid.
26. Ibid.
27. Ibid.
28. Ibid.
29. K.C. Panagrahi, "Orissa Museum Plates of Nettabhanja", OHRJ, Vol. XI (1962), pp. 9-16. The date of his grant is in doubt. Panigrahi corrects the number 917 to 197 to arrive at A.D. 933. The symbol is not associated with samvat and may refer to a regnal year, possibly 24 or 54.
30. IHQ, Vol. XXI (1945), PP. 218-221.
31. Rajaguru, for example, suggests that the Bhanjas established matrimonial relationship with the Somavamsis. See Inscriptions of Orissa, Vol. IV, p-371.
32. Panigrahi, OHRJ, Vol. XI, p-13.
33. Epigraphia Indica, Vol. XI, pp-96-97.
34. Thomas E. Donaldson, Hindu Temple Art of Orissa, Vol.-I, Leiden, 1985 P.P-217, 219 & 220.
35. R.P. Mohapatra, Archaeology in Orissa, Vol.-I, Delhi, P.P-123-124.
36. Sulochana Das, The Temples of Odisha, Cuttack, 2010 P-1.
37. Manas Chandra Behera, "Kantilo, the Abode of Lord Nilamadhava" presented at Odisha History Congress, 2014, KIIT University, BBSR.
38. Satya Narayan Pani, Aitihamayee Boudh, Cuttack, 2010, P-22.
39. A.N. Parida, Early Temples of Orissa, New Delhi, P-137.
40. A Field Study, at Gandharadi by M.C. Behera on 3rd January, 2010.
41. W.J. Wilkins, Hindu Mythology, Calcutta, 1972, P-328.

Manas Chandra Behera, Lecturer in History, Neelamadhava Mahavidyalaya, Kantilo, Nayagarh - 752078.





The celebration of Ratha Jatra during the rainy season has got some significance. The sages are of the opinion that the term “barsa” (year) has been literally derived from the word *barsa* or rain and this prolific rainy season leads and represents all the seasons of the year. Rain appears as the harbinger of hilarity and vitality for humanity. Most probably this is the reason in which car festival is being celebrated.

The rainy season is symbolic and microcosmic of all other seasons of the year. The eastern wind in this season symbolise spring, the rain showers naturally denote the rainy season

the weapon cut into four pieces and the third part was metamorphosed into a chariot possibly. The term Ratha or chariot gained currency on earth since that day and gradually its making was initiated. Indra is treated as Lord of rains and thunder and the car is supposed to have been created out of his weapons. Hence the car festival at the beginning of rainy season is mythically correct.

“Nandighosha” is the name of the chariot (car) of Lord Jagannath and the car of Balabhadra is named as Taladhwaaja and of Subhadra is named as Debadalana. The another name of Nandighosh



Padmadhwaja

Damodar Pradhani



where the lightening flashes in it produce the autumnal effect, the break in rain indicates “hemanta” and above all the alternate currency of heat and cold reminds one of summer and winter. Hence, the rainy season represents all aspects of the natural seasons and appears as an entire organic whole. There is all interesting legend regarding the origin of Ratha available in the “Satpatha Brahmana”. The car of the Lord was in heaven long back. It was not to be visible on this earth. The legend says, the car originated right from the battle between Lord Indra and the demon “Brutasura”. When Indra violently flung the weapon of lightening on the body of the demon,

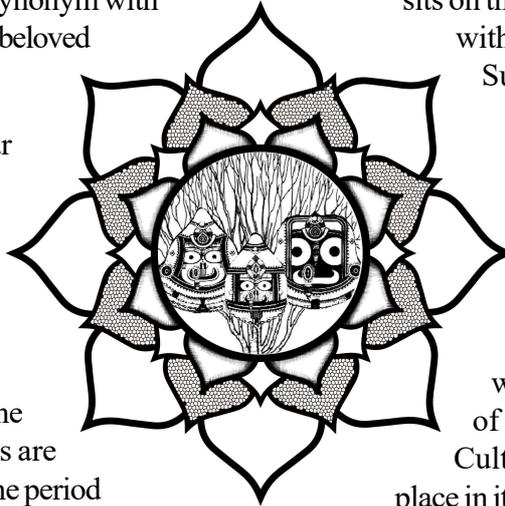
is called Garuda Dhwaaja. Why the alternate name of Nandi Ghosh is called Garudadhwaja is well known to everybody. It is named after Garuda, the vehicle of Lord Jagannath. The mystery behind the formation of Taladhwaaja, the car of Balabhadra is still unsolved. Baladeva is the incarnation of Sesa, the holy infinite serpent on whom Lord Vishnu takes rest. It is said that Lord Balabhadra places a mirror of wisdom on his altar below and receives a view of the entire universe through that mirror. As the mirror is placed below (tala) it is called tala. Besides, pure and transparent qualities of the mirror are symbolically observed in Lord Balabhadra himself, who is therefore designated



as “Talanka”. In this way his car is named as Taladhawaja. The outline of a mirror is perpetually found in the banner of the car. The car of Goddess Subhadra is called Devadalana but its alternate name is called Padmadhwaja. Goddess Laxmi who is identified with Subhadra is again called Padma (the Goddess on Lotus). Hence, there is the lotus profile in the banner of her car and it is called Padmadhwaja too. Even if the name of the car of Subhadra is Devadalana, yet it is also called Padmadhwaja which is also synonym with the name of mother Laxmi, the beloved wife of Lord Jagannath.

On the eve of the car festival, the cars are worshipped as God and the wind and the other deities are admirably invoked. It is believed that such deities descend into the cars and protect the car till the end of the car festival. All the three cars are also treated as divine during the period of car festival. It is presumed that the protection of the cars for full nine days is very important than all sorts of worship on it. It is enjoined to safeguard and protect the attire decorations, the weapons and the Praswa Devatas, placed in the cars when they move.

Lord Jagannath launches His car festival accompanied by His elder brother and sister, Subhadra. Laxmi is deprived of this pleasant journey. This action of Lord Jagannath hurts His wife, the mother of the universe Maa Laxmi like anything. Why her husband had given much importance to his sister than His wife is the cause of such anger. Mother Laxmi has been housed in a separate shrine in the precincts of the Jagannath



Temple, Puri. From the traditional mythological point of view, she is regarded as the mother of the universe and the possessor of wealth of all the three worlds. But according to common belief, her nature and behaviour are like those of an Odia housewife. She herself cooks and serves to her husband, brother-in-law and sister-in-law. She never comes in front of her brother-in-law like an Odia housewife. Therefore, the image of Laxmi is never brought in front of her brother-in-law who

sits on the Ratna Singhasan of the lord with brother Jagannath and Sister Subhadra. Laxmi is not only an ideal and devoted wife but she is also lovely and touchy. Sometimes she behaves like a sensitive Odia housewife with her husband for lack of mental understanding. The psychological insight into a woman’s mind also reveals one of the typical feature of Odia Culture and the Odia woman’s place in it. A woman has a rightful share in her husband in pleasure and prosperity. If the husband neglects her and forces upon her a separation not in accordance with her wishes and expectations, her natural reaction would be jealous and anger irrespective of her noble birth and breeding. Besides, such a separation does not augur well for either of them. Thus mother Laxmi is also depicted as “Adhira nayika” in our Odia Culture. The present day’s theme of women empowerment can very well be attributed to mother Laxmi.

The anger and sensitiveness of Goddess Laxmi is best manifested in two occasions, first on the “Hera Panchami” day, the fifth day of the journey to Gundicha Temple and the second is



on the return journey of the Lord Jagannath. As she is deprived of the pleasant journey in car festival with her husband, she tried to exhibit her reaction. Why not she will react? After fifteen days of illness Lord Jagannath did not take sumptuous meals in the hands of his beloved wife Laxmi and stayed secretly. As soon as he gets cured he started his pleasant journey to Gundicha Temple without having informed her. He should have thought of her mental agony. The temple was empty. The pain of separation from her husband was unbearable. There was no pomp and ceremony in the Jagannath Temple in the absence of the Lord. She started thinking how the king of the universe and benevolent master could forget to think about the sentiment of His wife? In this situation a woman will certainly have consultation with her friends and well wishers. She started consultation with two of her best friends, i.e. Mother Bimala and Mother Saraswati. Both of them took pity on her and promised to find out a solution of the issue. The solace given by two of her friends went in vain and she was not in a mood to listen to them. She lost her cool and her patience faded out. On the day of “Hera Panchami” (beholding) Goddess Laxmi wanted to retaliate and started her journey to Gundicha temple where the Lord stayed with her brother-in-law and sister-in-law, with her personal warrior (Sevayats) followers secretly in a fighting and angry mood. This journey of Goddess Laxmi is not a journey of isolation. She is a warrior woman who could dare to fight against the Almighty out of impotent anger. When her voyage reached Balagandi after crossing Hera Gohiri Sahi, the lord, who knows everything of this universe could also know the sentiment of His wife and tried to pacify her by sending three emissaries, Jambeswar, Markendeswar and Nilakantheswar but that yielded no result. Although the main door

of the temple was shut for Mahalaxmi, he had chosen the other gate, the exit gate called “Nakachanadwar” to enter into the temple and reach before Lord Jagannath. In a little distance the palanquin of Laxmi was kept. Although Lord Jagannath welcomed her wife with much love and affection, her impotent anger knew no bounds. She started abusing her husband but with much love and regards like “Manini Nayika”. Although Lord Jagannath admitted his fault and pleaded apology, Maa Laxmi was not satisfied. This dialogue has been conducted by respective Sevayats from both the side. Maa Laxmi ordered her Sevikas to arrest the servitors of the Lord and accordingly they arrested the Sevayats and put them under the feet of Maa Laxmi. Having scolded severely in ruthless language she asked them to put question to the Lord why He has done this type of undue work. She also tore the clothes of Daita servitors and tied them on the wheel of the car Nandighosha. She also breaks up one of the wheel of Lord Jagannath and breaks the hand of the Sarathi of the Lord who sits on the Nandighosa. This is the way Maa Laxmi expressed her anger. This event is called “Gundicha Vijay” in popular Parlance.

The second event is after nine days, when Lord Jagannath returns to His Srimandir, Laxmi shuts the door on him on the ground of her underserved deprivation. The Gajapati Maharaja tries to patch up the misunderstanding by arranging a meeting of reunion between them known as Laxmi Narayan Bheta. An elephant is sent to fetch her from the temple which she promptly denies. However, she accepts the second invitation and goes in a palanquin to her husband. But her feelings are hardly assuaged and she nurses her neglect and humiliation. Thus when the Lord appeals to open the door, Maa Laxmi replies “You



are the Lord of all the three worlds, why do you come here? Take back your sister with you. The Lord tells her “I had with me my elder brother, Balabhadra. How could you accompany me ? However the effort of compromise was not successful.

The anguish of Maa Laxmi still continues. On the day of Niladri Bije, the ceremony of return entry into the Jagannath Temple started with much fanfare in presence of Sevayats, officials of the king etc. This event was seriously watched by Maa Laxmi in the “Chahani Mandap.” She did not interfere the entry of Sudarsan, Balabhadra and Subhadra. But when Lord Jagannath tried to enter into the temple through Singhadwar, Maa Laxmi ordered to shut the door and stop entry of Lord Jagannath. Her order was carried out immediately by her Sevikas. All the request to open the door of the Singhadwar was turned down. Instead, out of severe anger she prayed the Rain God Indra to start severe rain and her request was accepted immediately by the rain God Indra. On this severe downpour the body of the Lord become fully wet and He was trembling due to severe cold. Still then the Lord requested to open the door accepting His mistake in not taking Maa Laxmi with him. This news of distress of her husband reached Mahalaxmi. Feeling this distress of her husband Lord Jagannath she started repenting and cursed herself why she gave such punishment to her beloved Lord. She gave green signal to open the door and her husband after giving Rasgulla on the mouth of his beloved wife entered into the temple. The Lord could make her convince that even if He could not take her with Him he never forgets her and named her Car Padmadhwaja, which is identical with the name of Laxmi. All these rituals are conducted every year. Devdasis represent

Laxmi and Jagannath Sevak represent the Lord. In the musical exchange of words, *slokas* in Sanskrit are recited and the dialogue continues in the presence of the countless devotees.

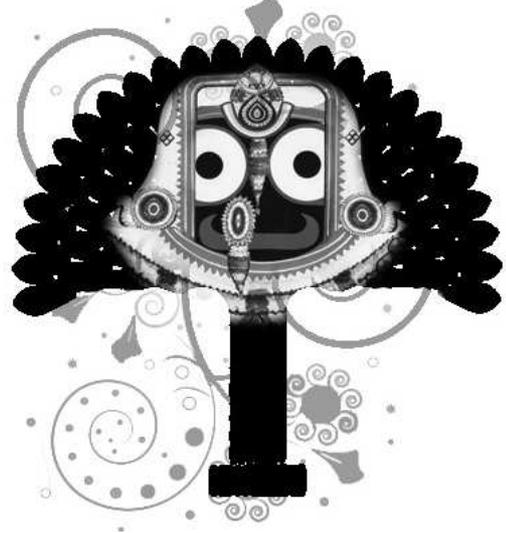
The underlying philosophy behind this journey without taking Maa Laxmi with Him speaks a different story. First of all, it is believed that since the Lord is a tribal God “Nilamadhav” in origin and in the tribal culture the place of sister is very much important in the family, that is why the Lord took His sister Subhadra with him. Secondly, Lord Jagannath is the Lord of the universe, He can not differentiate among his subjects. All people, irrespective of caste, creed and religion can of course get maximum facility as to the seeing, touching and worshipping of the Lords placed on Rathas. This is possible because the evils of untouchability is conspicuously absent here. This is the message given by the Lord to the mankind. In recent times there is conflict of decisions whether the devotees should climb the chariot and touch the Lord or not ? In this context and our esteemed religious head is not in favour of touching the God on the chariot and treated this event as sinful. I beg to differ with this decision. May be due to security problem or for prevention of stampede we may restrict the devotees to touch the Lord but on the spiritual point of view the devotee and his Lord can not be separated on the chariot during car festival. This is the time the Lord came out of the temple to embrace his devotee irrespective of caste, creed or religion. Then why we will create a bar between the devotee and his Lord as the car festival is the Yatra of “Adhamatarana” i.e. liberation of all under the feet of Lord Jagannath.

Damodar Pradhani, Sevayat of Lord Jagannath Temple, Puri.



*Madhava Madhava vacyam, Madhava
madhava harih;
Smaranti Madhava nityam, sarva karye su
Madhavah.*

Towards the end of Lord Sri Rama's regime in Tretaya Yuga, Sri Hanuman was advised by the Lord Sri Rama to remain immersed in meditation (dhyanyoga) in 'Padmadri hill' till his services would be recalled in Dwapar Yuga. When the great devotee, Sri Hanuman expressed his prayer as to how he would see his divine Master during such a long spell of time, the Lord advised him that he would be able to see his ever-



The Mysterious Controller of the Universe : Shri Neelamadhava - Shri Jagannath

Dr. K.C. Sarangi

cherished 'Sri Rama' in the form of Lord Sri Neelamadhava whom he would worship in 'Brahmadri', the adjacent hill and enjoy the everlasting bliss '*naisthikeem shantim*' as the Gita describes (Ch.5, Verse 12). Sri Hanuman was a sthitadhi. Those devotees, whose minds are equiposed, attend the victory over the world during their life time. Since Paramatma the Almighty Father is flawless and equiposed, such devotees rest in the lotus feet of the Lord '*nirdosam hi samam brahma tasmad brahmani te sthitaah*', (ibid v.19). According to the sacred thought expressed in the Gita, the

Lord, always desires His devotees to have equanimity in all circumstances: favourable or unfavourable, and to destroy their ingorance by the sword of conscience, '*tasmat ajnana sambhutam hrutstham jnanasinatmanah* (Ch. IV, verse.42) and work in a detached manner surrendering the fruit of all actions to the Lotus feet of the Lord so that the devotee does not become partaker of the sins as the Lotus leaf is not affected by water '*brahmani adhyaya karmani sangam tyaktwa karoiti yah, lipyate na sa papena padmapatramivambasa*' (Ch.V, Verse 10). The Graceful Lord desired His dearest devotee to experience this blissful ecstasy and



unalloyed purity since according to His own saying 'matcintah madgat prana. nityam tusyanti ca ramanti ca' (Ch.10, verse9).

Indeed, no sublime thing in this world can be achieved without perpetual *sadhana* (perseverance). The Lord, therefore, has also suggested later, the solution, '*mayi ca ananyayogena bhaktih avyabharini, viviktadeshasevitwam aratih janasampadi*' (The Gita, Chapter 13, Verse 10). One can have this equanimity of mind and undisturbed worship and devotion staying in an isolated and pure place through meditation concentrated japa (utterance of Lords's name) tapa (penance which literally means to be equally happy in hot and cold, good fortune and misfortune, pleasure and pain '*sukha dukhe same krutwa labha labhou jayajayau*' (Ch-II, verse.38), Yoga (about which the Lord has explained in details in the Gita. What is essentially required is that the devotee through the prescribed yogic process, should have undisturbed faith in the Lord. He should not develop any inclination towards staying in places enriched with human habitation, surcharged with materialistic aspirations. Thus, the reasoning for the advice to Hanuman to stay in Padmadri, an isolated and pure place is clearly perceptible. The Lord desired that his dearest devotee should continue through unalloyed devotion and yoga and remain undisturbed against the currents of time. This is one of the popular 'Lokakathas'¹ about Sri Neelamadhava temple at Kantilo. It is now not a legend but an acknowledged position accepted by many scholars that the cult of Lord Sri Jagannatha is inextricably linked with the tradition of Lord Shri Neelamadhava at Kantilo.

But the above legend has a secret message. Usually where the spiritual struggler finds difficulty is, how to have this

'*ananyayogena bhakti avyabharini*' as explained in verse 10 Ch.13 of the Gita discussed in the foregone paragraph. The great scholar and sage Swami Ramasukhadasji explains in this context.

Because of having shelter in this world the spiritual practitioner becomes unable to get rid of the illusion of body. The infatuation for body is a great obstacle to know the 'avyakta', the Mysterious Controller. To help the devotee overcome this obstacle, the Lord advises to have unalloyed *bhakti* which, in turn leads to unflinching faith in Him. This faith gradually reveals that the material body is untrue. This establishes that 'devotion: chaste and meticulous', enables the practitioner to cross the infatuation for the body².

The above devotion is again a consequence of the much cherished, 'budhiyoga'. The Lord has confirmed in the Gita that those who are perennially engaged in meditating on Him and uttering His name, He bestows on them the 'budhiyoga' by which the devotee gets Him, '*tesham satatayuktanam bhajataam preetipurvakam, dadami budhi yogam tam yena mam upajanti te*' (Ch.10, Verse 10). The learned scholar and sage, Swami Ramsukhadasji, however cautions that the practitioner in spiritual line should not develop any desire to get anything from anybody other than God. There should not be an iota of feeling in the devotee's mind that he can get the 'adhwatma vidya' (spiritual wisdom) by virtue of his strength, intelligence or eligibility. Nor there should be the feeling that he can be able to realise the 'divine wisdom' by the help of other human beings, preceptors or spiritual books. Only by the grace of the Lord, grace alone, he gets a chance to realise the divine wisdom, the 'Brahmavidya' His only saviour is the Lord Himself and his total surrender before His lotus



feet always paves the way. This surrender is 'ananya yoga' i.e. uncommon yogic practice.³

Sri Hanuman, therefore was advised to practice this 'ananyayoga' staying in 'Padmadri' and worship Lord Sri Rama in the form of Lord Shree Neelamadhava, the Divine Splendour with His incomparable beauty and elegance. In the prayer of Goswami Tulshidasji for Sri Rama, one may observe a hidden prayerful description of Lord Sri Neelamadhava, the Lord revealing Himself with incomparable effulgence and always kind enough to save the humanity from the confusion of Kaliyuga.

*nilotpala shyama kama kotisobhaadhika
sunia tasu guna grama jasu nama agha
khaga badhika.*⁴

The Lord, whose body is like a blue lotus, whose beauty defeats the beauty of crores of Kamadeva, listening to whose sacred name, the devotee destroys all his sins, (as a hunter kills birds), it is beneficial always to hear about the *leela* of the same Lord, Sri Rama-Neelamadhava. Tulshidasji has also held that the Lord's name is the medicine to cure the disease of the cycle of birth and death. The man or woman who hears this, all his/her wishes will be fulfilled by the 'enemy of Trisirari' i.e. Sri Ramaji:

*bhava bhesaja raghunatha Jasu sunahin je
nara nari
tinhakara sakala manoratha siddha karahi
trisirari.*⁵

At a later period, at the end of Dwapar Yuga, Lord Krishna advised Jara Savar (as the latter was totally flabbergasted due to his soul-killing blunder of piercing the Lord's lotus feet with an arrow) to go to Brahmadrri and see the Tiger cave (Byaghra gumpha) there and worship the Lord there. The legends say that in those days

a tiger was safeguarding the cave where Lord Madhava was worshipped. Biswabasu, the staunch devotee of Madhava and the father-in-law of Vidyapati, (the ambassador of King Indradyumna) is believed to be belonging to Jara Savar's dynasty.

Reference about the present construction of Lord Sri Neelamadhava's temple is very difficult to be traced in contemporary scriptures/literature. Except 'Neeladri Mahodaya', recorded chronicles are almost rarities in this regard. But the lovable legends around are soul-stirring. One such source says that a king, namely Merukalpa, who happened to be in the genealogy of Kakabhusandi, constructed the temple of the Lord. Celestial beings from heaven and seventy two local sevayats contributed their combined efforts to build the temple. Originally there were 752 caves in and around the temple. Kapila Samhita gives a vivid description of the river Mahanadi, flowing by the side of the temple. According to the above masterpiece in Sanskrit literature, by the blessings of 'suradhuni, papanashini Divine Mother Ganga, who was happy with the penance of 'Sukanti' a sage in Tretaya Yuga, (son of Sage Pulastya and Habirbhu), river Mahanadi situated at the place of penance to the point of mingling with Purvasagar was declared as the incarnation of the sacred river, the Ganges.

A sacred book namely Neelamadhava Mahatmya written and compiled by Sri Samsari Behera correlates marked similarities in the cult of Sri Alaranath at Brahmagiri and Sri Madhava at Niali with the tradition of Lord Sri Neelamadhav at Kantilo. The book also describes that Lord Sri Neelamadhava was also worshipped earlier somewhere near the Bay of Bengal, proximate to the present Shreekshetra Puri. The



Lord whom Indradyumna saw in the dream was the Lord Neelamadhava. But when Indradyumna came with a large number of courtiers and followers to offer his prayer to the Lord, Yamaraj took shelter before the Lord and explained that if the Lord would give *darshan* to all those human beings coming, then everybody would get salvation and the Yamaloka would be vacant. Hence administration in Yamabhuvan would be in shambles. With the request of Yamaraj, the Lord disappeared from the referred place and made appearance at Brahmagiri which is at a considerable distance from Puri. The Lord also allowed a simultaneous mingling of His cosmic glow with Lord Sri Neelamadhava at Kantilo. The *Neeladhri Mahodaya*, though, does not explain all these details but has some similar description, about disappearance of the Lord from His abode near Mahodadhi (The Bay of Bengal). The Lord is mysterious and his actions are also mysterious. Words are incomprehensible, they cannot comprehend the action of the Lord who is the first word in the creation and the last word of the creation. He is the 'ekakshara Om', who alone exists after the 'Mahapralaya', when all other created beings cease to exist. Therefore, there is also every possibility that the Lord Madhava whom Yamaraj prayed was Lord Neelamadhava at Kantilo and the ocean water might have receded or changed its course over the years.

At Brahmagiri the Lord was worshipped by a Brahmin namely Allalya. The Brahmin was very truthful, virtuous and religious.⁶ Due to their stainless devotion, the Brahmin and his son were awarded *darshan* and all his family members got salvation. The Lord is Master of His own decision. From Brahmagri he desired to move to Niali and a part of the divine effulgence again merged with the Lord at Kantilo (his ancient citadel). Years have passed in the meanwhile. But

even today, the principal traditions of Sri Neela Madhava, at Kantilo are largely similar to the traditions followed in Sriksheetra, Puri.

There are some exceptions, however. One such exception is the Magha Sukla Ekadasi celebration when a five day long fair is held at Kantilo. It is said that those who take sacred ablution in Chitropala-Mahanadi and get the holy *darshan* of Lord Sri Neelamadhava especially on the above sacred occasion, attend salvation. Sage Bharadwaja, Puskara and the sages living there in, are correlated with the worship of Lord Sri Neela Madhava and his divine cult by some scholars. Be that as it may, it is beyond all questions however, that the divine grace and wisdom make the seeker Godward and the divinity in him is unfurled. The Gita says, '*Jnanena tu tat ajnanam jesam, nasitamamatmanah tesam adityavat jnanam prakasayati tatparam*' (Ch.5, verse 16). A seeker of spiritual solace through rare wisdom or 'grace-in-explicable' finds in the Lord Neelamadhava, the effulgence of Sri Ramavata and Sri Krishnavatar both that is the complete Brahman, the 'Adinatha'. The Neelamadhava Mahatmya describes:

You are Raghunath, O' Lord Neelamadhava
You are also known as Sripati
You are also Chakradhari,
As the most potent and powerful weapon
'Sudarshan'.

Adorns your finger in the right hand
In dwapara age, you were Lord Kirhsna
Winning everyone's heart,
By sacred love and wisdom
And fighting for virtuous and right causes.
To restore *dharma*.

The charismatic, melodious magic of your flute,
Showered divine bliss



In each heart and each soul;
You are Govinda, Gopala and the sacred
Moon.⁷

A concentrated look at the Lotus feet of Lord Sri Neelamadhava opens the gateway to salvation. He is the Mysterious Controller of the Universe. He is 'Endless, Infinite and Sanatana'. He is 'anadi'. He is 'amitavikrama and anantaviryam' (Ominipotent). He is the father of this entire universe. He is more adorable than Guru, He is incomparable in heaven, earth and *patala*, 'Loka trayehapi apratima pravaava' (Ch-11, verse.43), He is the Power, the only knowable, after knowing Whom, nothing exists to be known. Arjuna after seeing the 'Viswarupa', the cosmic appearance was extremely moved by the divine splendour. He sang with all humility his prayer with awe and devotion:

twamaksharam paramaveditavyam
twamasya viswasya param nidhanam
twamavyayam saswata dharmagoptaa
sanatanah twam puruso mato me.

(The Gita, Chapter 11, Verse 18).

The ecstasy was the same with Vidyapati when he saw Lord Madhava first. The direction to Arjuna was '*hato va prapsyasi swargam jitwa va bhokshyase mahim; tasmad utistha kaunteya yuddhaya krutanischayah*' (Ch-2, verse 37). The direction was reiterated later with a more positive indication: '*tasmad twam utishtha yaso labhaswa jitwa shatrun bhunkswa rajyam samruddham*' (Ch.11, verse 33). On the contrary, the order to Vidyapati was to return to Sriketra and await for the Lord's reappearance there. In both the cases the devotees, who took shelter under the lotus feet have destroyed their illusion and were blessed with the effulgence of divine wisdom and each felt that

they had come out of the realm of illusion and were ready to obey the Lord's command '*sthitosmi gatasandehah, karisyevacanam tava*' (The Gita, Chapter 18, Verse 73).

The Divine is all pervasive. But His sacred presence is visibly felt in certain chosen places. The Lord and His Leela (divine play) also cast magnetic and magnificent influence on His creation in general and chosen devotees in particular. Those who have destroyed all attachments and those whose consciousness is eternally fixed with paramatma, '*gatasangasya muktasya jnanavasthitacetasa*' (Ch. 4, Verse 23) are assured of emancipation. Apart from being omniscient omnipotent and omnipresent, the Lord has also always been the saviour of the weak, downtrodden and fear-stricken. He has also mercifully guided the *jijnasu* and the devotees. The Car-festival in Puri bears ample testimony to the same. On this occasion of a cosmic vibration, the Lord's sacred *darshan* is open to all, irrespective of caste, creed, religion, status and power, giving a perennial message of universal brotherhood, i.e. the great Upanishadic vision '*vasudhaiva kutumbakam*'. At Kantilo, similarly on the occasion of 'Chandan Mahotsava', despite the scorching heat, Lord Sri Madhava moves around the township in a very informal manner. The Lord moves from lane to lane across Kantilo town. Popularly known as 'Bhaunri Yatra', the Lord moves with His retinue, when 'sacred offerings' and 'sapta-alati' are offered by the residents before His lotus feet. On this occasion accompanying Sri Madhava's representative idol, the idols of Divine Mother Maha-Lakshmi, Divine Mother Saraswati, Lord Shiva and Divine Mother Parvati also move. The Jatra symbolises the concern of the Master for his subjects and the Father for his children on one side, and the



acculturation of different types of worship attributable to the Trinity on the other side. Elders, youth, and children all equally rejoice on the occasion. As their Supreme Master is amidst them, they get the feeling of spiritual ecstasy 'bhavasamanwita', as the scriptures say. The Lord has held in the Gita '*aham sarvasya pravavo mattah sarvam pravavate, iti mattwa bhajanti mam buddha bhavasamanwita.*' (Chapter 10 verse-8). Eventhough, the Lord is the Master of all, He is so kind and magnanimous that He fulfils His desire to bless all His children alike through such celebrations while advising the secular governance to follow His footprints and make the justice and governance reach the doorsteps of the citizens. Simultaneously the Lord is advising the citizens to follow the enjoiments made by the codified laws, abide by truth and the rules in a disciplined, ideal and humble manner with a serene sense of service and dedication leaving no room for anger, greed and sense-linked desires.

*tasmat shastram pramanam te karyakarya
vyavasthitou
Jnatwa shastravidhanoktam Karma
kartum- ihahhasi*

(Ch.16. Verse 24)

It is irresistible to conclude, therefore, that the mysterious Controller of the Universe has guided the humanity across the ages to develop equanimity, control of senses, purity, humility, self-restraint, wisdom, self-knowledge and surrender. In the process the humanity learns that by His grace alone the man gets salvation, *matprasadat avapnoti saswatam padam avyayam*' (Chapter 18, Verse 56). To get the grace, '*niskama karma*' is one of the easiest ways. It is said that the Lord, Himself exists in '*niskama karma*', '*tasmat sarva gam brahma nityam jajne pratisthitam*'

(The Gita 3/15). There are also other ways prescribed by the Lord in the Gita and God realised noble saints in other scriptures.

The *shastras* teach us that the *jeev* gets salvation by divine grace alone. Needless to mention, however, that the Lord is One, the Ekaksharam 'Om'. *Karma yoga, jnana yoga, bhakti yoga, dhyana yoga, samkhya yoga, astanga yoga, laya yoga, hatha yoga, raja yoga, mantra yoga* all have been created by the Lord and the God-realised souls as already discussed to save the humanity, to help them lead a peaceful life in this world and to reach the heavenly abode thereafter. Goswami Tulshi Dasji writes in Ramacharita Manasa '*hetu rahita jaga yuga upakari : tumh tumhari sevak asurari*'. Swami Ramasukhadasji also quotes a devotee singing with similar surrender:

*divi ba bhubi ba mamastu baso
narake ba narakantaka prakamam,
avadharita sarada arabindou,
caranou te marane pi cintayami*⁹

A free translation of the above verse means that, O' destroyer of the hell, O Lord Madhava, you may keep me in heaven, in hell or in this world or may also keep me anywhere You like. Whatever you want to do with me, I have nothing to say rather I will gladly accept. I have only one prayer. I must meditate on Your Lotus feet always; those feet which defeat in their beauty, the gracefulness and beauty of the lotus flower, blooming in early autumn. I should not ever forget your sacred lotus feet even at such crucial hour like death. I should never forget your lotus feet My Lord in any circumstance. Experiences countries across, reveal that the devotees of Sri Madhava (Sri Jagannatha) face no obstacles. They never deviate from their *sadhana*, as is the case with wise persons. Rather with confidence



they move across the heads of great generals, least caring for the turbulent obstacles on their ways. Srimadbhagavatam affirms:

*tatha na te madhava tavakah kwacid
bhrasyanti margattwayi baddha souhrudah
twayabhigupta vicaranti nirbhayah
vinayakanikapamudhasu pravo*

To conclude it is appropriate to say that the Mysterious Controller of the Universe is the real friend, true guide and the wisest philosopher. Those who have surrendered before Him through undisturbed yoga “avikampene yogena” they are purged of their past sins, as they partake of the divine splendour which is capable of destroying all impurities. Besides, the Mysterious Lord graciously, being seated in the heart of His devotees, destroys their ignorance through the vivacious light of wisdom. The Lord has promised in the Gita :

*tesham eva anukampartham aham
ajnanajam tamah,
nasayami atmabhabastho jnanadeepena
bhaswta*

(Chapter 10, Verse 11).

In the vast canvas of time it has been proved that the lotus feet of Lord Sri Neelamadhava (Sri Jagannatha) are the repository of eternal peace. His grace only gives salvation. As Indians we are fortunate that we are born in a land, where Lord Sri Jagannatha is our Leader and the Guide. It is time that each son of this sacred soil should carefully treasure

the Lord’s advice to Arjuna which is the perennial solace during all difficult times;

*tameva saranam gachha sarvabhavena
bharata
tatprasadat param shantim shanam
prapsyasi saswatam.*

(Ch.18, verse-62)

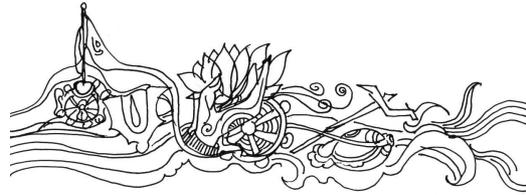
*Sri Achyuta prays in his Sharana
Panjara:*

*parameswar padmajara vandhu,
paramananda jaya kripasindhu,
karuna sindhu namo kambudhari,
vinasha kara vipatti mohari.¹⁰*

References :

1. Neelamadhava Mahatmya
2. Sadhaka Sanjivani P.905
3. Ibid
4. Sri Ram Charita Manasa, kiskindya kanda 30(B)
5. Sri Ram Charita Manasa
6. Neelamadhava Mahatmya P.9.
7. Neeladri Mahatmya P.29
8. Ramacharita Manasa (7-47-3)
9. Sadhaka Sanjivani, P. 1279
10. Mahapurusha Sri Achyutananda, Sharana Panjara, P.52

Dr. K.C. Sarangi, Secretary, Odisha Information Commission, Bhubaneswar.





Tulasi Kshetra, the abode of *Tulasi* is the ancient name of Kendrapara. It is one of the holiest places of *Bharat Varsha*. *Shree Baladevjew* is the presiding deity of *Baladevjew* temple of this *kshetra*. The excellence of *Tulasi Kshetra* is described in some *puranas* and scriptures. The significance of *Sri Baladevjew* and *Tulasi Kshetra* is also rightly mentioned in “*Brahma Tantra*”-

“*Varshanam Vharatah shrestha
Desam Utkal Tatha*”



Shree Baladevjew and Ratha Yatra of Kendrapara

Dr. Sarbeswar Sena

*Utkale shrestha Tirthana
Krushnarka parbuti
Yatrayam Halayudha Gachhet
Tulasikshetra Tisthati
Utkale Panchakshetrancha
Badanti Munipungabah.”*

Kendrapara has its special identity in the world tourism map for *Shree Baladevjew* and some world famous eco-tourist spots.

Introducing Kendrapara:

Kendrapara originally belongs to undivided Cuttack district becomes a sub-division (1859) and at last a district (1993 A.D.)It is

situated in 20°49'E. Latitude and 86°25'E to 87°1'E. Longitude and the district headquarter being the same. The district is surrounded by *Bhadrak*, *Jajpur*, *Cuttack* and *Jagatsinghpur* districts and Bay of Bengal in the east. The river *Luna* (a branch of *the Mahanadi*) and other rivers that flow in *Kendrapara* district are *Karandia*, *Gobari*, *Chitrotpala* and *Hansua*. *Aul*, *Derabish*, *Garadpur*, *Mohakalpara*, *Marshaghai*, *Kendrapara*, *Rajanagar*, *Rajkanika*, *Pattamundai* are the nine blocks of the district.

Kendrapara is 59 km far from *Cuttack*. One can reach the district headquarters by bus



from Cuttack via Jagatpur on Cuttack-Salipur state highway or on the National highway No.-5 and 5(A), crossing at Chandikhola via Chhata towards Paradip. The nearest railway station is Cuttack, 54 Km from Kendrapara. Drive from Bhubaneswar Airport on National highway 5 and 5(A) takes 2½ hours only. From Bhadrak to Kendrapara via Chandikhola and Duhuria, from Jagatsinghpur via Bhutmundai, Marshaghai, Gopachhaka and Duhuria, from Chandabali via Rajanagar, Aul, Pattamundai, Gogua, Garapur, one can travel in bus and reach Kendrapara.

For lodging and boarding, a pilgrim can avail the facilities of small and big hotels in the district headquarters. Taxi, Auto, Rickshaw services is the easy means of travelling to different places of interest of the district.

Kendrapara is a coastal district, has many attractions for tourists and pilgrims. Temples, historical places, sea-beach, enchanting natural scenery and some world famous eco-tourists' spots have made the district significant one. Among them *Tulasikshetra* is the most important one.

Sri Baladevjew, Ichhapur

Kendrapara is popularly known as *Ichhapur* and is famous for the temple of Lord Shree *Baladevjew*, the elder brother of Shree *Jagannath*. As per legend, the name *Kendrapara* is derived from the demon king *Kandarasura*, ruled over the region of *Lalitgiri*.

Tulasikshetra Mahatmya, written by *Sri Bipra Madhuri* reveals that *Baladevjew* killed the tyrant ruler *Kandara*, married his daughter *Tulasi*. The place where *Kandarasura* was killed is named as *Kendrapara* in the memory of *Kandara* and *Tulasikshetra* in the name of his daughter. *Balabhadra* married *Tulasi* on the

twelfth day of the bright fortnight of the month *Magha*. The same day is observed 'Marriage day' in the temple each year. Some also say that *Kendrapara* is from *Kendara* the musical instrument played by *Nath Yogis* of *Kendrapara* has no strong base to believe. *Bipin Bihari Sen* has written an essay in *Utkal Sahitya*, captioned '*Aswasthakshetra Ba Zilla Kujanga*' that Maratha soldiers camped in the centre of contemporary *Kendrapara* (1753) to defeat *Chatrubhuja Sandha*, the king of *Kujanga*. They have named that place *Kendrapalli* (all villages/ middle of the village). From that time the name *Tulasikshetra* is changed and called *Kendrapalli* but uttered *Kendrapara* by the British. Due to faulty pronunciation people are used to write *Kendrapara* as *Kendrapada* in regional language. Besides *Tulasikshetra* is known as '*Gupta Kshetra*', '*Gupta Brindaban*', '*Utkale gupta Brindaban*' and '*Brahma Kshetra*' etc. based on Hindu mythology.

Historical background of *Sri Baladevjew* temple can be traced back to the reign of *Moharani Kalyani*. Initially *Baladev* has been established in "*Chaturasra Mandap*" with *Tulasi*. But later *Sri Jagannath* and *Subhadra* are associated with *Balabhadra*. The temple is erected by *Jajati Keshari* in 10th century A.D. Some opine that King *Anangabhima Dev-III* has built the big temple '*Rekhadeula*' of *Baladevjew* which was destroyed by *Kalapahada* (1568) a cruel fanatic Muslim. That temple has been demolished (1663) by *Sudadhar Khan-i-Dauran* of the *Moghul* emperor *Aurangzeb*. The new temple is built (1670) at *Ichhapur* by king *Gopalshree* and *Srinibas Narendra Mohapatra* of *Kujanga* and *Chedera* respectively. The temple is encircled by a big wall of 14 feet height. In the temple premises four big temples



(Srimandir, Bhogamandap, Jagamohan, Batamandir) are there. In front of the temple stands *Aruna Stambha* of 40 feet height and 4 feet rounded. With main deities *Mohalaxmi*, *Sudarshan*, *Gopalballava* along with a big *Salagram* (a black pebble found in the river *Ganduki*) are worshipped on the *Ratna Singhasan*. *Tulasi* near *Satapahacha*, *Astasambhu*, *Baikunthanath*, *Kamadhenu*, *Nabagraha*, *Sri Ganesh*, *Rabati*, *Kali*, *Yama*, *Nrusingha*, *Maa Sarala*, *Kartikeya*, *Bakdevi* are some of the side deities of the temple. *Jhulanaghara*, *Ratnabhandar*, *Snana mandap* and *Muktimandap* are in the temple campus. The main temple is of 75 feet height and 40 feet width, built with *Baulamalia* stones in the shape of *Saptapidha* style (seven layers).

Deity *Shree Baladevjew* is 'Manibigraha' where as *Sri Jagannath* of *Srimandir* is 'Darubrahma'. During the rituals of *Navakalebara*, the divine deities of *Srimandir* are replaced by new ones and 'Brahma' is placed in the new deities. But in the temple of *Baladevjew*, *Ichhapur* only silken clothes of the deities are replaced by new ones.

Ratha Yatra of Shree Baladevjew :

Different rituals are observed in the temple all along the year. 'Raksha Bandhan', 'Tulasi Bibaha', *Jhulanyatra*, *Kanchi Kaverivesha*, *Kandarasura Nidhan (vira vasha)*, *RaghunathVesha* on the chariot are some of the important occasions of the temple. But *Rathyatra* on 2nd day of the bright fortnight of *Ashadha* is the spectacular one. The deities of *Shreemandir (Jagannath, Balabhadra, Subhadra with Sudarshan)* start for *Gundicha temple* in separate chariots. But at *Ichhapur Baladev* takes his younger brother *Jagannath*,

sister *Subhadra* and weapon *Sudarshan* with him in a single chariot (*Brahma Taladhwaja*), the highest one in the world. The chariot has 14 wheels of 6 feet height. Those are spoke-less and are of three solid Sal wooden planks 7 inches thick each. *Brahma Taladhwaja* is 65 feet high. *Singhasan* of the deities is 12 feet high from the land level. Two white and two black horses are attached to the chariot. They are *Tibra*, *Ghora*, *Dirghashram* and *Swarnanava*. An interesting legend lies behind *Brahma Taladhwaja* that the Gods provided *Balabhadra* the chariot in *Dwapar yuga* to kill *Dhenuka* the dangerous giant. The banner on the top bore a *Palmyra-tree* symbol and the war was in *Palmyra-tree* groves. So the chariot is named *Brahma Taladhwaja*. At *Puri*, *Gundicha temple* and *Mausima Mandira (Ardhashosini)* are in separate place where as the latter is in the premises of *Gundicha temple* of *Ichhapur*.

Ratha Yatra (Car Festival) of Lord *Baladev* is of nine days duration called '*Nabadinatmaka Yatra*'. It is also popularly known as '*Patitapaban Yatra*'. *Patita* means the downtrodden and '*Pabana*' means to purify the effects of sin. *Shree Baladevjew* is merciful and reads the minds and hearts of the devotees. People of all communities are not allowed to enter His temple. But during the Car Festival irrespective of caste, colour and sex all get the opportunity to have a '*Darshan*' of *Baladevjew* along with his younger brother *Jagannath* and sister *Subhadra* with weapon *Sudarshana* on the chariot, '*Brahma Taladhwaja*'. They participate in pulling the chariot to *Gundicha Temple*. The surroundings here are thrilled in joy and devotion. From all sides the sacred name of *Hari* and *Hulahuli* (an inarticulate sound made by women in auspicious occasion) resounds and that create a heavenly atmosphere.



The rituals of the Car Festival of *Shree Baladevjew*, Kendrapara are almost the same of *Shree Jagannath, Puri*. After completion of all the stipulated rituals in *Shree Gundicha* the most awaited ceremony '*Pahandi*' (a luxurious procession) starts. The *Panigrahi Brahmins* perform the same. At *Puri* the *Daitapati Sevayats* are in-charge of *Pahandi*. The deities move to the chariot swing forward and backward in a rhythmic style and it is a marvelous sight to be observed. After *Pahandi* ceremony the ritual of '*Chherapanhara*' begins. The horses are tied to the chariot. Then pulling the chariot begins. The chariot is dragged to a small distance. The very next day again the process starts and completed. This is a special tradition of Kendrapara *Ratha Yatra*. The same practice is followed during the *Bahuda Yatra* (the return journey).

The deities remain in *Gundicha Temple* for seven days. This temple is also called the '*Adapmandap*' and '*Janmabedi*'. On the fifth day (starting from and including the day of Car Festival) the ritual '*Herapanchami*' is observed. Goddess *Laxmi* moves to *Gundicha temple* in a procession to bring her husband *Shree Jagannath* but fails. Out of anger she breaks a piece of wood from the chariot and returns to the temple with a broken heart. This ritual is completed by the *Puja Pandas*. The day before the *Bahuda Yatra* is the most auspicious day for the devotees. It is remarkable for '*Sandhya Darshan*' or '*Adap Darshan*' of *Shree Baladevjew* on *Adap Mandap*. The devotees get the chance to view *Baladevjew* on this day in the evening hours, achieve the sacredness and virtues that is ten times more than the day time *Darshan*. On the tenth day (the 11th day of bright fortnight of *Asadha*) the ritual of '*Bada Ekadasi*' is performed on the chariot. On this day most of the devotees keep fasting with a hope to get blessings from *Shree Baladevjew*. On the twelfth

lunar day of the bright fortnight the devotees have a *Darshan* of *Shree Baladevjew* in '*Raghunath Vesha*' on the chariot is a special feature of *Rath Yatra* at Kendrapara. On the same day '*Adharpana Bhoga*' (a sweet drink) is offered to the deities on the chariot. The great Car Festival completes on the thirteenth lunar day of bright fortnight after the completion of the rituals '*Niladri Bije*' (entry of deities to the temple). On this occasion the deities serially go in *Pahandi* towards *Simhadwara*. The Brahmins recite the Vedas and *Stotras*, the beats of cymbals, gongs and the sounds of conchs purify the atmosphere. The earth becomes the *Baikuntha* (the abode of *Vishnu*). A devotee prays *Lord Baladev* with stretched hands above and recites –

“*Dhyaye Brahmanda natham subhra
dhabalatanu ratna simhasanstham
Bame bhadradatree suchisuchiratanu
bhagyadatree Subhadra
Tadbame Jagannath Neelaniradatanu
sankha sobhitapanou
Tulasi, Rabti dwe chirabasatu
Manibigraham namami.*”

Kendrapara is famous for *Rasabali* (a soft cake prepared with flour cheese, dipped in sweet milk). Different tasty *bhoga* (offering to the deity) are offered to *Baladevjew* but *Rasabali* is the important one. *Gudia* Panda prepare the same.

Baladev cult has established religious harmony and it spells out the socio-economic and religious spheres in *Odisha*. It has reduced the caste system to a greater extent through car-festival and has tried to bind the people in the rope of love, amity and fraternity. No doubt *Baladev* cult is unique and spectacular one.

Dr. Sarbeswar Sena, At/PO- Purusottampur,
Kendrapara-754223.



Lord Jagannath is the Lord of the universe. He is regarded as creator, preserver and destroyer of the world. He exists in the heart of all beings and makes them move according to His direction. He is the life of all. He is omnipresent, omnipotent and omniscient. In Swetaswater Upanishad, it is stated :

*Eko debah sarbabhuteshu gudah
Sarbabyapi sarbabhutantaratma I
Karmadhyakhyah sarbabhutadhibasah,
Sakhi chataha keballo nirgunascha II*

(Sweta 6/11)

Being the preventer of all miseries and provider of all happiness to the people Lord perhaps has taken the form of Daru i.e. wood which means God like to give this message to the people of world to follow the character of Daru i.e. be forbearing and be forgiving. Because that is the noble character of a tree. By adopting this, peace in the world can be established.

Lord is silently sitting on *ratna singhasana*. He is happy who praises him, who scolds him, whether *bhoga is* offered in time or not, whether his daily rituals are carried out in time or not, whether his attendants are particular



Universal Peace Consciousness in Jagannath Culture



Bhagaban Mahapatra

May or may not believe, in the hands of God man is like a doll. He leads him according to his deeds i.e. his *karma*. From time immemorial, *Darubrahma Lord Jagannath* is in Srikshetra to take away sorrows of all people in the world so that peace can be established everywhere. In Skanda Puran, it is said –

*Khandanat srbadukhanakhandanananda
danatah
Swavabad darurupam hi
prambrahmavidiyate II*

(Skanda Puran 28/40)

for his rest at night in time or not. Virtually He has no reaction. On the left side of Lord the most powerful Sudarsan Chakra is there who can destroy the world in a tinkle of an eye on the order of Lord Jagannath; but Lord never utilizes. This indicates His attitude and magnanimity to the people of world only for peace. There are many instances in Puranas on this account. Non-violence "*Ahimsa parama Dharma*" is the call of culture of Lord Jagannath to all the people of world and the essence of culture of Lord Jagannath.



Differences of caste, creed, race, community, richness, poverty and backwardness are the menace of world peace. In the culture of Lord Jagannath there is no such distinction or differences. There is oneness in the culture of Lord Jagannath which can be observed from car-festival. Every year Lord comes out of the temple to see all his devotees especially to those who are not allowed inside the temple for specific reasons. Real peace and happiness are found among the devotees and their interaction and free deliberation of their thoughts silently with Lord Jagannath are found always which cannot be narrated here. It is only felt by the person concerned. This is the real mantra of world peace in Jagannath culture. In Bhagabat Gita God said- I am the same to all beings; to me there is none hateful none dear. But those who worship Me with devotion are in Me and I am also in them. (Gita 9/29)

Mahaprasad of Lord Jagannath is famous throughout world for its uniqueness and significance especially for it is taken jointly irrespective of caste and creed. This system is rare in world. This tradition signifies oneness among the people which is the real *mantra* of creating universal peace through the culture of Lord Jagannath.

Lord always stays with His elder brother Balabhadra, sister Subhadra and his two wives Sridebi and Bhudebi and maintains a peaceful family life. During car festival, Lord goes to Sri Gundicha temple with devotees for nine days tour and never accompany with His wife Sridevi. This enrages anger with mother Sridevi and in order to propitiate her anger, Lord begs apology and to please her offer sweets known as Rasgulla. Sometimes for self-peace man commits some mistakes which become cause of unhappiness

in society, country and family. For this man should realize it and do the needful as situation warrants so that peaceful atmosphere can prevail. This is the lesson of Lord to the world.

Stretching His two hands, Lord Jagannath invites all the people of world as said in Bhagabat Gita-

*Sarbadharman parityajya mam ekam
saranam braja I
Aham twa sarvapapebhyo moksayimi ma
suchah II*

(Gita 18/66)

God says- Renounce all Dharmas and take refuge in Me alone. I shall liberate you from all sins. Grieve not.

Further God says, the devotee who takes refuge in Him, begins to receive a never-ending flood of grace from the supremely compassionate, benevolent and almighty God which washes away all his sorrows and bondage. So in order to get rid of all sorrows and bondage that the devotee is filled with supreme joy and realizes the eternal Brahma or God, who is Truth, Consciousness and Bliss solidified. This is what is meant by his attaining supreme peace and the eternal supreme abode through the grace of God. In past, there are many instances he who renounces and surrenders himself to God, they have attained supreme peace. In to-day's atmosphere of restless and discontentment, universal peace among the people is only possible through the consciousness of Jagannath culture.

Bhagaban Mahapatra, Sri Gundicha Vihar, Sarboday Nagar, Puri 752002.



The Adisankar, who installed the deities in the then Srimandira in 9th century A.D., prescribed certain Puja rituals according to the Vedas. The founder of the present day great temple, King Ananga Bhimadev III of the Ganga dynasty in 1230 A.D introduced 120 types of Sevas and Nitis and a group of Sevaks called “Chhatisa Nijog. He donated huge amount of land and gold for the great expenditure occur in future. These practices continued for several hundred years. Gradually, as a result of aggression on the great temple kings of Utkal could not pay proper attention and some Sevas or rituals were

Binakar Seva – This is the playing of Beena or violin during the painting of Sandalwood paste on the sacred bodies of the Deities; the Sevak will stand at the Kabhat Dwara and play. Also during night Pahud at Jaya Vijay Dwara the playing of Beena has been discontinued since 1950 AD.

Geeta Govinda Seva – The unique “Geeta Govinda”, written by Sri Jayadev Goswami in 12th century AD, is the most favourite song of the Lord Jagannath, one Brahmin Priest would sing this during the Chandan Lagi Procession.

The Defunct ‘Sevas’ in the Sri Mandira Puri

Dr. Surendranath Pati

discontinued. In reply to the Right to Information (R.T.I.), the temple Administration has replied to a mediaperson that the Sevas, enumerated below have been discontinued, the reason being no candidate applied for the posts. They cannot compel anybody to perform Sevas. 1. Binakar Seva, 2. Geeta Govinda Seva (3) Maharee Seva (4) Sampradah Nijog (5) Bhittara Ganni Seva (6) Madeli Seva (7) Kala Bethia Seva (8) Mapa Saita-Karan Seva (9) Charchayita Karan Seva.

For the Information of present day citizens, the above Sevas may be hinted below as follows:-

Mahari Seva – The Maharies are also called Devdasi, a group of female persons, unmarried, devoted; Lord is their husband only. They are divided into two groups –Bhittar Gaunis dance at the time of Sakala Dhoopa, night Pahuda during Allata Lagi of Chandan Yatra, on the boat, Rukmani Vivaha, at Gundicha temple, Solapuja of Vimala, Snana Mandap, Nabakalebara Daru. Dancing and singing are both performed by Bhittara Gauni Sevikas, Samprada Nijog Maharee dance during Sakala Dhoopa, Herapanchami, Rukmini Haran etc. Works of both the groups are interchangeable and they are adept in both.



Madeli Seva – Madal is a drum beaten during Sakala Dhoop, on the boat, Snanamandap, Solapuja of Vimala, Dolabedi, during Ratha Yatra etc. by Sevak.

Kala Bethia Seva – They were agricultural farmers who work free of cost for pulling of the chariots and during Dakshina Moda at Saradhabali. This seva has currently been discontinued.

Mapa Saita-Karan Seva – They distribute Bhoog, after the Puja is over as per the prepared list earlier, those on duty at that day get Bhoog Prasad.



Charchayita – Karan-Seva – These group of servitors call the Sevaks of that day from their residences, before time to attend to the Deities, with the help of Lenkas, Paikas, Pradhanis. At present this work is performed by the Jagannath-Temple-Police (J.T.P.)

Dr. Surendranath Pati, Renuka Enclave, Badasankha, Puri-2.



Mysterious God

Sadasiba Mishra

Oh; Lord
You are the unseen Manager of whole Universe
No wind can blow
No river can flow
No corn can grow
without your lovely touch and direction.
You do mysterious works
which is not our imagination
We know you are God but
We feel you as individual
(like friend, philosopher and guide).

So you have many names
as Dinabandhu, Bhabagrahi,
Bhaktapriya, Jagannath.
Your temple is Sri Mandir
Chariot is Nandighosh
Wall is Meghanad
Prasad (abadha) is Mahaprasad
Your Nabakalebar is social ritual
and welfare for all.

Sadasiba Mishra, Editor, Sulekha, Puri-752001.



Anantavarmana Chodagangadeva founder of the Ganga dynasty in Utkala, was a member of the Eastern Ganga family of Kalinganagara. This family since centuries had worshipped *Siva-Gokarnesvara* on the Mahendra mountain in Kalinganagara, as their family deity. In a brilliant military carrier, Chodagangadeva reigned the ancestral territory of Kalinga. He had overthrown the Somavamsi dynasty of Utkala and united the kingdom of Utkala and Kalinga and shifted his capital from Kalinganagara to Kataka on the bank of the river Mahanadi. He was one of the powerful monarchs in the Ganga dynasty. His reign covered

two titles as *Paramavaishnava* and *Paramabrahmanya* and omitted *Paramamahesvara*. In the 2nd Visakhapatnam grant, dated in the Saka year 1057 or 1135 AD. Chodagangadeva conventionally described as *Paramamahesvara*, *Parama-bhattaraka*, *Maharajadhiraja* and *Trikalingadhipati*.

In the early period Chodagangadeva like his predecessor worshipped *Siva-Gokarnesvara*, later on he changed his religious attitude and constructed a magnificent temple at Puri which was dedicated to the *Vaishnava* god *Purushottama-Jagannatha*. According to many



Lord Purushottama - Jagannatha and Anantavarmana Chodagangadeva



Dr. Bharati Pal

a long period of seventy years and his kingdom expanded from Ganga to Godavari.

During the first 31 years of his rule Chodagangadeva styled himself as *Paramamahesvara*, but a change was marked in the Korni copper plate grant of Chodagangadeva which was dated in the Saka year 1034 or 1112 AD. For the first time he assumed the religious title as *Paramamahesvara*, *Paramavaishnava* and *Paramabrahmanya*. Again in the Visakhapatana copper plate grant which was dated in the Saka year 1040 or 1118 AD., he retained only the last

scholars the conversion of Chodagangadeva from *Savaism* to *Vaishnavism* took place under the impact of *Vaishnava* preacher Ramanuja. The celebrated *Vaishnava* saint Ramanuja visited Puri; under his direct influence Chodagangadeva adopted *Vaishnavism* and erected a huge temple for god *Purushottama*.

The emperor Chodagangadeva after conquering Utkala constructed a huge temple at Puri. Chodagangadeva although a follower of saivism had been keenly aware of the religious trends of the time. This devotional attributes for *Purushottama-Jagannatha* aimed both as the



stabilization and legitimation of his royal power over Odisha. He raised his imperial status by erecting this temple. The epigraphical record reveals that Gangesvara or Chodagangadeva built the temple for the Lord *Purushottama*.

The first epigraphical record of the construction of the present *Purushottama* temple by Chodagangadeva is found from the Dasogoba copper plate grant of Rajarajadeva. He was the grandson of Chodagangadeva. The charter states that Gangesvara [Chodagangadeva] constructed a suitable temple for god *Purushottama*. *Purushottama* whose feet are the earth, the navel the mid region, the head the heaven, the ears the direction, and the eyes are considered the sun and moon respectively.

Next the charter describes that before the construction of this residence for *Purushottama*, He lived in the milk-ocean [khira-sagara], since ocean is the birth place of *Lakshmi*, *Purushottama* felt rather ashamed living there in his father in-law house. He was therefore pleased to get a new place of residence for Him and His wife *Lakshmi*. The charter was issued in the Saka year 1120 corresponding to 1198-99 AD.

The 2nd epigraphical record regarding the construction of the temple by Chodagangadeva is found from the Nagari copper plate charter of Anangabhimadeva.

The Nagari plate states that Chodadaganga built a temple for the great god *Purushottama*, as the earlier kings are afraid to take up this herculean task. The rulers of the Somavamsi dynasty built magnificent temples like Rajarani, Brahmesvara, Lingaraja etc. which are the masterpieces of religious architecture, but they failed to construct a temple for *Purushottama-Jagannatha* at Puri. The next verse suggests that

the temple was built on the sea-shore. Lord *Purushottama-Jagannatha* had been in worship at Puri for many years before the conquest of that region by Chodagangadeva, but the Saivite Somavamsis who lost control over Utkala had neglected the erection of a temple for Vaishnavite deity.

Purushottama-Jagannatha of Puri was originally worshipped by the local aboriginal people and later on gradually accommodated in the Brahmanical pantheon. The identification of this deity with the Brahmanical god *Vishnu* is however apparently earlier than the beginning of the 12th century when Chodagangadeva conquered the Utkala country. Though *Vaishnavism* advanced to Odisha from south and the west in the post Samudragupta expedition, but its progress was slow. The cult of *Purushottama-Jagannatha* rapidly spread in Odisha during the time of Chodagangadeva and his successors. The cult enjoyed the royal patronage under the Gangas and the Suryavamsis, which are gleaned from numerous epigraphical and archaeological records.

References :

1. JAHRS, vol.1 [1927], pp.106-20.
2. IA, vol. XVIII [1960], pp.172-76
3. Ibid, pp.176.
4. EI, vol. XXXI [1955-56] pp.249-62.
5. Ibid, vol. XXVIII [1949-50], pp.235-58.
6. The cult of Jagannatha and the Regional Tradition of Orissa, pp.69-73

Dr. Bharati Pal, Odisha State Museum, Bhubaneswar.



Lord Shri Jagannath has for centuries has been the most popular God of Odisha and even now. He remains a vital element in the religious life of the Indian people. Puri, the holy city of Lord, is one of the four major centres of pilgrimage (Dham) as Badrinath, Dwarakanath, Sri Jagannath and Ramnath and established on Enviromental Science. The environment of the Jagamohan of Sri Mandir was built on scientific method. As the temple is established on scientific background, the uncounted pilgrime and devotees come to the spot for their mental peace and to give up their mental tension. In Odisha, Lord Jagannath receives the same devotion as

Vaishnavism in a more glorious and scientific form. The Lord was named as Purusottam and his place was named as Purusottam Kshetra as before.

Sri Jagannath cult has kept his speciality in the global culture. It is spostly mentioned in the history that time to time the temple was attacked by various religions and different sects. But now it has been welbased on the Truth as Science is nothing but investigation of truth. There are so many scientific traditions in the regular rituals of Lord, annual festivals and all the ethics of Sri Jagannath cult. All the scientific traditions inject

Technical Tradition in Shri Jagannath Cult



Dr. Ramakanta Kar

accorded to Vishnu from 10th Century. In 16th Century A.D., Chaitanya came to Puri and the former king, Sri Prataprudra Dev was influenced by his Uddanda *kirtan* and accepted Sri Chaitanya as his Guru. He took Dikshya from him and made the Sevakas, disciples of Baishnava-sects in the temple. Lord Jagannath became identified as Krishna. The image of Lord became Madanmohana or Sri Krishna. The traditional Chandan Yatra, Janmastami, Radhastami etc. rituals were celebrated from 16th Century A.D. in the Sri Mandir. Sri Krishna is further adored as the seat of Vaishnavism. Chaitanya Mahaprabhu, the messiah of the fallen humanity, visited this place and embellished

influence on the mind of human being of present society.

As per the biological survey we know that the evolution of man is manifested in Darwin's theory as Dasabatara (Ten incarnations) clearly described in "Geetagovinda" written by Sri Jayadeva,. Sri Jayadeva has written this poem taking the direct help of Lord Jagannath. So Geetagovinda song and Sri Jagannath both are interconnected. The *nitis* of Temple create cleanliness in the heart creating spiritual and sacred environment. This hygienic environment develops the physique, mind and spiritual tendency of the human being.



There is our old tradition that we should go to the temple of Lord Vishnu, Shiva or Shakti, we must go with sacred mind in empty stomache, otherwise we earn sins. Fearing the sins, we maintain our regularity in Darshan. If regularly we go to the Shiva Temple in empty stomache for his *darshan*, we can get His Prasad: Belapatra, Paduka etc. These prevent the chest disease and cure constipation. If we go to the temple of Vishnu or Sri Jagannath in empty stomache, we can get His Prasad: arati, Tulasi, Paduka, Abakashajala etc. These elements cure eosinophilia tendency, cure thyroid defects, cold tendency and wash away abdominal defects. Regular Darshan of Lord gives us the hygienic values. If we go to the Goddess

temple, we can get both Prasad of Vishnu and Shiva. Lord Jagannath, Sri Balabhadra and Maa Subhadra have been imagined as Vishnu, Shiva and Brahma or Shakti respectively. Maa Subhadra is also called as Yogamaya. If we analyse the Bhoga Mandap, Mukti Mandap, Majana Mandapa, Jalakrida Mandap, Snana Mandap, Chahani Mandap, Nata Mandap, Jagamohana, Ananda Bazar, Kitchen Room, 22 steps, Lion's gate, Pillar of Aruna and Garuda of the temple of Lord Jagannath, these all are based on scientific hygienic and the original feelings of Truth.

Art and architecture of the Natamandapa and Bhoga Mandap pour psychological and spiritual influence in the minds of the devotees. These architectures also create friction. We touch the stone statues fixed on the wall and touch the feet of them, that touch creates static friction. When we go through their side, the fluid friction is created. As a result of which the nerves of the body become active and the fluid friction washes away the weakness of the nerves. Jagamohana is a sacred environment where there is the creation of friendship and friendly connection among the devotees. The sacred connection creates national intergration. This environmental science removes

the mental tension and creates spiritual consciousness.

Sri Jagannath's *ayudha* is Shankha and Chakra. Shankha is the symbol of sound and Chakra is the symbol of wheel. Sound and wheel are the industrial character. So Sri Jagannath is called as the deity of Industry. Sri Balabhadra may be called as the deity of Agro-Industries. Maa Subhadra has already been imagined as Brahma and She is the deity of Knowledge. Sri Sudarshan, the point of rays are reflected in the lense as a point. So Sri Sudarshan is the deity of real focus. Devotees get emanicipation or salvation after Darshan of Lord Sudarshan the focus point of Chaturddhamurty on Ratna Simhasan.

Paduka or Abakasha Jala (The bathing water of Lord) cures chronic constipation of the devotee who takes this water everyday regularly. Neela Chakra on the top of the temple is fixed and it is made by Astadhatu and connected with a long copper plate (earthing) from the top to earth. It saves the temple from the rain, thunder and natural calamities etc. scientifically.

The traditional rituals, Nitis and festivals are based on nature and hygienic science and cover Yama and Niyama of the ethics of Yogic science.

Garuda *stambha* is made with a root of a tree recognised by Ayurvedic Science. It is covered with a chemical solution. When a devotee touches his chest and hand, he feels well and his chest disease is cured. This also gives prevention of chest disease. The bathing water of Garuda washes away different fevers of the devotees. This water also removes indigestion and dyspepsia.

So the rituals, traditions, environment of Sri Jagannath Temple, and culture both are spostly based on technical traditions.

Dr. Ramakanta Kar, Editor, Yoga Pallava, Yoga Niketan, Gudia Sahi, Puri-1



A mong many festivals observed inside and outside of the Baladevjew temple, the Rathayatra or the Car Festival of Baladevjew is outstanding and popular not only in Kendrapara but also all over Odisha. It is difficult to ascertain the exact year when this festival was observed in Kendrapara. There is no unanimity about the exact date among various researchers. Probably the Car festival started from 17th century. But this opinion has not been accepted by those critics who opine that at first the God was worshipped in the temple near Jumma Masjid by the side of old bus stand and later on the road of the temple was expanded



Car Festival of Sri Baladevjew: A Confluence of Social and Religious Harmony

Dr. Balaram Lenka

upto Santa Sahi. During that time Sri Gundicha temple was situated near the Chhak(square) of Chammar Sahi connected to Santa Sahi. Till today its ruined parts are seen. It is presumed that the chariot was small by that time because of the narrow road leading to the Gundicha temple. According to them the Car Festival started from 13th century during the reign of Anangabhimadev III.

After the construction of a wide road and the modern temple of Baladevjew at Icchapur, possibly the construction of chariot with modern style under the supervision of Pankaj Maharana

has been made. But the tradition of the car festival of God Baladevjew is very old. It is an outstanding and remarkable function in the religious history of Odisha. Thousands of people come to this land to see this festival of Baladevjew.

The Car of Baladevjew at Kendrapara popularly known as Bramha Taladhwaja consisting of fourteen wheels and fabrics are in seven colours prominent among which are red, black and yellow. This Car is decorated with Hala (Plough) & Musala (Club), a bunch of corn, Purna Kumbha (full pitcher). This represents agriculture which is the main cause of human prosperity. The



Musala presents warrior's weapon for defence. Now-a-days modern weapons are devised but the Musala is old one which was used for defending the country. This also represents nationality.

The Car is decorated with different Gods and Goddesses like Prajambhari, Harihara, Vairabi, Tripurai, Laxman, Nrusingha, Vasudeva, Siddhi Vinayak, Chamunda, Bhadrakali, Mangala, Bani Mangala, Chakravasulai, Durga, Sesadeva etc. The images of Garuda and Hanumana are found on the front side of the chariot. This represents God Baladev jew embraces all Gods and Goddesses without any hesitation. Various religious sects like the Saivas, the Saktas, the Vaishnavas, the Ganapatyas, the Souryas are mingled here as Baladev is the presiding deity. God Baladev has assimilated and incorporated in His fold the influences of many religions, creeds and sects and has become a unique God in Hindu religion. As a matter of fact the festival symbolizes "confluence of all religious sects in Hinduism".

One of the most important features of the festival is the presence of brothers and sister in the Car. The love and affection of the elder brothers Baladev and Jagannath towards their younger sister Subhadra is typically noticed in the Car discarding the claims of their wives (Rebati & Laxmi) and other family members. Really it is a unique feature which has a great impact on our society.

Sri Gundicha is observed on the second day of the bright fortnight of *Ashadha* (June-July) in the Baladev jew temple. On that day, the God comes out to meet devotees leaving luxurios abode. In fact, this day is regarded as a very auspicious day with specific Puja and fasting. The entire day is marked by devotional songs like Bhajana, Janana and Sankirtana. The role of religion in human life can never be undermined as religious beliefs help human beings in overcoming trials & tribulations of life. There are so many hurdles in life. So one is forced to look for peace and solace. Religion has an important role in providing consolation in grief of a human being.



The Car festival starts with the traditional ceremony known as Pahandivije. Amidst variety of musical accomplishments, the three deities come one after another to the Taladhwaja Ratha kept at the entrance gate. Here is an exception to the car festival in comparison to the same at Puri. There are three separate Rathas like Taladhwaja, Darpadalana and Nandighosa for three deities like Balabhadra, Subhadra and Jagannath respectively at Puri. In Kendrapara there is one chariot only, that is Taladhwaja where all the three deities are placed together. At first Sudarsana (the disc) comes to the chariot. Then Baladev ascends the chariot followed by Subhadra and Jagannath. This gives a picture of love and bondage between brother and sister, which is not seen in individual chariot.



The Car festival starts with Chhera-Pahanra ceremony. Previously, the kings of Kujanga were performing this work. After some years the royal family of Chhedara was in charge of this ceremony. After that, the Zamindars of Narendra family were performing this work. At present, the Gosains (Chief Priest) of the Narendra families are performing this ceremony. This Chhera-Pahanra ceremony indicates that all are equal before the eyes of God Baladevjew. The man in highest social order becomes a servant of God to sweep the Car before pulling. This system represents social equality.

After Chhera-Pahanra, pulling of the Car starts. The devotees pull the chariot with joy and jubilation. Here the touchables and untouchables, rich and poor, educated and uneducated all get together to enjoy the festival. This festival attracts multitude of visitors from various parts of India and abroad transcending all barriers of caste, creed and colour. This represents universal brotherhood.

The pulling of chariot starts on Sri Gundicha. On that day the chariot is kept near the Endowment office of Baladevjew which is 100 meters away from the main temple. But the actual pulling of Car begins on the next day. At Puri the pulling of chariots becomes complete on Sri Gundicha. Here pulling of Car takes for two days for two reasons. 1) Love and affection of Baladev at Kendrapara towards Jagannath at Puri is reflected here leaving the first day of Ratha Yatra to the latter. This indicates Baladev's sacrifice towards younger brother Jagannath. Now-a-days love, affection and sacrifice of elder brother towards younger brother is decreasing. The Baladev cult will fill up this gap if one follows it.

2) The devotees who visit Puri for Ratha Yatra on Sri Gundicha also pay a visit to Baladevjew Ratha Yatra at Kendrapara on next day having a gap.

After Pahandivije, the deities enter the Gundicha Temple where they are worshipped with traditional rites and rituals. Here Mahaprasad has a great role in reducing casteism in our society. Everybody participates in partaking Mahaprasad. Social relationship is established with different groups and individuals through Mahaprasad which is considered more important than anything else.

God Baladevjew who reflects the concept of unity in diversity invites the devotees to be one with Him in his car festival. On that day there is no discrimination between caste and community. Equality and fraternity are preached. The Car festival of Baladevjew gives message that each and every one should renounce fundamentalism and should feel the ultimate union within one soul-the supreme soul. The Car festival indicates that all anger, jealousy, hatred, animosity and narrowness of human being are crushed under the wheels of the chariot of Baladev. On the other hand, His Car festival preaches universal peace, unity and fraternity.

The culture of Baladevjew believes in the continuity of its tradition with social cohesion and religious synthesis. The Car festival of Baladevjew also preaches the message of unity in diversity. This is why it is quite unique in the religious and cultural history of Odisha.

Dr. Balaram Lenka, Principal, Chitrotpala College, Akhuaodanga, Kendrapara.





Baripada, the headquarters of Mayurbhanj district bears the testimony of many magnificent monument of immense religious significance under the patronage of the illustrious Bhanja rulers. Apart from Puri, Lord Jagannath, worshipped as Shri Haribaldev Mahaprabhu at Baripada is the second biggest one in Odisha and is acclaimed as the Second Shreeksheetra of Odisha.

The temple of Lord Jagannath at Baripada, made of laterite stone with exquisite designs engraved in the walls, has height of 84'-6". A brick boundary wall encircles the temple which is a

Abdhi (4) and Subhransu (1) or 1497 corresponding to 1575 A.D.

Legend has it that Maharaja Baidyanath Bhanja had gone to Puri to have a *darshan* of Lord Jagannath but was denied entry into Puri, for he failed to offer the demanded gold coins for the purpose. Another version to the legend goes like this .When Maharaja Baidyanath Bhanj went to Puri in royal splendour with the accompaniment of *chhatro and chamara*, the Gajapati Maharaja of Puri refused permission as it was display of higher status over the Thakur Raja of Puri. The prevailing custom then was that the

Ratha Yatra of Baripada - Unique in Many Ways



Balabhadra Ghadai



replica of that of Lord Jagannath temple at Puri. A small inscription in two lines is found fixed to the upper portion of the right hand boundary wall of the temple indicates the date of construction of this magnificent edifice by Maharaja Baidyanath Bhanja, a devout disciple of the Vaishnava saint swami Rasikananda. The inscription reads:

“Sakabede munirandahrabdhisubhransu pramite suve
Bhanjayan Baidyanathena prasadastu kruto muda”

From the foregoing description it is ascertained that the shrine of Lord Jagannath was erected in the Saka Year Muni (7) Randhra (9)

devotees to Puri would come as common men without showing of any supremacy over the Gajapati who is *chalanti Vishnu designate*. The Maharaja went in penance near the Atharanala Bridge, the gateway to Shriksheetra. Lord Balabhadra appeared in a dream of the Maharaja Baidyanath Bhanja and as per His instructions, the Maharaja constructed a temple in Baripada so that He would come down to assuage his devotees. Showing reverence to the wishes of the Lord, he erected the majestic temple known as Shri Shri Haribaladev Jew temple at Baripada. Like the temple of Lord Jagannath at Puri, it stands as a symbol of the religious fervour



of the Bhanja rulers of Mayurbhanj and the rituals and religious services are held here in the manner of those at Puri temple.

The main temple and its *Jagamohana* and *Natamandira* are all located within a massive compound the floor of which is paved with dressed stone slabs. The temple and *Jagamohana* constructed on a high plinth represent *rekha* and *pidha* style of Odishan architecture respectively. On the outer walls of the main temple are noticed the figures of Narasimha, Trivikram, and Varaha worshipped as *parsvadevata*. The door entrance to sanctum is surrounded with figures of Ganesa, Navagraha, Gajalaksmi, Kubera, Bhairava, Ganga, Yamuna, Garuda and Jaina Tirthankaras. Some of them are fixed to the inner walls of the Jagamohana. It is built in the style of Kakharua Baidyanath temple of Manatri. At present all the monuments including the raised compound walls are covered with lime plaster. Besides the Bada Jagannath temple at Baripada, there is also another important Jagannath temple of diminutive size built by Raja Srinath Bhanja in 1863-1864 A.D. It is characteristically known as Bhanthia Jagannath temple.

The famous Ratha Yatra of Lord Jagannath takes place in Ashadha Sukla Dwitiya i.e the second day of the fortnight of Ashadha (June-July) every year. It is celebrated with gaiety and religious fervour in Baripada. Unlike Puri, Rath Yatra is a three-day affair in Baripada. Though the deities are taken out of the temple for the annual sojourn on the day Puri celebrates the festival, the Rathas get moving a day later in Baripada. The 14-wheeled Taladhawaja (the

chariot of Lord Balabhadra) moves first and reaches the Mausibadi temple. The 12-wheeled Devidalana or Vijaya (chariot of Devi Subhadra) is pulled only by women. Normally this chariot reaches half way and stays near the town Police Station. Next day at 2.00 P.M the pulling of the chariot is resumed and Devidalana reaches the destination. Then starts the Nandighosha, the massive chariot with 16 wheels.

The same rituals are performed on the *Bahuda* day and chariot pulling is completed in two days. As there is no space for the chariots to move, the reverse sequence is followed in the return Journey i.e first starts Nandighosa, then Devidalana and then Taladhawaja. After Bahuda Yatra when the deities are carried into the temple in Pahandi, the Last Door Closing Ceremony is observed in the inner sanctum of the main temple.

What puts Baripada on the top of the chart relating to Ratha Yatra celebration is perhaps the association of women with the festival. It was during the celebration of the First International Women's Year in 1975 that the district administration of Mayurbhanj started the innovative idea to let women pull the chariot of the little sister of the two Lords-Jagannath and Balabhadra. In the subsequent years the experiment has proved quite popular. The same practice is continuing till date and the turn out of women is increasing with every passing year.

Balabhadra Ghadai, Principal, M.K.College, Khiching, Mayurbhanj.





My School Prayer

(Original Odia prayer Ähe Dayamaya Viswa Bihari)

Ramakrishna Nanda

Translated by Prabhata Kumar Sahoo



O kind itinerant of the universe,
My submission may please be taken.
In water, plains, forest, hills, sky
Your act is ubiquitous.

You teach good morale
Guide me towards noble path
Make my works perfect
Add delight to my face.
I tender my head at your feet
Kindly empower me with courage.

I stand folding hands at a distance
From people with pretentious nature
Do not allow me to be with them



Give me vicinity of saint and savant
Kindness and sobriety may garnish me
Nobody be pained because of me.

To serve the people in need
My feet and hands be empowered
To speak the truth, why shall I fear
Rather opt to die for the same
This much of teaching kindly be
imparted to me.

Prabhata Kumar Sahoo, Plot No.316, Baramunda,
Bhubaneswar-751003.



Towards Transcendent Vast

Shyam Prakash Senapati

Translated by : Dr. Janmejaya Dwibedi



O ! Lord of the universe
The supreme existence !
Come down to *Badadanda*
Descending through Baisi Pabachha
and SinghAdwar.

Three Chariots await you
Along with Matali, Arjun and Satyaki.
Mausima awaits you
And the Queen Gundicha
And thousand eager eyes
On the stretches of Saradhabali.



Creatures of three worlds
Await to pay obeisance
to Darubrahma manifesting as Baman.

This journey goes on
From Finite to the Infinite
from the Earth
to the Transcendent vast.

Dr. Janmejaya Dwibedi, Grand Road, Puri-752001.



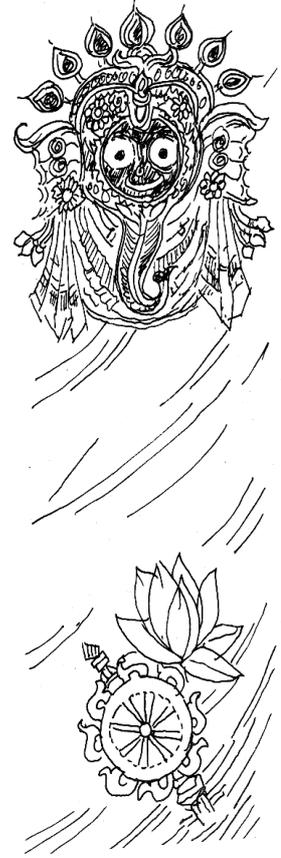
You Jagannath, The Almighty

Bipin Bihari Sahu



You Jagannath, The Almighty

On the sea shore is Your shrine, the sublimest
 Unique is Odisha, having You as the most prime deity
 Joys and blisses in plenty You bestow on the people
 As The Sea of the Grace - as well to the downtrodden;
 Granting them boost - You sustain their entities
 Able they are - get themselves in the mainstream;
 Nearer getting along with You, they live in society
 No more they're the sinner, get a heart of sanctity
 All You know, their griefs, The hearts and The minds
 Though having hands but half made; you're so kind
 Hasty You're to embrace them with great pity
 Thus they become a realized soul, steady in reality
 Hatred and avarice gone away; harmony comes in
 Establishing an universal bond they live in fraternity
 Away from the birth and death, they rest at last
 Like the air as being born in, as merges in ether
 Mingling souls with yours, they make One Entities
 Immediately, freeing them of the illusions
 Grant them salvation - ridding them of frailty
 Hoist thus the colours, *The patitapavan*
 give them immortality
 Turned out their commitments, into divinity
 Your majesty so limitless, has no vicinity;
 Thou ! Jagannath , You're the One and all
 Hidden in every hearts, everywhere you prevail
 Omnipresent, You're,
 Only the devotional being can see,
 Understand the Truth, The Reality -and believe
 You're the Almighty - You're the Almighty



Bipin Bihari Sahu, At/p.o-Bhalumunda, Dist.-Bolangir.



Jaga and You

Chandra Bhanu Mishra



Jagakalia, Chaka-akhia, Hari
Madhava, Mohan, Shyam
Keshav, Gopal, Krishna
Govinda, Ajanma, Nilachalia ...

Thousands of His names on the scroll
Add one of your fancy and make it more
To Him, it doesn't matter, what you call
Forever He's ready to hear you and all.

Go on calling Him by any name you like,
Think of Him whenever you in plight,
See Him in any form that you wish,
Treat Him the way you think it's right,
Give Him anything that you may find,
Ask Him whatever comes in your mind,
Search for Him wherever you move,
Find Him in everything that you look,
Follow Him on the road you ride,
You may look upon Him
As a Guru, Friend or Guide.



You may praise or abuse Him
for any of your reasons,
Accept or refuse
what you get as His blessings,
He's down-to-earth,
He's gentle and good,
He never minds,
He still loves you.

He is Bhavagrahi, He's Dinabandhu,
He's Mahabahu, He's Jagabandhu !
He's the Master, He's the King
He reins the Supreme
Known as prabhu Jagannath !

Chandra Bhanu Mishra, Mangalabag, Behind Hotel
Neeladri, Cuttack-753001.



The majestic Shree Jagannatha temple at Puri is one of the oldest monuments of India; it is famous for its religious sanctity, architectural grandeur and cultural magnanimity. It is a major pilgrimage destination for the Hindus being considered as one- *Jagannath Dham*- of the *char dhamas* (four sacred most places of the Hindus). The main temple (the sanctuary and the



Shree Jagannatha Temple at Puri : Light on Meghanada Prachira, Kurma Bedha and Koili Baikuntha

Dr. Benudhar Patra

porch) was built by the Ganga king Anantavarman Chodaganga Deva (c. 1078-1147 CE) during c. 12th century CE while its other constituent parts were constructed by the subsequent Ganga as well as Suryavamshi Gajapati rulers. The Jagannath temple has four gates in four directions i.e. in the east *simha dwara* or the lion gate, in the south *ashwa dwara* or the horse gate, in the west *vyaghra dwara* or the tiger gate and in the north *hasti dwara* or the elephant gate which are said to represent *dharma* (right conduct), *jnana* (knowledge), *vairagya* (renunciation) and *aishwarya* (prosperity) respectively. In other words, they represent four important concepts

of the Hindu philosophy (*chaturvarga* or four *vargas*) i.e. *dharma* (east/ lion gate), *artha* (north/elephant gate), *kama* (south/horse gate) and *moksha* (west/tiger gate). These are the four ways by which one can reach the Lord. The *navagraha* reliefs are carved on the architraves of all the gates. The temple has two very big concentric stone walls known as *Meghanada prachira* (outer wall) and *Kurma prachira* or *Kurma bedha* (inner enclosure). The above mentioned four gates are located in the mid-points of the outer wall (*Meghanada prachira*) on four directions. It is interesting to mention that it is the only temple in the entire state which has four gates



each in inner and outer walls. The whole temple complex comprises an area of 10.7 acres.

The outer compound wall of the Jagannatha temple is known as *Meghanada prachira* or *bahar bedha* and the inner compound wall is known as *Kurma prachira* or *Kurma bedha*. The *Meghanada pacheri* has a length of 665 ft from east to west and breadth of 640 ft from north to south direction. The height of the *Meghanada pacheri* varies from 20 ft to 24 ft and thickness of 6 ft. The wall is decorated with serrated battlement designs on its top which not only increased the beauty of the wall but also attracts the attention of the devotees and visitors. The height of the wall is not uniform because of its dissimilar construction. It is made of laterite and sand stone blocks. The loftiness of the walls proves that the temple had served the purpose of a fort. This is corroborated by the fact that at the time of the Muslim invasion the civilians as well as the soldiers took shelter inside the temple compound when certain portions of it were damaged.¹ It is believed that due to constant Muslim attacks, particularly during the 15th and 16th centuries, there was the need of a high wall surrounding the temple complex. Harihara Bahinipati², however, says that the walls are not only constructed to protect the temple from Muslim invasions, rather it was a normal practice to build the boundary walls surrounding the temple like other temples. He emphasized that the *Kurma bedha* was constructed first along with the main temple complex before the construction of the *Meghanada pacheri* though it is recorded that the *Meghanada pacheri* was constructed first.

The length of *Kurma pacheri* or *Kurma bedha* is 420 ft from east to west and 315 ft from north to south direction with serrated battlements

at the top.³ Its height is almost equal to the height of *Meghanada pacheri*. However, the thickness of the *Kurma pacheri* is less than the thickness of the *Meghanada pacheri* and is of 5ft. It is believed that this inner enclosure (*Kurma prachira*) stood as a second line of defense against any possible invasion by enemy.⁴ One has to climb 22 steps through the lion gate, ten steps of khondalite stone through south gate, eleven steps through the western gate and thirteen steps through the north gate to reach the inner compound (*Kurma pacheri*) of the temple. The 22 steps through the eastern gate known as the *baisipahacha* are considered so sacred that pilgrims touch these steps in hand with reverence and allow their children to roll on. The inner wall, besides four gates, which connect the gates on the outer wall, has two other additional gates/ openings - one leading to the *ananda bazaar* (the temple market area where *mahaprasad* is being sold) in the north-east corner and the other to the covered passage of the kitchen in the east-south corner. The space between the Jagannatha temple complex and the inner enclosure goes by the name *bhitara bedha* or *Kurma bedha*, owing to its shape resembling a tortoise. Similarly, the space between the *Meghanada prachira* and *Kurma prachira* is known as *bahara bedha*.⁵

Regarding the construction of these two *pacheris* (walls) different views are there. In fact, there is no historical evidence to prove when these walls were constructed. As per the records, in the 11th century CE, it was during the reign of King Chodaganga Deva that to safeguard and protect Puri from the invaders many *kotas* (forts), bastions and *jagagharas* (gymnasiums) were constructed. At that time the *Meghanada pacheri* - the massive boundary wall which surrounds Shree Jagannatha temple now, was not built. It was then



the duty of the *jagagharas* to protect the temple from enemies. From the *Madala Panji* and other local traditions, it is known that these were built not earlier than the 15th century CE.⁶ Balaram Das, a *Panchsakha* age poet, in his *Lakshmi Purana* wrote that *Meghanada pacheri* had built around the temple to escape the noise and roaring of Varuna, the sea god or the sea, the father of Goddess Lakshmi.⁷ It is a fact that during the calm hours of night when there is the reign of silence and tranquility, interestingly the roaring of the *samudra* (Bay of Bengal) is not audible inside the temple while even in distance place it is audible. It is believed that it happens or the sound is not audible inside the temple due to the *Meghanada pacheri*. It is also believed that it will never be heard inside the temple.⁸ It is said that the *Meghanada pacheri* was constructed during the reign of Gajapati Kapilendra Deva (1435-1460) while the *kurma pacheri* (inner compound wall) was constructed during the reign of Purushottama Deva, the son and successor of Kapilendra Deva (1467-1497). According to R.C.Mishra⁹ the outer wall (*Meghanada prachira*) was constructed in c. 1448 by Kapilendra Deva and after 22 years of its construction the inner wall (*Kurma prachira*) was constructed in 1470 by Gajapati Purushottama Deva.

Koili Baikuntha or *Kaibalya Baikuntha* (the Heaven of Vishnu) constitutes an important part of the Jagannatha temple. It is situated in the north-western corner of the temple between the *Kurma prachira* and the *Meghanada prachira*. It is considered to be the most ancient place of Nilachala or Niladri i.e. Puri. It is believed that here the Pandavas set fire to the dead body of Lord Krishna after his death by Jara Sabara. Legend says that it was at this place that Neelamadhava (believed to be the ancient form

of Lord Jagannath) was worshipped by a Sabara (tribal) king named Vishwavasua, a great devotee of Lord Vishnu.

Regarding its nomenclature different views are there. Some interpreted the word *koili* as *jiba* or *jibatma* and further believed that *jibatma* used to meet *paramatma* at *Baikuntha*, the place of Lord Vishnu. The word *koili* may be interpreted as *kaibalya*. In south India, *koili* or *kovil* stands for the temple. According to a legend Krishna once appeared here before Radha in the shape of a *koili* (koel) or cuckoo.

At present, however, it is known as the burial ground for the Trinity. During the *nabakalebara* ceremony (new body ceremony) the old images of Balabhadra, Subhadra, Jagannath and Sudarshan are buried here. It is also the place where the new images of the deities are constructed/ carved. The *nabakalebara* rituals are also performed in this place. The ground where the images are buried is a place which is 9 feet deep and covered by *malati* tree (a creeper flower which covered the entire place). Besides, there is also a big flower garden in the campus of *Koili Baikuntha* for meeting the requirement of flowers and leaves of the temple. It is believed that Baikuntheswar Mahadeva, whose shrine is located just at the entrance to *Koili* or *Kabalya Baikuntha* is in charge of guarding this place.¹⁰

To sum up, we can say that the *Meghanada pacheri*, *Kurma bedha* and the *Koili Baikuntha*, as integral parts of the Jagannatha Temple have played a significant role in its day to day rituals and ceremonies. Many of the rituals of the Jagannatha temple like the *nabakalebara* ceremony are incomplete without *Koili Baikuntha*. The *Meghanada pacheri* through the ages is providing protection to the



temple from invaders, intruders and from the public nuisance. The *Kurma pacheri* is not only providing extra security to the inner complex but also make the temple unique and attractive.

References:

1. N.Senapati (ed.), *Orissa District Gazetteers: Puri*, Cuttack: Government Press, 1977, p.780; R.C.Pradhan (ed.), *Puri: The Land of Lord Jagannath*, Bhubaneswar, 2015, p.23; R.C.Mishra, *Purusottama Ksetra*, Puri, 2005, p.90.
2. Harihara Bahinipati, *Sri Jagannath Mahatmya* (in Odia), Cuttack: Students Store, 2001, pp.22-23.
3. Narayan Mishra, *Annals and Antiquities of the Temple of Jagannatha*, New Delhi: Sarup and Sons, 2007, p.23.
4. Suryanarayana Das, *Lord Jagannath Through the Ages*, New Delhi: Sanbun Publishers, 2010, p.53; S.K.Patnaik, *Puri: The Divine Destination*, Puri: Trac Publications, 2008, p.65.
5. Harihara Bahinipati, *op.cit*, 2001, p.22.
6. N. Senapati, *op.cit*, p.780.
7. Balaram Das, *Manabasa Lakshmi Purana (Odia)*, Cuttack, Binapani Pustak Bhandar, n.d, p.13.
8. Harihara Bahinipati, *op.cit*, p.24.
9. R.C.Mishra, *op.cit*, p.90.
10. S.K.Mohapatra, *Lord Shree Jagannath Temple Manual*, New Delhi: Satyam Law International, 2016, p.38.

Dr. Benudhar Patra, Associate Professor, P.G. Dept. of History, Post Graduate Govt. College, Sector-11, Chandigarh (UT), Pin-160011, India, Email: dr_benudharpatra@yahoo.co.in.



Nrusimha Bamana Vesha of deities at Keonjhar