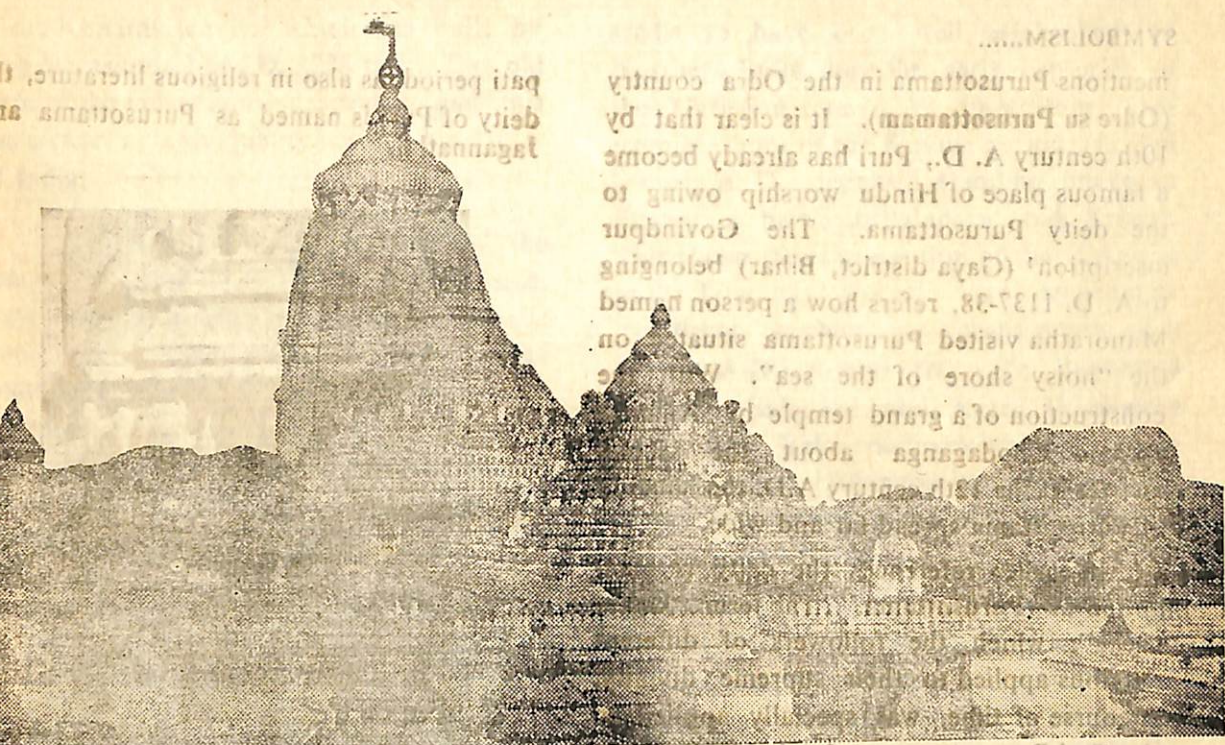


JULY - 1973



JAGANNATHA - BALABHADRA - SUBHADRA



. K. S. Behera

SYMBOLISM OF THE JAGANNATHA TRIAD

King Indradyumna then asked Vasu, "Tell me, O Brahman, who is who of this Triad?"

ଏଠାରେ ଜଳଦୁମ୍ପ ଦୁଇଜ ବାସୁକି
 ଜନ୍ମ ଦ୍ଵିଜ ଏ ହିମ୍ଵର୍ତ୍ତୀ କେ ଜଏ ଅନୁକ୍ତ ।

(Sarala Mahabharata : Musali parva.)

Lord Jagannatha has been worshipped in the sacred city of Puri from very ancient times. It is impossible, at this great distance

of time, to state precisely when he made his first appearance. The Saradadevi temple inscription¹ (C. 10th century A.D.), of Maihar (Satna district, Madhya Pradesh)

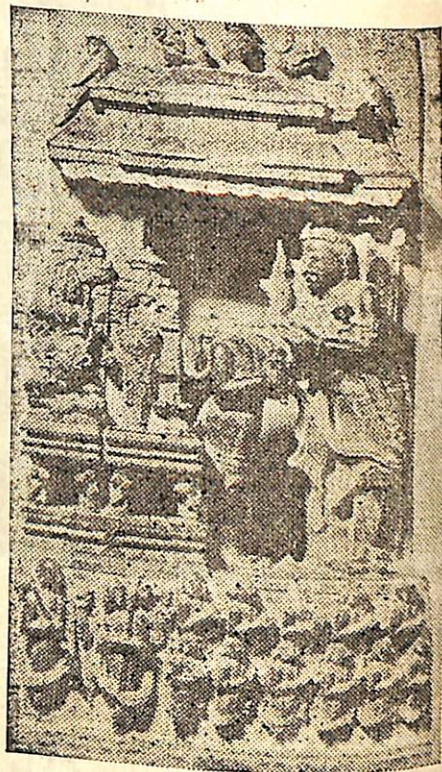
¹ Epigraphia Indica, Vol. XXXV, PP. 171-75.

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mentions Purusottama in the Odra country (Odre su Purusottamam). It is clear that by 10th century A. D., Puri has already become a famous place of Hindu worship owing to the deity Purusottama. The Govindpur inscription¹ (Gaya district, Bihar) belonging to A. D. 1137-38, refers how a person named Manoratha visited Purusottama situated on the "noisy shore of the sea". With the construction of a grand temple by Anantavarman Chodaganga about the second quarter of the 12th century A.D. the sanctity of Purusottama spread far and wide.

In earlier references the deity is mentioned as Purusottama. The term "Jagannatha", which the followers of different religions applied to their supreme divinity, in course of time, was specially applied to the God Purusottama, and today he is widely known as Jagannatha. In the Kapilas inscription² (A. D. 1246-1253) of Narasimha I, Purusottama is spoken of as the "Lord of the fourteen worlds" (*Chaturdasa Bhuvanadhipati*). So far as epigraphic sources are concerned, the word "Jagannatha" has been used for the first time in the inscriptions of the Ganga monarch Bhanudeva II (A. D. 1306-1328). His Srikurmam inscription³ (A. D. 1309) is dated in the 3rd regnal year of Shri *Jaganadhadevara*. Similarly an inscription of Simhachalam temple⁴ dated saka era 1236 (A. D. 1314), mentions the 9th regnal year of Devadideva Purusottama. Another inscription (A.D.1319) found in the same temple⁵ also refers to the 13th regnal year of *Devadideva Sri Jagannadha Devara*. In inscriptions of the Gaja-

pati period, as also in religious literature, the deity of Puri is named as Purusottama and Jagannatha.



King Narasimha I, the builder of Konarak Temple worshipping Siva-linga, Purusottama - Jagannatha & Durga. (detached sculpture of Konarak, 13th century : National Museum, New Delhi)

It is probable that in the earlier phase he represented a tribal wooden deity or a form of tree-worship. When the wooden image was accommodated in the fold of Vaishnavism, he was theoretically accepted as Purusottama or Krsna-Visnu, but his simple form was not set aside. The shape of the image can be noticed in three panels

1. *Ibid*, Vol. II, P. 339.
2. *Ibid*, Vol. XXXIII, PP. 41-45.
3. *South Indian Inscriptions*, Vol. V, No. 1214.
4. *South Indian Inscriptions* Vol. V, No. 938.
5. *Ibid*, No. 714.

of the Konarak temple¹ which was built by king Narasimha I (A. D. 1238-64). The old form of the image continues today, and this has a striking individuality among the deities of India.

At present on the *ratna-vedi* of the temple Balarama is seen on the right side, Jagannatha on the left and Subhadra, who is conceived of as their sister, is placed in the centre. The names and positions of the divinities in this Triad bear striking similarity with the divinities of the Bhagavata Triad representing Balarama, Ekanamsa and Krsna. The worship of the Bhagavata Triad

seems to have been well established in Northern India since the early centuries of the Christian era. An interesting relief from Mathura of the Kusana period (C. 2nd century A. D.) depicts a standing image of Ekanamsa between Baladeva and Krsna². This shows that the position of the divinities in the Triad has already been determined. The *Brhat Sambita* of Varahamihira (6th century A.D.) enjoins to place Ekanamsa between Baladeva and Krsna (*Ekanamsa karya devi Baladeva-Krsnyormadhye*). In the *Harivamsa*, Ekanamsa is spoken of as the daughter of Nanda, and also as the sister of Balarama and Krsna.

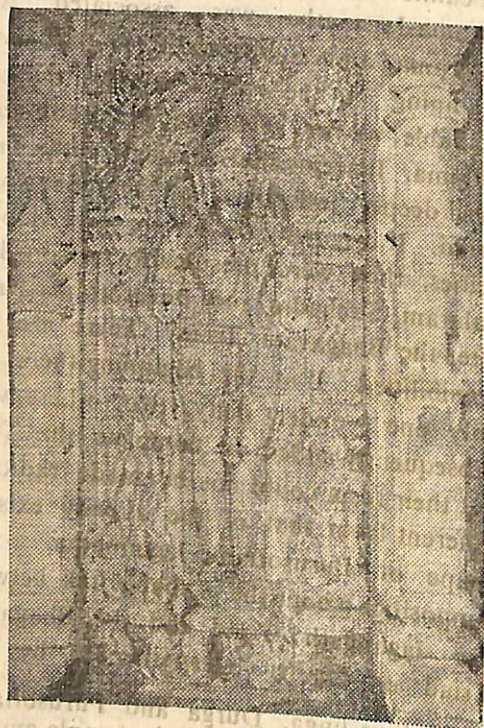
In the present state of our knowledge we cannot be sure as to whether Purusottama-Jaganatha was associated with Balarama and Subhadra from the very beginning. In the earlier sources that are available, we get reference only to Purusottama. It seems that the Jagannatha Triad was deeply influenced by the Bhagavata Triad. If originally there were three wooden deities, they were presumably renamed as Balaram, Subhadra and Purusottama-Krsna after the Bhagavata Triad. There are two possibilities. If at the beginning there was only one wooden deity, two others were subsequently added to complete the Triad but their form could not be made radically different from that of the already existing shape of Purusottama-Jagannatha. Our supposition about the probable link between the Jagannath Triad and the Bhagavata Triad is further strengthened by the



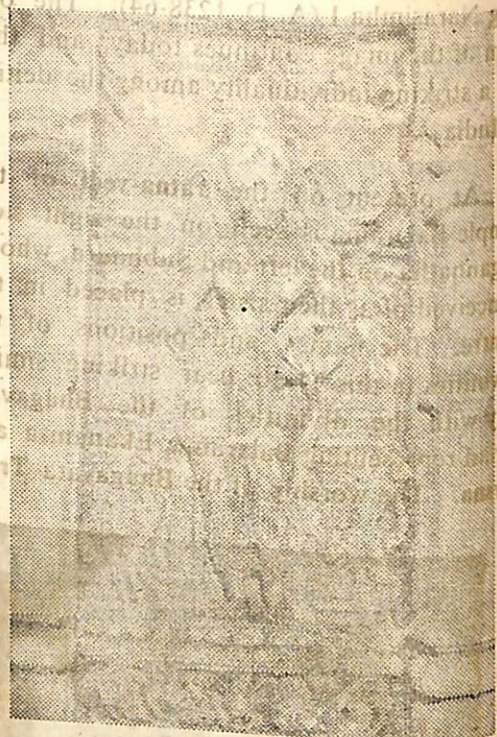
Purusottama - Jagannatha.
(From a sculpture of Konarak Museum).

1. The sculptures represent Narasimha I, worshipping Siva-linga, Durga and Purusottama-Jagannatha. Of the three panels, one is still in situ on the platform of the temple and the rest are preserved one each in the Archaeological Museum at Konark and National Museum, New Delhi,
2. I. H. Q., Vol. XXXVIII, PP. 86—88. For details about cult of Ekanamsa vide I.H.Q., Vol. XXXV, PP. 189—208.

SYMBOLISM..... popularity of the latter Triad in Orissa in the early medieval period. This is revealed both by sculptural and epigraphic evidence. The images of Balarama, Ekanamsa and Krsna are found together inside a small shrine in the Lingaraja temple compound. Similarly an excellent representation of this Bhagavata Trinity is found in a ruined brick temple at Turintura (Puri district). The discovery of images of Balarama and Visnu at Konarak seems to suggest their probable worship in a brick temple at Konarak. Further sculptural evidence about the worship of this Trinity are found at Dhablesvara (Cuttack district). All these images belong to the 12th or 13th



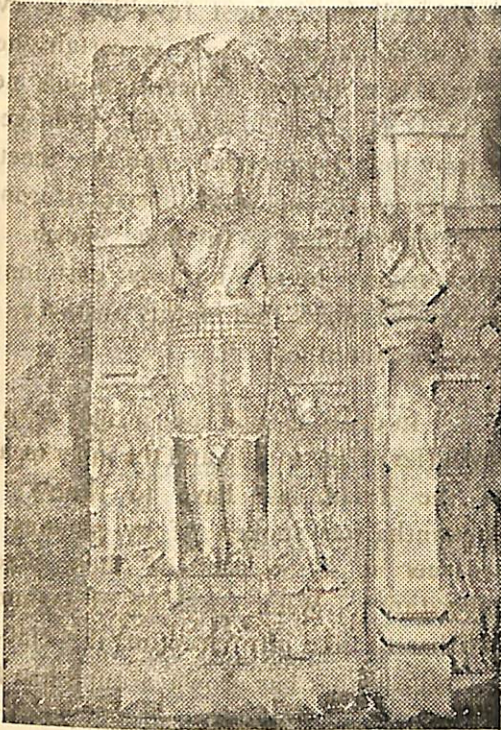
Krsna
(Lingaraja Temple compound)



Ekanamsa
(Lingaraja Temple compound)

century A.D. An inscription of Ganga monarch Anangabhima III dated Saka 1158 or A.D. 1237, found on the Patalesvara Siva temple situated inside the inner enclosure of Jagannatha temple refers to "Halina (Balarama) "Chakii" (Jagannatha-Visnu) and "Subhadra". The inscription of his daughter Chandradevi (saka 1200 or A.D. 1278), which refers to the Purusottama temple at Ekamra (locally known as Ananta Vasudeva temple in Bhubaneswar), mentions the deities "Bala" (Balarama), "Krsna" and "Subhadra" as being enshrined in the temple¹. Judging from these evidence it is clear that Baladeva, Subhadra and Jagannatha

1. Orissa Historical Research Journal, Vol. I, No. 4, pp. 281-84.



Balarama
(Lingaraja Temple compound)

are considered identical with Balarama, Ekanamsa and Krsna of the Bhagavata Trinity. When represented in the traditional form they were shown as wooden deities, but in the orthodox form they are conceived of as images with fully developed iconography.

A number of detached sculptures collected from a ruined temple at Teligarh (near Dhanmandal Railway Station, Cuttack) are now kept in the Orissa State Museum, Bhubaneswar. Of these, one panel shows a crude image which looks very much like the figure of Jagannatha on a chariot. The traces of another chariot is visible in the sculpture. The existence of a third chariot

is also suggested by persons holding the rope which was presumably attached to the chariot no longer in *situ*. Thus we get evidence about the car festival of the three divinities. The temple to which these sculptures belonged, to judge from their style, was undoubtedly posterior to Konarak temple and probably belonged to the later half of the 13th or the 14th century. It is evident that while we get only the representation of Purusottama-Jagannatha at Konarak, here the artist had the three divinities in mind while carving the three chariots. This is the most important sculptural evidence regarding the probable existence of the Jagannatha Trinity in the form as we find today at Puri. However, the association of Jagannatha with his brother Baladeva and sister Subhadra could be much older. References to the worship of Jagannatha in the triple form on the shore of the "Salt sea" occurs in several religious works such as the **Brahma Purana, Kriya Yogasara, Skanda Purana, Purusottama Purana, Kapila Samhita, Tirtha Chintamani, Niladri Mahodaya, Bamadeva Samhita, etc.**

Jagannatha began to draw the attention of foreigners from the 14th century. Friar Odoric (A.D. 1321), Nicolo Conti (C. 1430), Sir Thomas Roe (1616), W. Bruton (1633), Bernier (1667), Captain Alexandar Hamilton (1727), Major William Thorn (1803), Robert Southey (1810), and others have left their accounts of Jagannatha¹ or his car festival. Most of the foreigners who came to the place as strangers had queer notions about Jagannatha "a figure that resembles nothing in the heavens above, or the earth beneath, or in the waters under

1. For some of these accounts see Henry Yule and A. C. Burnell, **Hobson Jobson**, London, 1903, under Juggernaut.

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the earth"¹. For example, Major Thorn who noticed "above a million of pilgrims resort hither annually from the remotest parts of India", "expected that where devotion is carried to such extravagant height, the worship must be grand, and the object of it amiable". On the contrary he found the figure of the divinity to be "disgusting in the extreme"². The deity and its external features aroused the curiosity of casual visitors who had no knowledge of its historical and religious background. This, however, was inevitable for they were born and brought up in atmosphere different from ours. The simple image and his religion in the past has been much maligned by the Christian missionaries. For Rev. Laurie, Orissa was a garden of superstitions.³ Jagannatha was considered as a "detestable Mo'loch". Most of the foreigners who wrote before the British conquest of Orissa in 1803 and the missionaries who came to the place to propagate Christianity gave exaggerated accounts about pilgrims courting death by throwing themselves under the wheels of the chariot of Jagannatha. Thus in the English language, according to **Chamber's Dictionary**, "car of Juggernaut stands metaphorically for any relentless destroying force or object of devotion and sacrifice". R. L. Mitra observes: "No Indian divinity has a more unenviable notoriety in English literature than Jagannatha. Alike in poetry and in prose, in works of imagination as in sober history, he forms a never-dying

illustration of all that is cruel, all that is horrible, all that is most revolting to every sense of humanity It is certain nevertheless, that human conception has never realized a more innocent and gentle divinity than Jagannatha; and the tenets of his votaries are the very reverse of sanguinary or revolting. In fact, never was opprobrium more unjustly cast on an inoffensive object that in this instance, and none merited it less."⁴

In order to gain an insight into the mysteries of Jagannatha and the inner meaning of the Triad, we have to know how Jagannatha was spoken of by persons who treasure it as a part of their precious inheritance. While speaking of Jagannatha one has to take into account the elaborate mythology that has grown around his form. In the following pages an attempt has been made, as far as possible, to probe the inner meaning of Jagannatha, and this we do depending upon the epigraphic and literary references.

The three images are endowed with extraordinary sanctity and their significance have been explained in several ways ranging from very simple to complicated philosophical speculations. Their shape, colour, etc. have deep religious meaning. In the **Mahabharata** of Sarala Das (15th century) it is said that symbolically the three deities bearing three colours (i.e. White, Yellow and Black) correspond to the three **Gunas** (**Sattva**

1. **Asiatic Researchs**, Vol. VIII, P. 62.

2. William Thorn, **Memoir of the war in India**, London, 1818, PP. 262-63.

3. Laurie, W.F.B., **Orissa: The Garden of Superstitions and Idolatry**, London, 1850.

4. R. L. Mitra, **The Antiquities of Orissa**, Vol. II, Calcutta, 1880. P. 99.

Rajas and Tamas).¹ The three deities are also linked with Brahma, Visnu and Siva. It is stated in more than one religious text that Balabhadra is identical with Rudra-Siva. Jagannatha is considered as Visnu, and Subhadra is identified as Brahma.² There is a legend that Brahma became Subhadra due to a curse. This is in keeping with the tradition recorded in the **Harivamsa** that Ekanamsa was born from the **Amsa** of Prajapati Brahma.

Of the three divinities, Balabhadra is considered as the elder brother of Krsna. He is identical with Ananta and Sesa. He is also said to be Siva.

Subhadra the auspicious mother is but another name of Durga. She is identical with

Ekanamsa. "the goddess who is one and not a part of any other". In one **Mantra** of the **Skandapurana**, Subhadra is invoked as being identical with Katyayini. She is to be worshipped according to the hymns of the **Devisukta** which are used for the worship of Devi Durga. The Vaisnavas looked upon her as Laksmi, and subsequently linked her with Radha.

Jagannatha appears to many people in many guises. For the Ganga monarchs beginning from Anangabhima III, Purusottama-Jagannatha was the state deity of Orissa. Anangabhima III considered his empire as the "empire of Purusottama" (**Purusottama-samrajya**). He regarded himself as a **Rauta** or feudatory of the god Purusottama and started the practice of

୧ । ଶ୍ଵେତ ପୀତ କୃଷ୍ଣବର୍ଣ୍ଣ ତନୋଟି ସୁଭଦ୍ର
ସତ୍ତ୍ଵ ରଜ ତମ ଗୁଣ ହୋଇ ବିଭକ୍ତି ।

(Musali Parva)

୨ । ସ୍ଵେ ରୁଦ୍ର ବଳଭଦ୍ର ରୂପ ।
ଆନେ ଶ୍ରୀ ଜଗନ୍ନାଥ ଦେହ ।
ରାଧା ଗୁପ୍ତ ଅଙ୍ଗ ହୋଇ ।
ଗୁପ୍ତ ହିଁ ର ରୂପ ହୋଇ ।
ନଥୁବ ନିଗ୍ରହଣ ଗୁଣ ।

ଅଟନ୍ତି ଅନନ୍ତ ସ୍ଵରୂପ ॥
ବ୍ରହ୍ମା ସୁଭଦ୍ରା ହୋଇଛନ୍ତି ॥
ଆତ୍ମ ସଙ୍ଗତେ ପୂଜା ପାଉ ॥
ବ୍ରହ୍ମା ବୋଲିଣ ନ ବୋଲଇ ॥
ହିଁ ର ସ୍ଵରୂପ ମାତ୍ର ଧର ॥

(Yasovanta Das—Premabhakti Bramha Gita)

ଏତନି ପୂର୍ଣ୍ଣିଙ୍କର କି କି ଅଟେ ନାମ
ଦ୍ଵିଜ ବୋଲେ ଏ ଧବଳ ରୂପୀ ବଳରାମ ।
ଦକ୍ଷିଣେ ଛନ୍ତି ସୌନନ୍ଦ ଦକ୍ଷ ହସ୍ତେ ଧରି
କୃଷ୍ଣଙ୍କର ଭ୍ରାତ ହେ ଦେବ ହଳଧାରୀ ।
ମଧ୍ୟ ପ୍ରତିମା କୁକୁମ୍ଭ ବର୍ଣ୍ଣ ଯେଉଁ ରୂପ
ବ୍ରହ୍ମା ଅବତାର ହୋଇଛନ୍ତି ସେନି ଶାପ ।
କଳା ବରନ ରୁଚିର ଯାହାଙ୍କର ଗାତ୍ର
ଶଙ୍ଖ ତକ ଗଦା ପଦ୍ମ ଧାରୀ ଜଗନ୍ନାଥ ।
ରାମ କୃଷ୍ଣ ସୁଭଦ୍ରା ଯେ ଏତନି ପ୍ରତିମା
ଶ୍ରୀ ପୁରୁଷୋତ୍ତମେ ବିଜେ ହୁଲୀ ହରି ବ୍ରହ୍ମା ।

(Sarala Mahabharata, Musali Parva)

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counting regnal years in the name of that divinity. Ngrasimha I, styled himself as son of the God Purusottama. We have already mentioned how Bhanudeva II also counted regnal years in the name of Devahideva Sri Jagannatha. In the context of political situation as it was then, this policy had great political significance. As the state deity, Jagannatha was used as a symbol of imperial unity. The political implication was that by dedicating their extensive empire to Purusottama-Jagannatha, the Ganga kings of Orissa were assured of constant loyalty of their feudatories. This also must have dissuaded their Hindu neighbours to attack Orissa. The role of Jagannatha in the political organisation becomes evident from the popular story which narrates that Balabhadra and Jagannatha led an expedition to Kanchi on behalf of the Gajapathi king Purusottama-deva.

Now for millions of Hindus, Jagannatha is not merely a local deity of Orissa, he is, as his name implies, the Lord of Universe. He is not a mere log of wood but is regarded as **Daru Brahman** (i. e. godhead manifested in a wooden image). In his absolute form Jagannatha is the Supreme Reality. He has been identified with the mystic syllable "OM", the **Pranava** which is believed to be extremely holy in Hinduism. Worshipped in the triple form at Nilachala, one Divine Reality has become differentiated as the three gods. The three divinities are all different forms of one and same Reality, and therefore, each one of them deserves obeisance and worship.

The followers of Saivism explain Jaga-

1. ଅବତାର ଦଶ ଏହି କାରୁରୂପ ଏହି କାରୁରେ ସେ ଲୀଳ ।
 ଈଶ୍ଵର ସାକ୍ଷାତେ ଲୀଳାର ନମନେ ବିଜେ ରହି ସଂହାସନ ।
 (Sunya Sambhita, Cuttack, 1928, P. 9.)

nnatha as Bhairava : **Vimala sa mahadevi Jagannathastu Bhairava.**

He has been also looked upon as Buddha. Jagannatha Das in his **Daru Brahma Gita** points out that the Lord gave up his hands and feet in order to assume the form of Buddha. In the **Sunya Samhita** of Achyutanada Das, Krsna says to Sudama : "In the Kaliyuga I shall reveal myself in the form of Buddha". (ବୁଦ୍ଧ ରୂପରେ ଆମ୍ଭେ ହେଉଛି ପ୍ରକାଶ)

In the **Niladri Mahodaya**, Jagannatha is prayed as Buddha : **Daru Brahman Svarupaya tasmai Buddhatmane namah.**

Jagannatha is looked upon as Ganesha and on the occasion of the bathing festival he is decorated with a proboscis.

For devout Vaisnavas, Purusottama Jagannatha is a manifestation of Visnu, the husband of Laksmi. The eternal association of Laksmi with Jagannatha is emphasized by the construction of Laksmi temple within the precincts of the Jagannatha temple.

Jagannatha is **Purna Brahman**. Brahman himself is **sat, chit and ananda** (**Iswara paraam Krsna sachidananda vighraha-Jagannatha charitamruta**). His full glory is beyond description. He is the principle of divine consciousness (**Chinmaya Purusha**). As God He is born from age to age to establish the sacred law. In the **Sunya Samhita**, Achyutananda Das (16th century A. D. says.

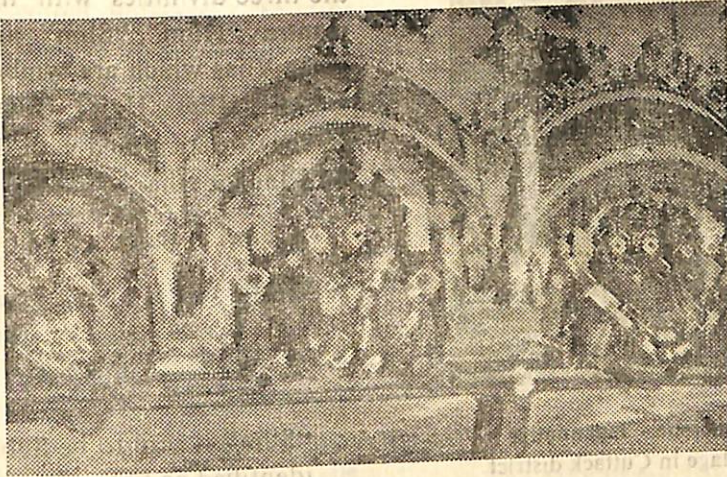
"The ten incarnations emanate from His Daru form and are absorbed in it. Verily he is the supreme lord but he appears on the Ratna-simhasana (of Puri Temple) for sake of Lila".!

Jagannatha is identified with Rama. On the occasion of Ramanavami, Jagannatha is dressed as Rama.

He is also spoken as the Dwarf (Vamana). On seeing Vamana-Jagannatha on the Chariot one will be freed from the cycle of birth and rebirths: *Rathe tu Vamanam drstva punarjanma na vidyate.*

Jagannatha is the Universal God. All other Gods are his aspects. Even the normal Krsna, the son of Nanda, represents a portion of his glory.

ଶ୍ରୀ ଜଗନ୍ନାଥ ଶୋଳକଳା । ଏଥୁ କଳାଏ ଜଗନ୍ନଳା ।
(Jagannatha Charitamruta)



Rasa Utsav of Krsna - Jagannatha at Ranigoda village in Cuttack district.

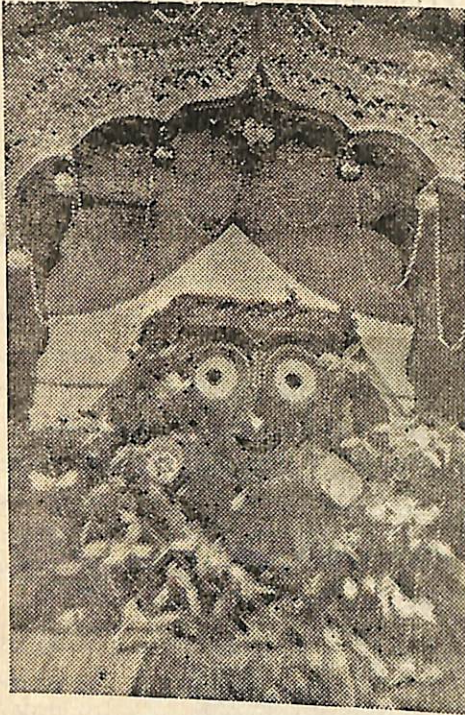
Balarama Das in his *Vedantasargupta Gita* emphasizes the concept that Sri Krsna is identical with Jagannatha.¹ Many other Vaisnava writers also popularised this view. There is a story in the Oriya *Mahabharata* of Sarala Das which relates that the wooden image of Jagannatha enshrines the mortal remains of Krsna.²

In course of time, the followers of Vaisnavism began to imagine Jagannatha as one in whose body the forms of Radha and Krsna inhere (*Radha Krsna dehi*). Divakar Das in his *Jagannatha Charitamrta* says that the body of Jagannatha is the eternal abode of Radha: *Jagannatha Sarirena Radha tisthati sarvada.*

1. ଘାସରୁ ଘାସ ଲଗାଇଲେ । ଭେଜ ସେସନେ ସମଭଲେ ।
କାର୍ଯ୍ୟ କାରଣ ଭୁଲ ନୋହୁ । ଶ୍ରୀକୃଷ୍ଣ ଜଗନ୍ନାଥ ସେହୁ ।
× × ×
ଏଣୁ ଏ ଜଗନ୍ନାଥ କୃଷ୍ଣ । ଅଭୁଲ ଅଚଳ ଅର୍ଜୁନ ।
(*Vedantasargupta Gita* : P, 23 and P. 88)

2. Vide Sarala *Mahabharata*, Musali Parva.

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Rasa Utsav of Krsna - Jagannatha at Ranigoda village in Cuttack district

Sudarsana is placed near Jagannatha. Therefore the famous **mantra** "Hare Krsna" has been conveniently interpreted in terms of the "Chaturdhamurti" (i.e., the images of Balabhadra, Subhadra, Jagannatha and Sudarsana). In the **Prema Bhakti Brahma Gita**, Yasovanta Das expands this concept in the following way: "Ha" stands for

୧ । ମନ୍ତ୍ର ସ୍ୱେ ହରେକୃଷ୍ଣ ଦେହା ।
 ହଥ ଅକ୍ଷର ଭଦ୍ର ଶାଖା ।
 ରେ ଅକ୍ଷର ସେ ବଳଦେବ ।
 କୁରୁ ଅକ୍ଷର କୃଷ୍ଣ ଦେହା ।
 ସ୍ତ ଅ ସେ ସୁଦର୍ଶନ ପୁଣ ।

ଗୁରୁ ଯା ଉପଦେଶ ଦେଇ ।
 ଗୁପ୍ତ ରୂପେ ସ୍ୱେ ରାଧିକା ।
 ରେବତୀ ପତି ଅନୁଭବ ।
 ଶ୍ରୀ ଜଗନ୍ନାଥ ଯାହା କହୁ ।
 ସ୍ୱେ ମନ୍ତ୍ରେ ଚତୁର୍ଥ ପ୍ରମାଣ ।

Bhadraksha or Subhadra. She is really Radha in disguise. Letter "Re" is Baladeva, the husband of Revati. "Kr" represents Krsna who is the same as Jagannatha. The fourth letter "Shna" is to be identified with "Sudarsana".¹

The deep spiritual meaning of the images is explained in another way by—representing the three divinities with three mystic **Vija-mantras** "Hlim", "Slim" and "Klim". The three Vijas which are symbols of **Hare Rama Krsna** (Hlim=Hare, Slim=Rama, Klim=Krsna) are identified with Balarama, Subhadra and Jagannatha.

"Hlim" is Baladeva who is also called Virata.

ହଲି ସେ ସେହିଟି ବୋଲଇ
 ବିରଟ ରୂପ ସେ ଅଟଇ

"Slim" is said to be Subhadra who is identified as Laksmi

ସେହିଟି ସୁଭଦ୍ରା ଅଟନ୍ତି
 ଆବର ଲକ୍ଷ୍ମୀ ସେ ବୋଲନ୍ତି ।

"Klim" stands for Sri Krsna-Jagannatha

ଶ୍ରୀକୃଷ୍ଣ ଜଗନ୍ନାଥ ସେହି
 ପରମାନନ୍ଦ ସେ ବୋଲଇ

(vide the **Chhayalis Patala** of Achyutananda Das).

Yet another hint about the meaning of the Triad is found in the cosmogonic views of the poet-philosopher Yasovanta Das. In the **Prema Bhakti Brahma Gita** he narrates : "As soon as Nirakara or Sunya Purusa desired creation there gathered in his body the natural energy consisting of five elements, **Urma, Dhurma, Jyoti, Jyala and Vindu.** No sooner these fell on the sea of causation then Yogamaya was born. Kalarupa or Eternal Time became united with Yogamaya and created the whole universe. In this mythology Surya Purusa is identified with Jagannatha.

Yogamaya or Adyasakti is the same as Subhadra. Kalarupa or Time symbolically stands for Balabhadra who has been also called Virata, Ananta and Sesa.¹

In another way each divinity is conceived of as a **Veda**, the whole forming the four Vedas, the embodiment of all knowledge. The concept of **Chaturdhamurti** symbolising the Vedas is elaborated in the **Gupta Gita** of Balaram Das. Krsna tells Arjuna that Balabhadra stands for the **Sama Veda**. The **Rig Veda** is Subhadra. The **Yajur Veda** is Sri Jagannatha, and the **Atharva Veda** is identical with Sudarsana.²

Jagannatha is not merely to be seen. He is to be meditated. According to the Yogic texts Jagannatha is the presiding deity of the thousand-petalled lotus (**Sahasra**

Chakra) which represents the mind. In the **Jagannatha Charitamruta**, the temple of Jagannath is conceived of as the thousand-petalled lotus :

ବଡ଼ ଦେଉଳ ସେ ବୋଲଇ
ସହସ୍ର ଦଳ ପଦ୍ମ ସେହି ।

A second way of contemplating Jagannatha is given in the **Chhayalis Patala** of Achyutananda Das. Jagannatha and Laksmi are located in the **Hrudaya Chakra** consisting of twelve petals. Therefore Jagannatha must be realised within the heart of each individual.

The poet-philosophers of Orissa rose to a higher level by locating the Universe in the human body.

ବ୍ରହ୍ମାଣ୍ଡେ ଯେତେ ବିଧିମତେ ପିଣ୍ଡରେ ଅଛନ୍ତି ସମସ୍ତ ।
ପିଣ୍ଡ ବ୍ରହ୍ମାଣ୍ଡ ଏକମତେ ତୋ ଆଗେ କହିଦେଲି ତତ୍ତ୍ୱ ।
(ବରୁଚ ଗୀତା)

The Kingdom of God is within. The sacred city of Puri is within. God is enshrined within the body of each individual. In a sense the great temple of Jagannatha represents the human body. The grand road that faces the temple, the Atharanala bridge, the famous twenty two steps of the temple, the Garuda Stambha, Jagamohana, etc., are all located inside the body, and

1. **Prema Bhakti Brahma Gita** ; PP. 5-6.
2. ବଳଭଦ୍ର ସେ ସାମ୍ ହୋଇ ରକ୍ତ ସେ ସୁଭଦ୍ରା ଅଟଇ ।
ସନୁଷେଦ ଶ୍ରୀ ଜଗନ୍ନାଥ ଅଧର ସୁଦର୍ଶନ ପାର୍ଥ ।
(ବରୁଚ ଗୀତା ପୃ-୨୦)

variously correspond to its different parts. According to the **Virata Gita**, the Trinity is located in the eye. ² The **Gupta Gita** expands the symbolism further ³ by describing the white portion of the eye (cornea) as **Balabhadra** and the pupil as **Sri Jagannatha**.

No one can comprehend the full glory of the Brahman and his abode. The **Ksetra of Purusottama** is the greatest **Tirtha**. The **Nilachala**, being the eternal seat of **Jagannatha** is the embodiment of all **Tirthas**: **Gopa**, **Mathura**, **Brindavana**, **Dvaraka**, **Kasi**, etc.

ଦେଖ ଏ ନିତ୍ୟ ନୀଳାଚଳ
 ସକଳ ଶୀର୍ଷକର ଆଳ ।
 ଗୋପ ମଥୁରା ବୃନ୍ଦାବନ
 ଦ୍ଵାରକା ଆଦି ଯେତେ ସ୍ଥାନ ।
 ସକଳ ଏହି ସ୍ଥାନେ ପାଇ
 ଆବର କାଶୀ ମଧ୍ୟ ହୋଇ ।

1. ବଡ଼ ଦେଉଳ ବୋଲି ଯାହା
 ବଡ଼ଦାଣ୍ଡି ଯାହା କହ
 ବାଇଶି ପାବଛୁଟି ପୁଣି
 ଅଠରନଳା ଯାହାକହ
 ଗରୁଡ଼ ପ୍ରସ୍ତ ଯାହାକହ
 ଜଗନ୍ନାଥଙ୍କ ଘର ପୁଣି
2. ଦେବ ଅକ୍ଷର ଚନ୍ଦ୍ରପୂର୍ଣ୍ଣି
3. ତୋଳା ଭିତରେ ଧଳା ଯେହୁ
 ତହିଁ ଉପରେ ବଳି ଯେହୁ
 ତହିଁରେ ପିତୂଳା ଯେ କାଣ

ନିଶ୍ଚୟ ଏ ତୋହର କାୟ ।
 ଅର୍ଜୁନ ଭୋର ମୁଣି ସେହି ।
 କଣ୍ଠ ତଳକୁ ହେ ଅର୍ଜୁନ ।
 ତୋହର ଗଳା ସେ ଅଟଇ ।
 (ବିରାଟ ଗୀତା)
 ମନ ପବନ ସେ ଅଟଇ ।
 ତାଳୁକା ସକ୍ଷରେ ଅର୍ଜୁନ ।
 (ଗୁପ୍ତ ଗୀତା)
 ତୋହର ଚନ୍ଦ୍ରରେ ଅଛନ୍ତି ।
 (ବିରାଟ ଗୀତା)
 ଶୀ ବଳଭଦ୍ର ଅଟେ ସେହୁ ।
 ସୁଭଦ୍ରା ଦେବୀ ଅଟେ ସେହୁ ।
 ଶ୍ରୀ ଜଗନ୍ନାଥ ତାକୁ ବିହୁ ।
 (ଗୁପ୍ତ ଗୀତା)

କୋଟିଏ ଗାର୍ଥ ଏ କ୍ଷେତ୍ରରେ
 ମହୁମା କହିଲେ ନ ସରେ ।
 (ପ୍ରେମଭକ୍ତି ବ୍ରହ୍ମଗୀତା)

It is the supreme **Vaikuntha** :
 ପରମ ବକକୁଣ୍ଠ ଏହି
 କ୍ଷେତ୍ରମାନଙ୍କ ରାଜା କହି ।
 One distinguishing feature of the **Jagannatha-worship** is the absence of class distinction so far as sharing of the holy food is concerned. There is no distinction between **Guru** and his disciple. A **Brahmana** will receive the holy rice of **Jagannatha** from a low caste Hindu.

ଶୁଣ୍ଠିକୁ ବ୍ରାହ୍ମଣ ଗୁରୁଶିଷ୍ୟ ପୁଣି ବାଣେ ନ ଥିବ ଭେଦ
 ବିକାର ନ ଥିବ ଏକାକାର ହେବ ନିରାକାର ଆଜି ଏହି
 (ଶୂନ୍ୟ ସଂସ୍କୃତି)

The social equality it emphasized naturally made a strong appeal to the lower orders of society. The flag of Jagannatha has been unfurled in the **Nila Chakra** of the temple for the welfare and salvation of the down-trodden masses.

ସେ ଚଢ଼େ ନେତ ବରା ହୋଇ

ପଢ଼ିତ ଜନଙ୍କର ପାଇଁ ।

ବାନା ଉଡ଼ିଲ ଫରହର

ପଢ଼ିତ ଜନଙ୍କ ନିନ୍ଦାର ।

(ପ୍ରେମଭକ୍ତ ବ୍ରହ୍ମଗୀତା)

It is indeed impossible either to mention the multiplicity of his aspects or exhaust the whole range of concepts woven around the form of Jagannatha. Investigation reveals that many views have been expressed on this Trinity depending upon the religious conviction, level of spiritual development, and mystic experience of each individual believer.

Each devotee could seek an explanation of the Trinity according to his spiritual enlightenment and vision. Therefore some of the interpretations differ from each other. Moreover, none of the explanations can be

said to be complete. His glory or **Mahima** can-not be fully narrated. Nevertheless the traditional explanations contain significant hints for understanding three images. As Supreme Divinity, Jagannatha always spoke to the devotee according to that person's religious affiliation and attitude. Thus he could satisfy the followers of different cults and different generations of people. As his form does not conform to the orthodox iconography of any particular cult-divinity, identification of Jagannatha with different deities became only theoretical ; at best "a convenient working hypothesis". As Supreme Being, He has worshipped under many names and forms. No wonder that Jagannatha exercised a great influence on the religious history of this land. The composite cult, in the form as we find it today, is completely non sectarian in its spirit. The religion conceived under the aegis of Jagannatha is so broad in its scope, that all can be satisfied and no sect can possibly object to it, Therefore the Jagannatha temple enjoys the rare distinction of being the rallying point of all religious sects of Hinduism.

—X—

"Every duty is holy and devotion to duty is the highest form of worship of God."

—Swami Vivekananda.

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"Real beauty is the beauty of the soul."

—Gandhiji.

TOURISM IS A RING OF FRIENDSHIP

Tourism has today become perhaps the world's largest and fastest growing industry. World receipts from Tourism in 1971 amounted to nearly Rs. 15,000 crores spent by some 180 million tourists.

India is potentially one of the world's most exciting tourist paradise. From the mighty Himalays down to Kanyakumari, there is a spectrum of natural beauty. Our 5000 years of tradition of sculpture and architecture and the great monuments of our historic past are among the finest creation. The people of India, a seventh of the human race, varied in their ethnic origin, religion and custom, with their fairs and festivals, language and politics, yet tied together by common bond of national unity, welcome a

stranger as a friend for centuries. The new India, emerging as a modern nation dedicated to democracy and socialism is also a great factor for making India a tourist paradise. This is India of the future, amongst river valley projects, steel plants and industrial enterprises with an agricultural system undergoing a transformation.

All said and done, India is to compete with other advanced nations for every single foreign tourist. Those countries are far better organised to cash in on the boom in the tourist explosion of today. This explosion actually began two decades ago. Therefore, the challenge before us is to maximise our share of economic gains from world tourism.



The two-tier Rani gumpas at the Udayagiri caves near Bhubaneswar

ORISSA : A MILLION IMAGES

Orissa abounds in places of tourist attraction. It is a State located on the east coast of India with the Bay of Bengal to the East and is bounded by the State of West Bengal, Bihar, Madhya Pradesh and Andhra Pradesh in the other directions. As a State in the Indian Republic, it occupies the 12th and the 10th places respectively in population and area. It is a State where the ancient world exists to a greater degree and the march of civilisation during the last 2,000 years can be clearly seen as we go round the various centres of tourism in the State.

Tourists are not merely sightseers. They are interested not only in scenic beauty or natural scenery of extraordinary grandeur, but also in human efforts expressed through creative activities in the domain of art, architecture, sculpture, religion, and diverse types of cultural organisations. Orissa is so very rich and resourceful in tourist attractions that it can gratify the tourists, foreign and Indian, to a great extent, if only they have time to plan their itinerary in a planned manner. In all cases, it is desirable that they arrive at Bhubaneswar, Orissa's New Capital at first and then visit the various places.

BEAUTY SPOTS :

Orissa is a paradise for lovers of natural scenery. The sea-side resorts like Char-dipur, Puri and Gopalpur with a commanding view of the sea in a sequestered atmosphere, the Chilka Lake dotted with blue-capped hills and small islands and infested with migratory birds of multi-coloured plumage, the scenery of Harisankar, the hot sulphur springs at

Taptapani and Atri, the hill-stations of Mahendragiri and Kapilas, the lovely looking water-falls at Bonai, Bamra, Similipal, Duduma and other places, the thick patches of forests infested with elephants and other varieties of wild life and above all the Satakosia Gorge on the Mahanadi (where the wide Mahanadi, Orissa's biggest river has been physically compressed into a small fraction of its normal width for a distance of 14 miles) are some of the excellent attractions for tourists that may vie with all similar places in the whole country. Though the number has gone down in recent years, till we have quite a good number of Royal Bengal tigers in our forests.

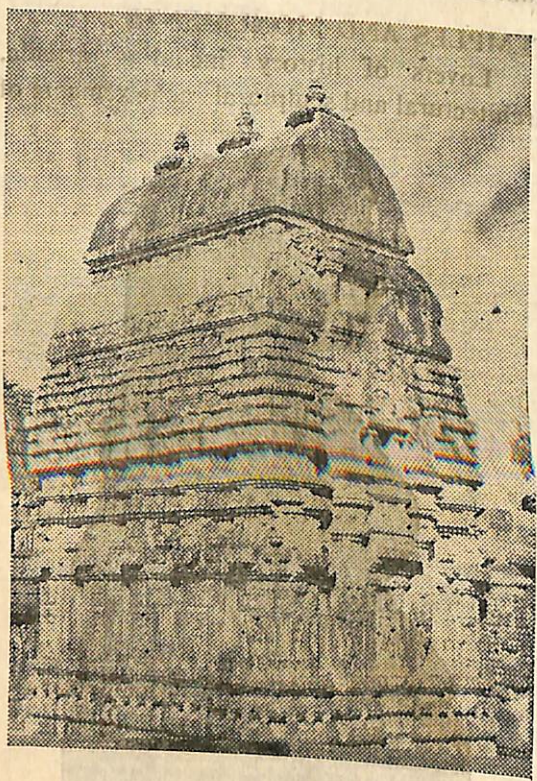
TEMPLES AND MONUMENTS :

Lovers of history including artistic, architectural and sculptural achievements of

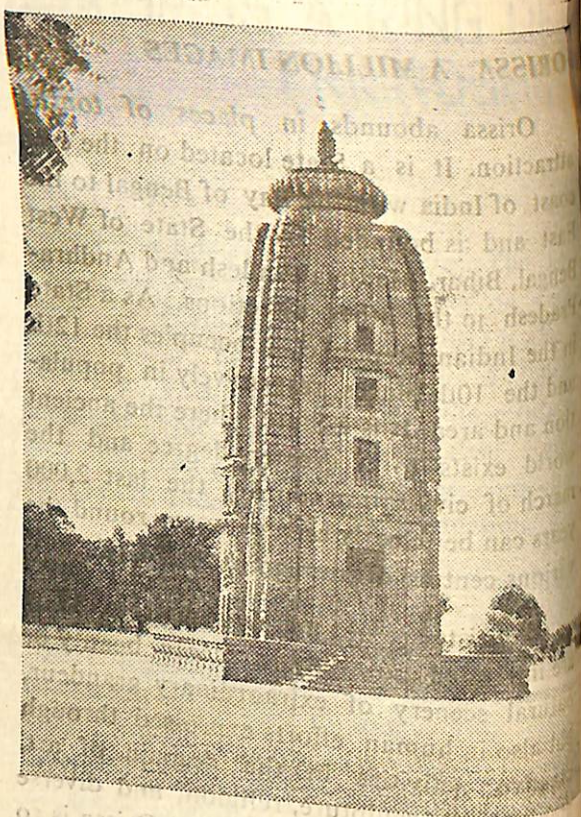


TOURISM.....

a nation consider Orissa to be a 'must' in planning at their itinerary in India. When a visitor arrives at Bhubaneswar and goes round the monuments here he is able to see within a few hours the magnificent creations of the people of Orissa between the third century B. C. and 1972, artistically and architecturally. In the tourist world, Orissa is known as the 'cathedral city of India' and even now, we have several hundred temples built of stone between the 5th and 15th century A. D. At present the city of Bhubaneswar constitutes only one point of 'the golden triangle for tourists' in India, the other two points being Puri and Konark. Such nomenclature is due to the triangular



The Vaital Temple at Bhubaneswar. The sculptural features and motifs found in the ruins of Lalitgiri (8th century A. D.) are also seen in this temple.

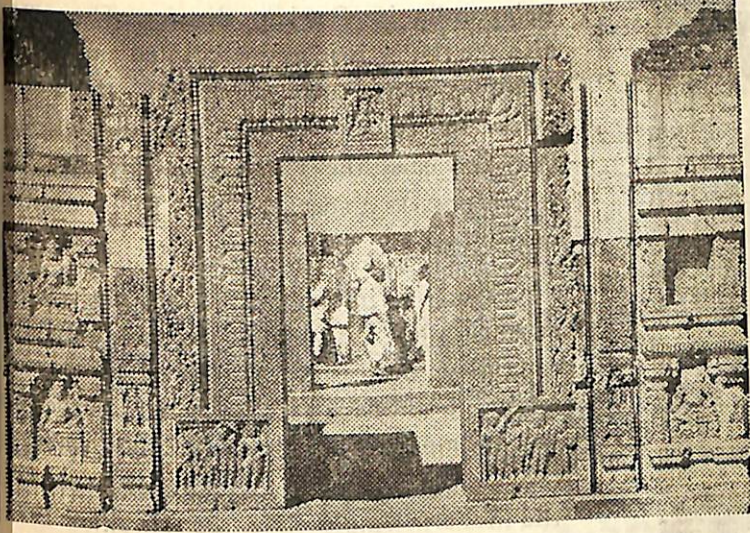


Khiching Temple in Mayurbhanja district : an unique contribution in the field of temple architecture.

location of the three places geographically and every one of the place is about an hour's drive from the two others. Puri is known over the world for the famous temple of Lord Jagannath and the Sun Temple at Konark built in the middle of the 13th century is almost unrivalled in India as a tourist attraction. The builders of the Konark Temple as has been rightly said, began like 'titons and finished like Jewellers'. Even in a State like Orissa with numerous temples scattered all over the Khiching Temple in the district of Mayurbhanj may be considered to be an unique contribution to the field of temple architecture. From the basalt to the submit only granite stone pieces have

used whereas in the other temples, generally speaking, it is the idols that are of granite stone, but the body of the temple is

made of Gondolite, Laterite stone slabs. The fresco paintings of Sitabanji in the district of Keonjhar which are more than a thousand years old demand special consideration from those who are interested in similar paintings at Ajanta and Ellora. The dance patterns of the gay tribals are no ordinary attractions for any lover of dance and music.



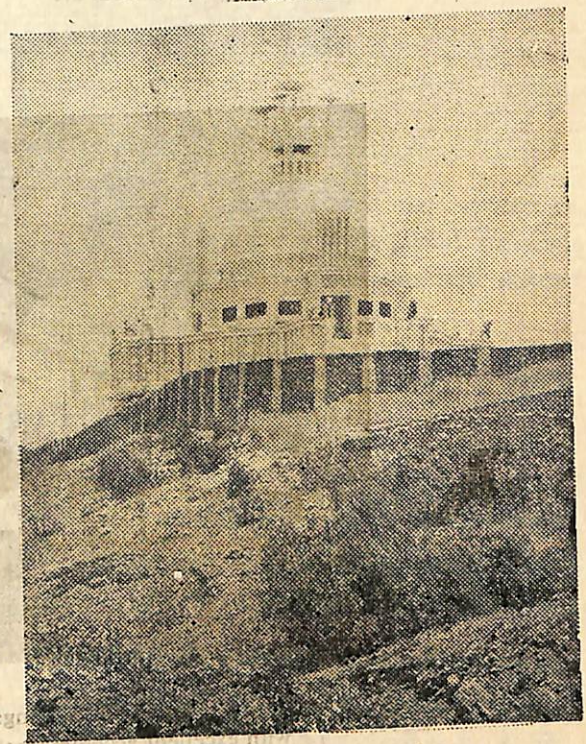
The Door Jamb at Lalitagiri (8th century A.D.)

Santi Stupa at Dhauli Hill.



BUDDHIST MONUMENTS :

Tourists interested in Buddhism and Jainism may not miss a visit to three places in Orissa which are at the Dhauli Hill containing the edicts of Ashoka inscribed on a big boulder found at the foot of the eastern projection of the hill, the Khandagiri and Udayagiri caves in the vicinity of Bhubaneswar, and now the forgotten Buddhist University of Puspagiri on the Ratnagiri —Udayagiri and Lalitagiri hills located at a distance of within hundred K. Ms. from Bhubaneswar. Students of Indian History and particularly those who are interested in the religious movements of India should see the temples of Lingaraj at Bhubaneswar, Jagannath at Puri and also the 64-Yogini temple (only about 8 K. Ms. from Bhubaneswar) at Hirapur.

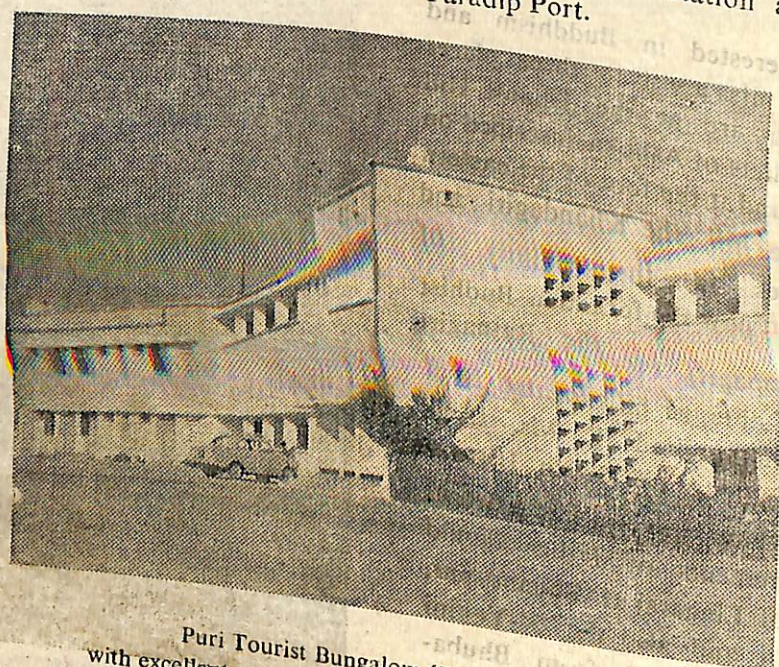




The Folk Painting or the Pattachitra of Puri

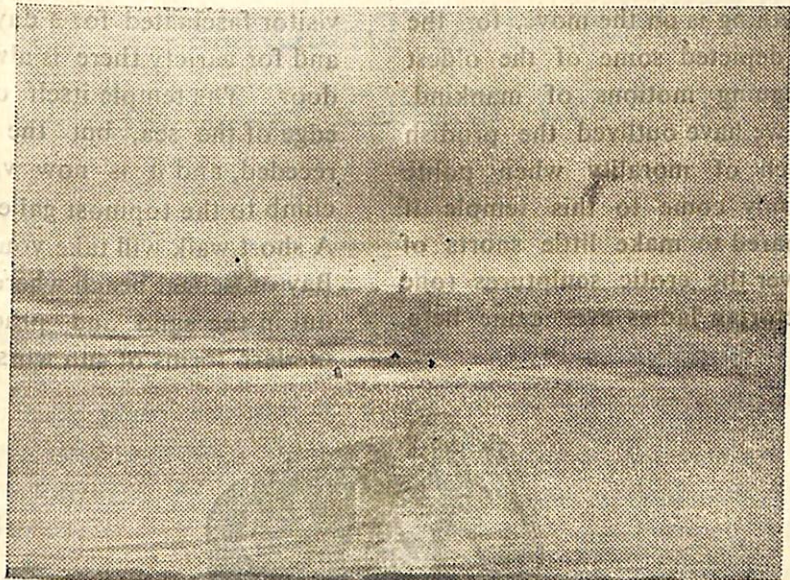
Orissa is renowned for cotton fabrics (specially the Sambalpuree Sarees), the silken fabrics of Berhampur, the filigree works of Cuttack, the horn and bamboo works of Parlakhemundi and the brass works of Belaguntha in Ganjam district. They may also see the artistic and decorated umbrellas, canopies, bags, table cloths etc., the stone works of Nilagiri in Balasore district and Puri and also the Patta paintings of Puri which possess a special charm for art-critics in particular.

Tourists, interested in the marvels of engineering skill should see not only the rivetment on the Kathjori at Cuttack built about a thousand years ago (on the left embankment of the Kathjori river which is the principal branch of Mahanadi), but also the modern temples like the Hirakud Dam in Sambalpur, the Hydro-Project in Koraput district, the Steel Plant at Rourkela as well as the Thermal Station at Talcher and Paradip Port.



Puri Tourist Bungalow (Panthanivas) with excellent accommodation and all other facilities.

DAWN AT KONARAK



Sun-rise at Konarak

The sunrise at Konarak, we were told, is an experience not to be missed. Our first visit to the temple, therefore, began at half past four on a cool November morning, when the surrounding landscape was still cloaked in darkness. Faintly, very gradually, the first line of red appeared on the horizon. As the sky brightened the outlines of the temple became visible—a mysterious shape that seemed to emerge from the darkness like a ruined pyramid. But then the first rays of the sun illuminated the sun temple with the warm light of dawn, and now the sculptured figures suddenly sprang to life. For the un-worshippers who built this magnificent

structure this must have been the supreme ritual moment of the day—the joyful instant when the sun god, Surya, bestows the day's initial smile upon his earthly subjects.

It seemed to me then as if the whole temple had lurched forward in the light and the giant wheels, brilliantly sculptured of grey stone, which carry the temple as monumental chariot drawn by the seven rearing horses of the Sun God. As a feat of imagination, this dramatic conception is surely unequalled anywhere in the annals of architecture. Gazing at the Black Pagoda one never loses the exhilarating sense that the whole vast temple is forever on the move—as indeed it is. from

the Sun God's point of vantage. And movement, too, is the theme of the sculptures that ornament this mighty chariot. What beautifully formed women and what athletically gifted men are here engaged in the immortal pleasures of the flesh ; Stone may be static but again everything is on the move, for the sculptors have depicted some of the oldest and most intriguing motions of mankind. Thank heaven we have outlived the prudish Victorian epoch of morality when polite visitors could only come to this temple if they were prepared to make little snorts of disapproval over the erotic sculptures (one wonders if Victorian ladies ever came here,

and if they had to be blindfolded when they did). To-day one can come to Konark and enjoy the love scenes in all their continuity and charm and it is perfectly all right to stop and stare and perhaps learn a lesson or two. There are enough of them to keep a visitor fascinated for a day, a month, a year and for variety there is always the sea at the door. The temple itself once stood at the edge of the sea, but the ocean has receded, and it is now visible only if you climb to the topmost gallery of the temple. A short walk will take you there—to a grassy Bay of Bengal beach where one can sit out in the sand and practice the accepted modern forms of sun worship.



A female figure in graceful pose
at Konarak

K. N. Mahapatra

PURUSHOTTAMA KSHETRA

The Chief Cultural Centre of Orissa

IN ancient India religion and learning were very closely interconnected and each Tirtha or holy place was also a centre of learning and culture. Purushottama Kshetra or Puri was no exception to this general rule.

Though Purushottama Kshetra as a Tirtha first finds mention in the Vanaparva of the Mahabharata and its sanctity and glory are elaborately described in many Puranas, especially in the Utkala Khanda of the Skanda Purana ; its greatness as an important centre of religion and culture of India was fully established by Sri Sankaracharya (788-820 A. D.). This great reformer of Hinduism, in course of his spiritual conquest of the whole of India, stayed at Puri for some time and founded one of the four tirthas called 'Bhogavardhana' or Govardhana', three others having been established at Sringer in Mysore, Dwaraka in Gujrat and Badrinatha at the foot of the Himalayas. Sri Padmapada Acharya, one of his four Chief disciples, who was also a Nambatiri Brahmana like Sri Sankara was placed as

the first 'Jagat-guru' or spiritual head of the Govardhana Matha at Puri.

Establishment of a Pitha or centre of religion and culture by Sankara at Puri forms a land mark in the history of Orissa, as it was followed by the revival of Sanskrit learning and literature in this State. In this age of revival, just after a few years of Sankar's visit to Puri, we find that the famous drama 'Anargha Raghava Natakam' by Murari was staged before an audience of learned people at the time of the car festival of God Purushottama (Jagannatha), the consort of Kamala, who was being worshipped within a Tamula forest on the sea-shore.

Purushottama Kshetra as a great centre of religion of all India importance finds respectful mention in the Sarasvati temple inscription found from Maihar in the Madhya Pradesh, (10th century) describing the visit of a versatile scholar named Damodara to this holy place. It is known from the Kalidindi grant of the Eastern Chalukya

King Rajaraja I (1023 A. D.) of the Andhra region that he worshipped Purushottama at Sri Dhama or Sri Kshetra. Purushottama and Sri (Lakshmi) are respectfully referred to in the Nagpur stone inscription of the Rulers of Malava of the Vikram Samvat 1161 or 1104 A. D. Purushottama is glorified in the Govindapur Stone inscription of poet Gangadhara of the Gaya region of the Saka year 1059 or 1137 A.D. Krishna Mishra, a great Sanskrit Poet of the age, (1040-1070), who is traditionally associated with Puri, describes allegorically the spiritual intercourse between the 'devayatanu' (temple) of God Purushottama on the sea shore of Utkal and that of the great deity at 'Varanasi' on the Ganga in the second act of his drama 'Prabodha Chandrodaya'.

Satananda Acharya, a great astronomer and 'Dharmasastra' writer, son of 'Sarasvati' and 'Samkaru' belonged to the town of Puri and based his astronomical calculations on the meridian of his native city of Puri, instead of Ujjayini, as was being done by his predecessors, to ensure the accuracy of his results. He followed the decimal system in his famous astronomical work called 'Bhasvati' written in Kaliyuga year 4200 or 1099 A.D. which is regarded as an authority on Indian Astronomy. His two works on Dharmasastra called 'Satananda Samgraha' and 'Satananda Ratnamala' compiled at Puri, formed the basis of the development of Smrti literature of Orissa in the subsequent period.

The construction of the present magnificent temple of Jagannatha, in place of the small old dilapidated temple by Chologanga

Deva between 1112 and 1147 A.D. was an epoch-making event in the annals of Orissa, nay the whole of India, as of after that Puri became the greatest centre of Hindu religion in North India. During this period Ramanuja Acharya, the first great vaishnava reformer of the South visited Puri and founded the 'Emar' math at this place, which was placed under the charge of his disciple Govinda. This great matha of Orissa, called Emar had had its origin in the Tamil word 'Em-peru-Man-ar'. The existence of the Alvamatha temple at Brahmagiri, not far from Puri is a memorial of the visit of Ramanuja, the last of the Alvars to Puri.

The visit of Ramanuja was followed by the visits of Vishnu Svami, Acharya Nimbarka, and Madva Acharya or Ananda Tirtha, each of whom established mathas at Puri to preach their respective faiths among the people. All these mathas established under the patronage of the Ganga rulers of Orissa became centres of learning, for students coming from different parts of India.

Govardhana Acharya, another of the famous 'Arya Saptasati' was an inhabitant of the town of Puri and wrote a 'Sataka' on century of stanzas in praise of Lord Jagannatha.

Sri Jayadeva, the celebrated Sanskrit poet of Orissa, who was born in the Kenduivilva Sasana standing on the bank of the sacred Prachi river, stayed with his wife Padmavati at Srikshehra and composed his immortal work 'Sri Gitagovindam' in the temple of Jagannatha the recitation of the songs from which, became a part of the

daily 'seva' of the deity. The recitation of the sweet, simple and melodious songs of the Gitagovinda was made popular in the Andhra and Karnatak a regions of the south, through the efforts of the great saint and administrator Narahari Tirtha. who was for some time the guardian of the Ganga Emperor Narasimha II. (1278-1307 A. D.)

Sridhara Svami, (1350-1400 A. D.) born in the village of 'Maraigaon' near Remuna, a centre of Vaishnavism in Orissa not far from the town of Balasore, in a Samavedi Brahmana family became the head of the Govardhana Matha at Puri, where he wrote commentaries on the 'Bhagabat Gita' 'Bhagavata' purana and 'Vishnu purana', which are highly appreciated by the Sanskrit scholars. He became famous as an omniscient author, for his learned commentary on the Bhagavata called 'Bhavartha Dipika, which went a long way to make this purana popular in India.

Another equally famous scholar and Sannyasi was Ananda Giri, who was also the head of a Samkara Matha at Puri. It is clearly stated in his 'Nyayaratna Dipavali', that he wrote this work under the patronage of Narasimha Deva, King of Kalinga. In another work called 'Atmapadesa tika', Anandagiri pays his respects to God Purushottama or Jagannatha and his guru Suddharanda. He enriched the Sanskrit literature by his works most of which were written at Sri Kshetra.

The glory and greatness of Purushottama Kshetra reached the climax during the rule of the Suryavamsi Emperors over a vast empire extending from the Ganga in the

north and beyond the Krishna in the south for more than half a century (1450 to 1515 A. D.)

The mighty Suryavamsi Emperor, Gajapati Kapilendra Deva, who wrote a drama called 'Parasurama Vijaya' to commemorate his victory over the Karnata Emperor, got it staged at the time of a festival of Lord Jagannatha some time in 1456 A. D.

The allegorical drama called Bhaktibaibhavanatakam in nine acts, written by Kavidimdim Jivadeva Acharya, a great poet of the court of Gajapati Prataparudra Deva was staged within the compound of the Jagannatha temple at the time of the Dolayatra festival. Another romantic drama by same author called 'Utsahavati' was staged in the Manimandapa near the Jagannatha temple at the time of the spring festival (most probably Dolayatra).

The 'Jagannatha Ballabha Natakam' by Raya Ramananda Pattnaik, an Oriya Governor at Raja Mahendri on the Godavari, written to please Gajapati Prataparudra Deva was also staged at Puri.

The 'Piyushalahari Natika' written by Jayadeva Acharya, son of Jivadeva, as a supplement of Sri Gitagovindam by Sri Jayadeva was also staged in the compound of the Jagannatha temple.

The long stay of Mahaprabhu Sri Chaitanya at Puri (1515-1533 A. D.) drew a large number of Bengali Scholars and Saints of great repute to this place, of whom Vasudeva Sardabhauma staged at Puri for many years

and wrote some valuable works on philosophy. Ramakrishna Bhatta, a great Smṛti writer of Kasi compiled two Smṛti works called 'Tirtha Ratnakara' and 'Pratapa-martanda' at Puri, which were examined by Balabhadra Rajaguru, the preceptor of Prataparudra (C 1510 A. D.). In appreciation of the patamaye, Ramakrishna, named his Smṛiti word as 'Pratapa-martanda', to commemorate the name of Prataparudra.

After the passing away of Mahaprabhu Sri Chaitanya, Paramananda Sena 'Kavi karnapara of Bengal wrote a drama called Chaitanya Chandrodaya Natakam' in ten acts which was staged at the time of the 'Gundicha Yatra' of Jagannatha, some time in 1534 A. D.

There was unprecedented development of the Oriya literature during the reign of Gajapati Prataparudra Deva (1497-1535 A. D) due to the tremendous literary activities of five great saintly poets of Orissa, popularly called 'Panchasakha,' i. e. Balarama Dasa, Jagannatha Dasa, Ananta Yasomanta Dasa and Achyutananda Dasa, all of whom were more or less influenced by the teachings of Sri Chaitanya, whom they accepted as their guru. Of these five, Balarama Dasa, who was the oldest of all, belonged to the town of Puri and wrote a large number of works chief of which was his Jagamohana Ramayana written for the pleasure of Lord Jagannatha. Next comes his disciple Saint Jagannatha Dasa, who though born in the Brahmana village Kapileswarapura not far from Puri established his matha in this sacred city.

'Bhagabata' which may aptly be called the 'Bible' of Orissa and had the largest

circulation among the Oriya speaking people for the past four and a half centuries was being composed by saint Jagannatha Dasa under 'Kalpavata' in the compound of the Jagannatha temple at the time of the advent of Sri Chaitanya to Puri in 1509 A. D.

A reputed author of this period, who was both proficient in Oriya and Sanskrit was Narasimha Sena, who wrote too beautiful Kavyas in Oriya, one romantic called 'Parimala' and the other about the Rasa of Sri Radha and Krushna called 'Gopakeli' under the patronage of Gajapati Prataparudra.

The three great scholars of Orissa, who adorned the court of Gajapati Mukunda Deva, the last independent Hindu Emperor of Orissa (1554-1568 A. D.) were Krushnadasa Badajena Mahapatra, author of 'Gitaprakasa,' a treatise on music. Narusimha vajapeyi, a greatest smṛti-writer of India and Kavivaja Visvanatha Sena are authority on Ayurveda all of whom were associated with this holy place. Of these, the first two were honoured in the court of Akbar, the greatest Mughal emperor of India.

Though Puri lost much of its greatness, glory and splendour due to repeated invasions of the Muslim rulers, still it continued as the cultural centre of Orissa till the advent of the British in 1803 A. D.

Gajapati Ramachandra Deva, (1568-1600 A. D.) the founder of the Khurda territory tried his utmost to revive the glory and importance of Puri after its occupation by him in 1575 A. D. He re-organised the Mukti-mandapasabha of the

ple. The re-installation of the images of
 alabhadra, Subhadra and Jagannatha on
 the 'Ratnasimhasana' and the renewal of the
 festival are impressively in an one act
 drama called 'Srikrishna-bhakta batsalya
 charitam' written by Gajapati Rama
 Chandra Deva, which was staged at the
 time of this Gundicha festival of 1576 A. D.

Dinakrushna Dasa, the author of 'Rasa-
 allola' the greatest Krishna Kavya in Oriya
 literature, belonged to the town of Puri, and
 was a great devotee of Jagannatha. The great
 Muslim poet Salbeg, whose sweet, touching
 ghazals are still recited with devotion staged
 in a matha at Puri (1630 A.D.). Sri Chaitanya
 Das of Khadial Kingdom, a very powerful
 writer of Western Orissa (C. 1650 A. D.)
 passed his life in a matha built at Puri by
 him, near the temple of Kapalamochana.
 Gajapati Pandita, hailing from Uttara
 Pradesh, was a disciple of Sri Chaitanya Dasa.
 Chokanatha Vidyadhara, a minister and
 general of the Bhoi dynasty composed his
 best work 'Niladri Mahotsava' at Puri some
 time in 1695 A. D. Vipra Nilamvanu Dasa
 of Remuna, a prolific writer of the
 seventeenth century composed most of his
 works in this sacred city.

Three famous poets of the eighteenth
 century namely Visvanatha Khuntia, author
 of the popular 'Vichitra Ramayana' Kavi
 Banamali Dasa, author of 'Suchitra
 Ramayana' and Lakshmana Misra, author of
 'Srikrishnalilamruta' were the natives of this
 sacred city.

After the death of Aurangzeb, there was
 a great revival of Hinduism throughout India,
 in which Puri played an important role, as
 Gadadhara Rajaguru, a celebrated Smriti-
 writer of this country belonging to the
 Muktimandapa Sabha of the Puri Temple,
 compiled eighteen volumes of Dharmasastra,
 for the guidance of the Hindu community.
 Of these, his 'Kalasara' is the most important
 as it is still followed by the people of Orissa,
 in the matter of Calculation of the time for
 the performance of all auspicious rites like,
 birth, upanayana, marriage etc. and all fairs
 and festivals observed in Orissa.

Thus Purushottama Kshetra made the
 greatest contribution to the field of evolution
 of religion, literature and culture of the Oriya
 people through the past ages, which is really
 the pride of the nation.

“Five bonds to be cut off : Egoism, Doubt, False Belief,
 Lust and Hatred”.

—The Buddha

Lord Jagannatha and the Devotional Poets of Orissa

Lord Jagannath of Puri is known all over the world for past several centuries. Despite the findings of several research-scholars, the origin of Jagannatha has still remained a mystery. His antiquity is likely to continue to pose a problem even to posterity in view of the association of numerous religious practices with the 'Trio' worshipped in the Puri Temple viz. Jagannatha, the Lord of the Universe and commonly taken to be Lord Srikrishna, Balabhadra, his elder brother, known generally as Balarama and Subhadra, their sister. Even though Jagannatha is held to be Vishnu-Purushottama, still the fact remains that he is claimed equally by the Vedic Hindus, the aboriginal tribes, the students of Buddhist and Jaina literatures. I is also maintained by the Pandits of Orissa in particular and the Vedic scholars of India who accept the commentary of Sayanacharya on the Vedic texts with great reverence in general that even in the Rig-veda, there is a reference to the fabrication of the bodies of the deities of the Puri Temple out of logs of wood. Indologists of Orissa like late Pandit Nilakantha Das have adduced a theory that even in the Bhagavad Gita "there is a reference to Lord Jagannatha of Puri (vide 15—

18.). It appears almost futile to the common man to enter into the various philosophical disputations, historical deductions, etiological speculations, and indological theories pertaining to the origin, antiquity, evolution of the cult of Jagannatha. The extensive literature on the Puri Temple has grown up during at least a couple of centuries past also impresses the common reader profoundly that the mystery of Jagannatha is perhaps insoluble and of necessity of labourious research by competent scholars may be required to present a historically acceptable solution, extricating the Lord of all the religious association of the times with regard to the original form, manner of worship of the deities, the builder of the Temple for the deities and the shape and size of the Temple at the beginning.

Whatever may be the antiquity of Jagannatha, it is a fact that he is not merely an object of worship in Orissa like many Gods and Goddesses in different parts of India. Without the least fear of contradiction and exaggeration, it may be said that Lord Jagannatha of Puri constitutes the solid foundation on which the super-structure of the national life of Orissa has been

the people of Orissa, there is no aspect of national life in which the all-pervading influence of Jagannatha is not felt basically. Commencing from the beggar in the street right up to the highest rung of the social ladder, Jagannatha has the same attraction. He possesses the same inextricable and abiding influence on all the Oriya-speaking people, socially, spiritually, devotionally, culturally and nationally too. An admirable tradition of literary creations has sprung up in Orissa during more than a thousand years past, drawing inspiration from Lord Jagannatha. More than a millennium ago, the famous Buddhist preceptor and philosopher Indrabhuti wrote his celebrated work, 'The Anasiddhi' with an invocation to Lord Jagannatha. The literary creations of Orissa have not merely been in the Oriya language, but in Sanskrit and the other Indian languages like Hindi also were written under the illuminating inspiration of Srikshetra, commonly known as 'Puri' which is an abbreviation of 'Purushottamapuree', meaning the city of Lord Jagannatha. Sanskrit poets of Orissa in particular drew inspiration from the Lord of the Universe. It has been the prevailing practice with the poets of this land to repair to Puri with the palm leaf manuscripts of all their works and to place them at the lotus feet of Jagannatha as a mark of gratefulness to Him for his mercy. In the celebrated Gita Govinda, the word 'Jagadeesa' is found in the refrains of all the

stanzas of the canto that describes the ten incarnations of Lord Vishnu. "Jagadeesa" has been poetically contrived for purposes of metrical suitability to stand for Jagannatha. Jagadeesa and Jagannatha have "Jagat" as common to both and "Natha" and "Isha" are synonymous lexico-graphically. Pundits of Orissa have written books on medicine, astrology, music, dance etc. and in many of them, references to Lord Jagannatha have been made by way of glorification of His grace to those who seek shelter at His Lotus feet.

Compositions in the Oriya language are traceable even in the Pre-Jayadeva age, but the Augustan Age in Oriya literature came into vogue in the 15th century, when Sarala Dasa wrote 'the Oriya Mahabharata'. It is a literary contribution of extraordinary linguistic, literary, historical and national importance not only for Orissa but for the adjoining States also. Since the days of Sarala Dasa down to our own times, hundreds of poets of Orissa have sung the glories of Jagannatha in the most mellifluous language, in order to attain, spiritual bliss. A critical study of Oriya literature prior to the middle of the 19th century reveals that the sentiment of devotion had a three-fold manifestation, each based on the worship of one of the three following deities i. e. Jagannatha, Sriram and Sri Krishna. Many poets have described themselves

One should conquer anger by cool-headness, evil by good, miserliness by charity and falsehood by truth.'

—The Buddha.

as the devotees to Jagannatha who symbolises or combines with Himself the various Gods and Goddesses of the Hindu Pantheon. Even in field of worship of Srirama, the Oriya poets in general have been very strikingly keen in giving Jagannatha the most exalted position, a fact which may appear rather strange to the followers of the cult of Rama. To cite an example, Arjuna Dasa in his Rama Bibha has identified Sriram Chandra with Jagannatha with a view to extolling the glories of Lord Jagannatha while giving Srirama Chandra a place of no ordinary importance. But then, in the Post-Chaitanya age, when it was held by the Great Commentators and exponents of the Gaudiya School of Vaishnavism that Srikrishna was Bhagavan himself (Krishnah tu Bhagavan Swayam) and that he was not an incarnation of 'Bhagavan', a group of poets belonging to that school of Vaishnavism set themselves to the task of propagating the inconceivable powers of Srikrishna on the basis of the 'Bhagavata'. To this school of thought that rejects the view that Jagannatha was superior to Srikrishna, belongs Abhimanyu Samanta Sinhar who has described Brindavan in the most ornate style in the 91st canto of his magnum opus, the Vidagdha-chintamani, giving Srikrishna the highest place as the 'Supreme' Lord of the 'Universe'. Even about a century prior to him, this dominant characteristic of the post Chaitanya age created perhaps a commotional fervour among the people of Orissa. Consequently, a group of poets attempted to bring about a sort of rapprochement between the two contending sects. Thus in the process of obliteration the prevailing differences

between the two sections of devotees those of the Orissan School of Vaishnavism and the Goudiya School of Vaishnavism Lord Jagannatha of Puri and Srikrishna of Brajapura were held and described as identical. Dinakrishna Dasa, the author of the famous Oriya poetical work, the Rasakallola is a very interesting example of the school of 'Neo-Vaishnavism'. In the 11th canto of the Rasakallola, Jagannatha has been described as "Avataree" i. e. the form of all the incarnations of Vishnu including Srikrishna himself. But in the entire Kavya of 34 cantos he deals with the story of Srikrishna and in the end, he clearly states that he could accomplish the task of completing the Kavya only due to the grace of Lord Jagannatha. Students of Indian cultural history in general and of Vaishnavite movements in particular may find such a work highly valuable in tracing the various currents and cross-currents of Vaishnavite worship revolving round some important practices of Lord Vishnu with diverse religious practices followed with meticulous care and devotion.

In fine, Lord Jagannatha of Puri is not a sectarian deity. There are deities in the Central India or the God Ayappa in the down south where a sort of religious rapprochement among the devotees of the Indian triad Brahma, Vishnu and Maheswara was attempted to be brought about to eradicate sectarian feelings leading to social dissensions. But Lord Jagannatha of Puri is not merely that. It is universally known that He symbolises the gods and goddesses of the Hindu world, not excluding the various religious paths for the attainment of salvation.

tion. The greatest of Indian religious preachers like Sankara, Ramanuja, Maddhwa, Sri Chaitanya, Guru Nanaka, to name only a few, have sought refuge under the banner of Jagannatha but it is surprising that no body has yet been able to identify Him with his own sect, creed or of cult.

Hundreds of poems have been written in Oriya on the temple of Jagannatha, the trio worshipped in the Sanctum i.e. Jagannatha, Balabhadra and Subhadra and on the city of Puri as a most important centre of pilgrimage in India. On the occasion of the Ratha Yatra (in June-July) when the deities are taken out of the main temple and drawn on gigantic wooden chariots, all gorgeously decorated, hundreds of devotees sing songs in ecstatic rapture on the mercifulness of the Lord of the Universe. Though in most cases, the songs sung belong to earlier poets, still, some new compositions are also recited in profound devotional fervour. A number of anthologies of poems written on Lord Jagannatha have been published and any attempt to study the cult of Jagannatha cannot possibly ignore this rich lore of compositions, replete with poetic efflorescence.

In conclusion, it may be said that the impact of Jagannatha on the poets and Pundits of Orissa was so great that Pandit Narahari of the 18th century could write a commentary on the world-famous Meghadoota of Kalidasa to establish his own theory that "The Meghadoota" was in reality a description of the Car Festival (Ratha Yatra) of Jagannatha. It has been published by the Orissa Sahitya Akademi, Bhubaneswar, Orissa and will take the world of indologists by storm when it receives a wide circulation. In spite of composing a new poem to express his devotion to the Lord of the Universe, Pandit Narahari thought it wise to take the help of a world-famous poem to achieve the desired object of glorifying Jagannatha with the result that he wrote the Brahma-Prakasika Teeka" on Kalidasa's master piece, the Meghadoota.

Thus poets and pundits of Orissa have willded their facile pen under the illuminating influence of Lord Jagannatha for more than a thousand years past and have enriched both the Oriya and Sanskrit literatures by their poetic and scholarly contributions.



Man hungers and thirsts not only for bread but for the bread of eternal life, for truth, beauty, goodness and holiness. To achieve harmony is the aim of his existence.

—S. Radhakrishnan

CAR FESTIVAL IN TRADITION

The scholars are of opinion that the concept of Ratha or car was originated in the Vedic period. The Rig Veda and Yajur-Veda mention clearly about the use of Ratha by the aristocrat Aryans. The cars in those days were dragged by the horses steered by the charioteers. The war chariot was covered with cattle skin and contained the war weapons inside and a banner of the warrior at the top. The Puranas describe in detail the various kinds of Rathas, their warriors, charioteers and different dragging animals. Ample references in regard to use of Rathas by the warriors are found in Ramayana and Mahabharata. Ravana, the demon king of Lanka carried away Sita from Panchabati forest to his capital in his Puspaka vimana and Ramachandra after killing Ravana came back to Ajodhya in the same vimana. Arjuna, Karna, Duryodhana and other famous warriors of Mahabharata used to fight battles from their respective chariots. Lord Krishna himself acted as the charioteer of Arjuna during Kurukshetra war. The famous Kavyas of ancient and mediaeval times give vivid description of chariots used by the kings and emperors.

We find representation of chariot in early and mediaeval potteries, coins and sculptures.

The earliest representation of chariot is found on the pottery pieces preserved in Patna museum. The deity is found standing with another figure in front of a four-horsed chariot. The figures have been identified as Sun and his charioteer, Aruna. Similar such representations are seen on the Indo-Greek and Kusan coins. There are several images of the early iconographic tradition representing the wheeled chariot with presiding deity inside and the charioteer in front, dragged by animals. There is a railing image of 1st century B.C. at Bodh Gaya. The central figure is seen riding on one wheeled chariot drawn by four horses and attended by the two female figures shooting an arrow. The central figure is identified as Sun. The female figures may rightly be taken as Usa and Pratyusa personifying different aspects of dawn driving away darkness. The central figure holds the reins in his hands. The second sculpture discovered from the Buddhist cave of Bhaja belonging to the first century B.C. represents a royal figure in a four-horsed chariot accompanied by two women—one holding a **chatra** and the other a **chowri**. Two additional features of this sculpture distinguish it from that of Bodh Gaya. Two escort of riders on horse

back accompany him in addition to two females and the wheels pass over grossly proportioned nude female figures. The nude female figures may be taken as representing the demon of Darkness, and the royal figure as the Sun. A relief at Lala Bhagat near Kanpur belonging to the second century A.D. represents a sun god riding on a four-horsed chariot with one wheel. Similar to that of Bhaja the relief contains two female attendants, one holding a **chowri** and the other a **chitra**. Since the sculpture lies on a pillar it appears that there may have been a tradition of **Suryadhwa** besides the tradition of **Garudadhwa**. The Anantagumpha, cave of Khandagiri (1st century B.C.) contains a relief representing the sun god in a wheeled chariot drawn by four horses and attended by two female figures. A panel of 10th century A.D. collected from a ruined temple of Teligarh near Dhanmandal Railway station and preserved in the Orissa State Museum depicts the cars drawn by people amidst rejoicing and drum beating. Probably these cars represent the car festival of Lord Jagannatha. The facts stated above give clear indication that the car in some form or other has been on use from the ancient times.

A legend in connection with origin of car quoted from the Satapatha Brahmana relates that the chariots or cars were used only by the Gods in heaven and not found on the earth. The chariot came to be used on the earth after a fierce battle between Indra, the king of heaven, and the demon Brutrasura. When Indra flung his weapon Vajra on Brutrasura it was divided into four parts the third part of which was used as chariot on the earth. Whatever might be the authenti-

city of the legend it can be said without doubt that the Rathas have been in use in the human society from the very ancient times.

According to Kurma, Devi, Padma, Varaha; Bhabisya Puranas the Souras, Saktas, Saivas, Baisnabas, Jains and Buddhists once upon a time performed car festivals in honour of their respective deities. This tradition is still maintained in certain places. Dr. R. L. Mitra holds the view that the car festival of the present day is in imitation of the Buddhist car festival performed on the occasion of Buddha's birth day. His argument is based on Fahihan's account. Some scholars do not accept the view on the ground that the Jainas and Souras performed car festivals during that period in different parts of India. Car festival was perhaps introduced with the beginning of icon worship.

Now I will focuss my attention on the discussion of car festival of Lord Jagannath at Puri. This famous and sacred festival of Jagannath is one of the biggest festivals in the Hindu world. In view of its sanctity, tradition-oriented rites and customs, and hoary antiquity this biggest festival of Jagannath is the first and unique of its kind in India. The festival begins on the second day of the bright fortnight in the month of Asadha (June-July) and continues for nine days. Though the date of origin of this festival at Puri is not known definitely, we can say with certain degree of accuracy that it was initiated at the time of installation of Jagannath cult at Nilachala. There are numerous tradition connected with Lord Jagannath and his festivals.

The car festival is observed in accordance with the fixed tradition. Beginning from the collection of wood from the forest till the end of Bahuda jatra all the rites and customs are performed as fixed by tradition. The detailed description regarding collection of sacred wood for the cars, construction of cars and the performance of the jatra is found in the Skandha and Jagannath Puranas, the gist of which is stated below.

The king of Puri, popularly known as the Thakura Raja, will depute the priests on the second day of the full moon fortnight in the month of Baisakha to the forest for selection and collection of wood for the cars. The priests so deputed will start striking the trees after propitiating different deities. The ceremony attached to feeling the trees is observed amidst drum beating. The construction of Ratha begins on Akshay Trutiya after worshipping Bighnaraja Ganesh.

The cars are prepared by the carpenters according to the prescribed rules. The car of Jagannath is known as **Nandighosa** or **Garudadhawaja**. It has sixteen wheels and is 45 ft. in height. This car is provided with four gateways to four directions, a central throne bedecked with numerous wooden images and rich clothings and is surmounted by an image of Garuda, the vehicle of Lord Vishnu. The sixteen wheels of Nandighosa has been interpreted as 16 **kalas**. Matali is the charioteer and Sankhika- Rochika, Mochika and Twalini are the horses attached to the car. The car of Balabhadra is named as **Taladhawaja**. It has fourteen wheels and is 44ft. high. The names of four horses attached to the car are Rig, Yaju, Sam and Atharva.

The fourteen wheels have been interpreted as fourteen **monvantara** of Brahma. The car of Subhadra is known as **Padmadhwaja**. Since Subhadra represents prosperity, wealth and grace, the banner of the car contains the profile of lotus. This car is 43 ft. high and has 12 wheels which have been identified with 12 months. Debadatta is the charioteer and Prajna, Anupa, Ghosa and Aghri are the horses attached to the car.

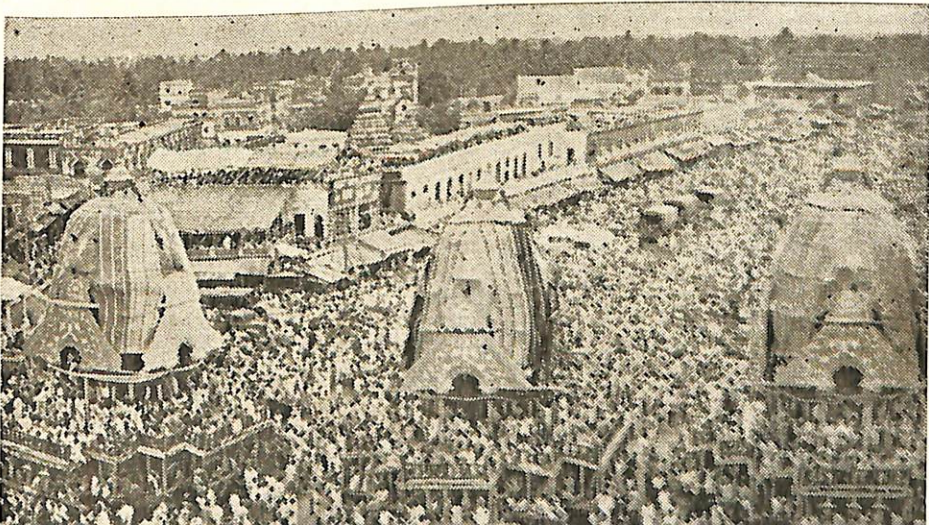
On completion of construction the cars are purified and due importance is given to protect and safeguard them from evil omens. It is believed that the **pasva devatas** safeguard the cars from evil omens and dirds.

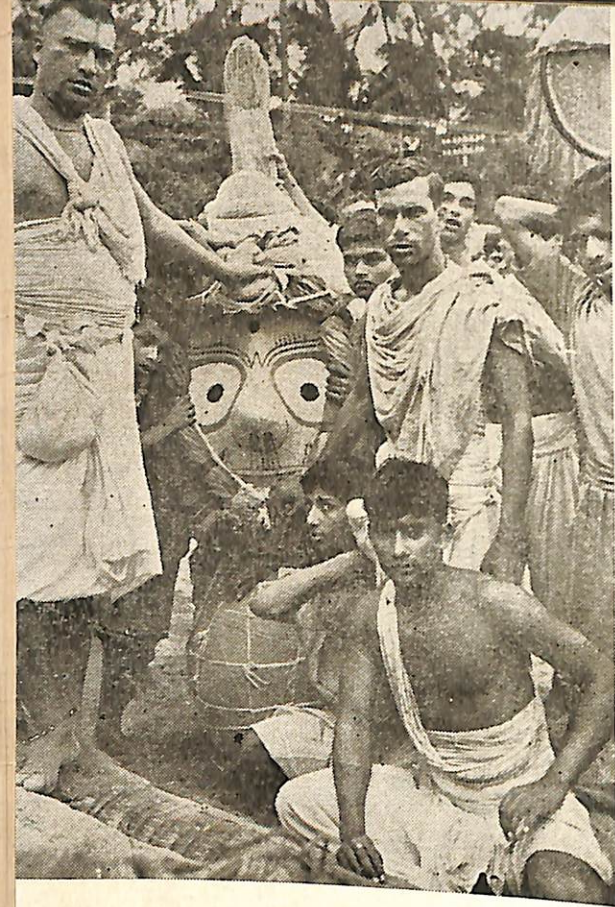
The ceremony connected with ascent of Sudarsana, Balabhadra, Subhadra and Jagannath to the cars is known as **Pahandi vijaya**. The term **pahandi** is derived from the root word **praspanda** which means movement. When the images are brought and seated in the thrones in their respective cars, they are richly decorated with dresses and ornaments. This is followed by the **chherapanhara** ceremony. The Raja comes in a palanquin to perform this in front of the foremost car. He descends from the palanquin, walks bare-foot and sweeps the ground before the cars with a jewelled broom and worships the images. After this the Raja holds the ropes attached to the cars and directs the people to drag them. The hilarious pilgrims waiting to gratify their desire get the opportunity of dragging the cars. Mr. Stirling narrates the scene of car dragging in the following manner. "The joy and shouts of the crowd on their first movements, the cracking sound



The three deities.

Car Festival or the Rath Yatra of the three deities—Jagannatha, Balabhadra and Subhadra is a world famous religious event. On the day of Car Festival every year, the three images are brought out from the temple and taken in three huge chariots—Nandighosa Taladhwaja and Darpadalana to Gundicha Mandir in a colourful ceremony.





Devi Subhadra is being taken
in a colourful ceremony to her
chariot 'Darpadalana'.

CAR FESTIVAL

The Lord of the Universe is being taken in a huge chariot
to Gundicha Temple. This world famous car festival is
one of the most colourful religious
events of our country.



of the wheels as these ponderous machines roll along, the clatter of hundreds of harsh-sounding instruments and the general appearance of so immense a mass of human beings, produce, it must be acknowledged an astounding and somewhat picturesque effect, whilst the novelty of the scene lasts, though the contemplation of it cannot fail of exciting the strongest sensations of pain and disgust in the mind of every Christian spectator, 'Hunter also has given beautiful description of car festival in his book 'Orissa'. When the sacred images are at length brought forth and placed upon their chariots, thousands fall on their knees and bow their foreheads in the dust. The vast multitude shouts with one throat, and surging backward and forward, drags the wheeled edifices down the broad street towards the country house of Lord Jagannath. Music strikes up before and behind, drums beat, cymbals clash, the priests harangue from the cars, or shout a sort of fescinine medly enlivened with broad allusions and coarse gesticures, 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."

According to the tradition the cars should be dragged slowly.

Saneh saneh ratho neyo,
ratha snehatu cakran.

(The car should be dragged slowly. The holy wheels produce sounds of universal love.)

The cars are dragged not at a time. The car of lord Balbhadra moves first, then moves the car of Subhadra and lastly that of Jagannath. The cars are dragged to the Gundicha Mandira which is at a distance of about one and half miles to the north of the Jagannath Temple.

The discussion on car festival will not be complete without a reference to the Gundicha Mandira which is so closely linked with the cult of Jagannath. This sacred place has different names like Mahavedi, Yajnamandap, Janmasthana, Janakpuri, Gundichamandap Nrusimhakshetra etc. According to Puranas the place gained its importance at the time of Raja Indradyumna, who pitched his camp after his arrival at Srikskhetra. When he failed to see Nilamadhava he performed one thousand horse-sacrifice at this place on a big platform. So the place is known as Yajnamandap and Mahavedi. The tradition also relates that the sacred log from **Sveta dvipa** stranded on the sandy shore in the neighbourhood. The same Raja installed an image of Nrusimha and consecrated the place. The place is called Gundichamandap after the name of the principal queen of the Raja Indradyumna. It is also believed that Lord Jagannath was born in the locality. The hymn in this connection quoted from Skandha Purana runs as follows :-

Gundichamandapam nama jatrahamajanam
pura
asvamedha sahasrasya mahavedi tababhabat.

The history of the place prompts us to conclude that it has a close link with the Great temple and the Jagannath cult and is as important as the Great temple.

The deities remain in the Gundicha Mandira for seven days. When Lord was pleased with Indradyumna he told him that he would remain for seven days on the edge of his famous tank.

Dinani nabajasyami tatha tasmadiha gatah
 tatrastite maharaja sarbatirtha mayam sarah
 Tattire saptadibasan stasyamanujibrukshaya
 tatra sthitam mam pasyanto janti martya
 mamalayam.

(Oh king I will go there for nine days and again I will come back. To show you favour I will stay for seven days on the edge

of your tank which is the best of all sacred places.)

The return journey popularly known as the Bahuda Jatra is observed on the 9th day. The cars are dragged after performance of ceremony in the Gundicha Mandira. When the cars arrive at the Lions gate of the temple. Laxmi the consort of Narayana is brought out from her throne and placed in a pavilion to welcome her lord. After performance of a ceremony known as Bachanika (conversation) between Laxmi and Jagannath the images are carried to their sanctuary in the same manner in which they are brought out. This is followed by a purification ceremony to remove defilement from the deities.



BHUBANESWAR AS TOURISTS' SPOT

Bhubaneswar, the Capital of Orissa, is renowned for its historical, spiritual and architectural importance. It has two faces—one is that of a city studded with temples and the other as the shining new capital.

About 60 Kms. from Bhubaneswar is a gigantic temple of 'SUN GOD' at Konark, otherwise known as 'Black Pagoda'. It is one of the finest creations of Orissa School of temple architecture.

The monument has been conceived as a colossal chariot on 24 wheels and drawn by seven splendidly caprisoned horses. It is a vast canvas of human drama and a paradoxical achievement of a race which built this gigantic edifice like titans and finished it like jewellers.

Next to Bhubaneswar, the second important place of pilgrimage in Orissa is Puri. Pilgrims from all over India come together in thousands for the CAR FESTIVAL of Lord Jagannath in the months of June-July every year.

The beach in Puri is by far the best in Eastern India. The climate is salubrious and cool in and around.

Madhava Worship

Scholars have entered into endless controversy to trace out the origin of the Lord Jagannath. However, it can be said that the Lord Jagannath is the—manifestation of Vishnu, also known as Nilamadhava originally worshipped by the Sabara King, Viswbasu. The present town of Puri said to have been built on the Nilagiri hill was the bode of the worship of Nilamadhava. The name Madhava is applied to Vishnu holding Shankha, Chakra Gada and Padma. The worship of Nilamadhava subsequently led to the worship of Jagannath, Balabhadra and Subhadra and Lord Jagannath is **invoked** as the Madhava. There is much similarity between worship of Madhava started by Viswbasu and the present Madhava placed and worshipped by the side of Lord Jagannath. The antiquity of the worship of Madhava goes back to 5th century A. D. when the Matharas were rulling Kalinga prior to the advent of the early Gangas. The Matharas embraced Bhagavatism and became worshippers of the Narayana. The main parts of the territory of the Matharas extended all-round the Mahendra mountain. There is every possibility that they might have worshipped the image of Vishnu in the

form of Madhava. The Kings of Kalinga including the neighbouring Kings of Dakshina Kosala and Vengi adopted Bhagavatism as their state religion. This is evident from the epithets found in their inscription. In the inscriptions of Hastivaraman of the early Ganga dynasty, mention is made of his granting village in the district of Varaha-Vaitarani in Kalinga to the god Vishnu which is described as the Bhagavata Saptarnavasayine.

Contemporary with the Matharas in the western regions of Orissa, the Nalas were ruling over a portion of Dakshinkosala. In the Podagada stone inscription of Skandavarne, son of Bhavadatta of the Nila family, it said that he installed a footprint of the Lord Vishnu in a place called Puskari. After the Matharas of Kalinga, the Sailodhavas ruled in Kongodamandala, the capital of which was situated on the bank of the river Salia. In the Khurda flates, Madhavaraj compared himself with the God Chakradhara of Bhagavan Madhava. The Sailodbhavas were so devout worshipper of the Madhava that they adopted their family names as Madhavaraj and Madhavarman. It is interesting to note that the name of Bhagavan

Do You Know

EXPORT OF FRUITS

In 1971-72, India earned foreign exchange worth over Rs. 634 million from export over 30 varieties of fresh fruits to different countries.

TOURISM IN INDIA

In 1972, more than 3,42,950 foreign tourists visited India registering a rise of nearly 14% over the preceding year. By 1978 the number of foreign tourists visiting this country is likely to be 8,00,000.

POWER GENERATION

The total number of major Thermal Power Stations in India is 67 and their actual production during 1972 was 17647.96 M. W.

The total number of Major Hydro-Power Station in operation is 79 and in 1971-72, 27882 million K. W. H. energy was generated by these Stations.

RURAL ELECTRIFICATION

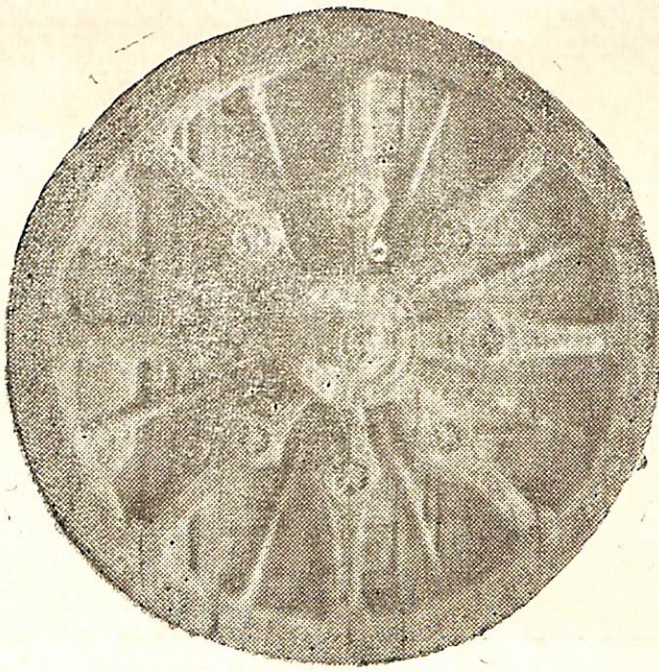
Between 1969 and 1972, 48,372 villages have been electrified.

In Orissa 10162 villages have been electrified till the end of March 31, 1973.

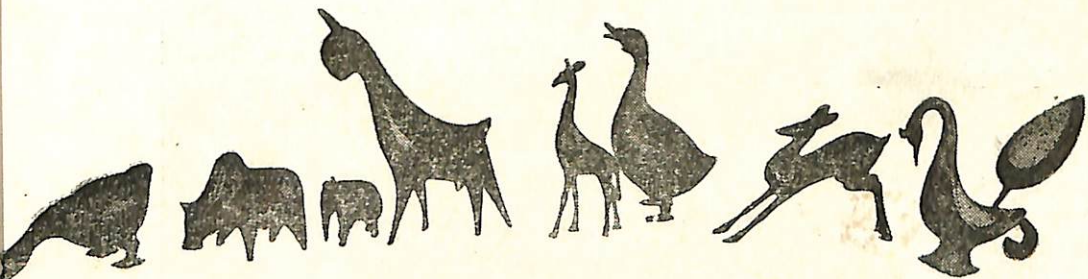
SHIPPING CORPORATION

The Shipping Corporation of India earned a net profit of Rs. 8.07 crores during 1971-72 as against Rs. 6.97 crores in the year 1970-71.

Today India ranks 16th among the maritime countries by the way of tonnage. By the end of 1972, the country's mercantile marine fleet consisted of 258 ships with 26,16,859 GRT.



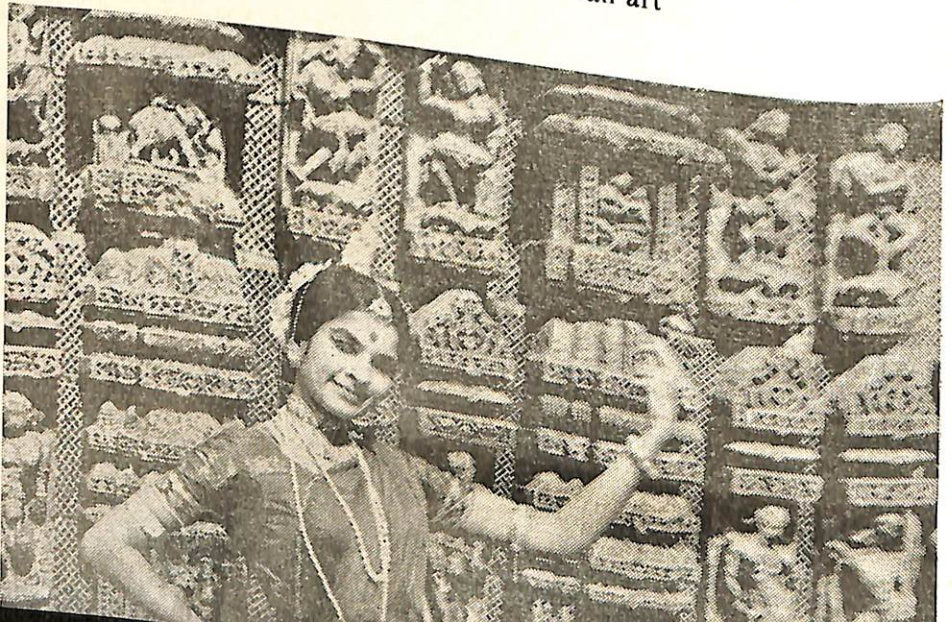
In Orissa the long tradition of craftsmanship has been handed down from generation to generation finding expression now in a variety of handicrafts made of wood, ivory, horn, lacquer, applique, brass, stones, textiles, clay and silver, and these have earned international reputations.

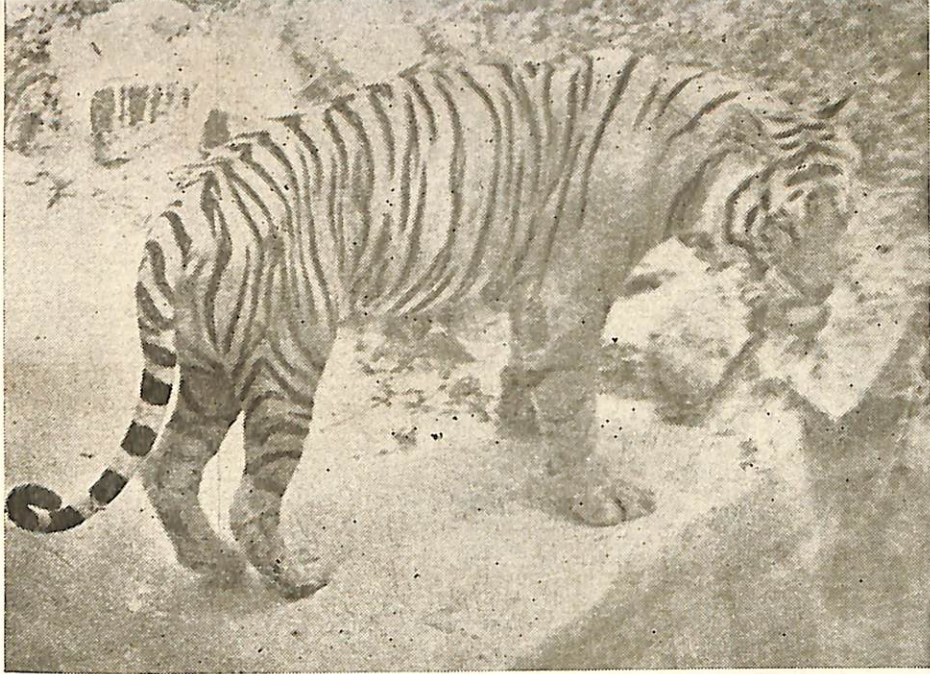




The Black Pagoda

The decorated wall of the Dancing Hall of Konarak Temple—
the finest specimen of Orissan art

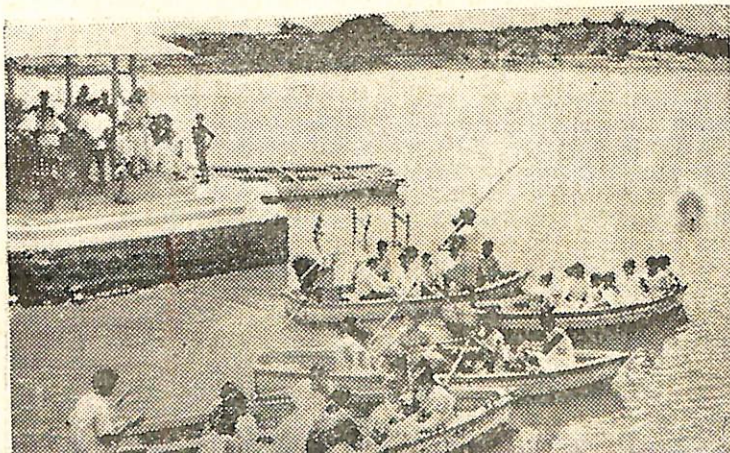


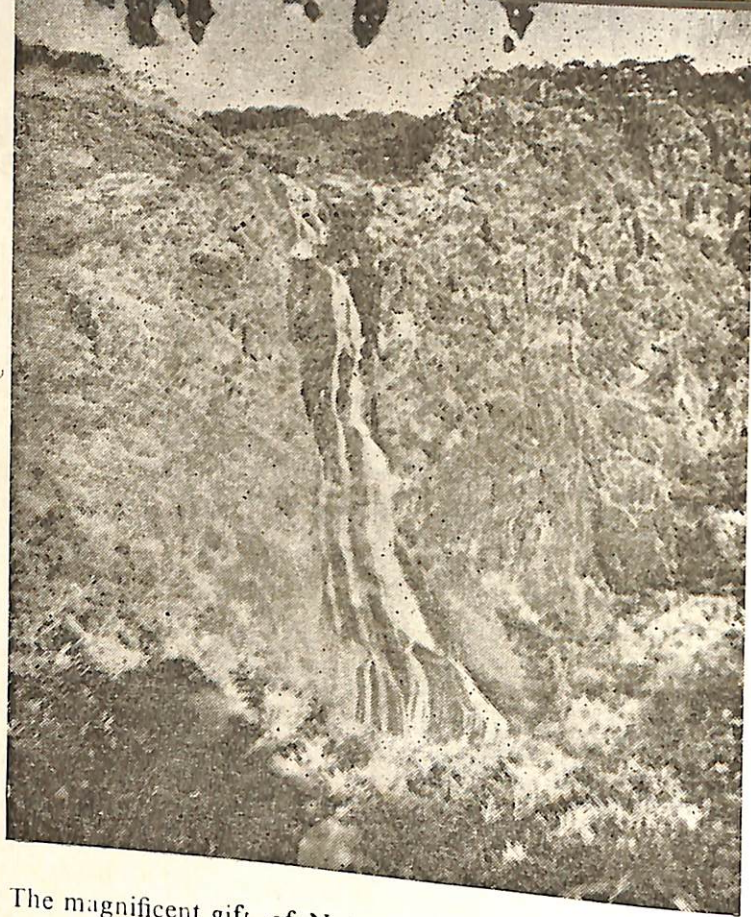


The proud inhabitant of Nandanakanan.

Situated at a distance of 27 Kms. from New Capital, the Nandanakanan Lake, Zoological Park and the Botanical Garden with the adjoining green forest provide a picturesque atmosphere.

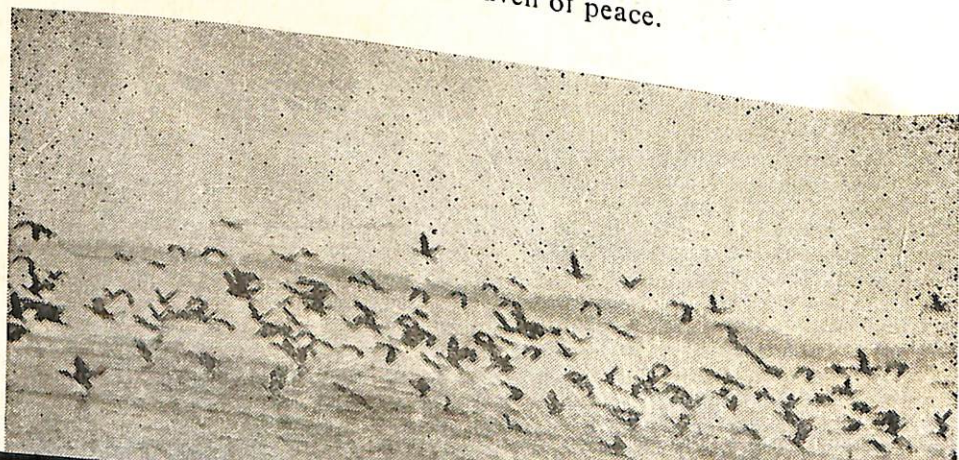
Boating at Nandanakanan Lake.





The magnificent gift of Nature—Khandadhar Waterfalls
(Sudargarh district)

The Chilika Lake dotted with blue-capped hills and small islands and infested with thousands of migratory birds offers excellent opportunity for a calm and quiet holiday. Away from the din and bustle of town-life, one would find in the Chilika a real heaven of peace.



Madhava has been used as a synonym for Chakradhar (Vishnu). From a comparative study of the religious aspects from the 5th century A. D. to 9th century A. D., it appears that the worship of Vishnu in the form of Madhava was more popular than any other sects flourishing side by side with the Vaishnavism. We come across the name of Purusottama and Balabhadra for the first time in the copper—plategrants of Subhakaradev I of the Bhaumakara dynasty. It is quite possible that the God Nilamadhava alias Purushottama was popularly worshipped by the—Bhaumakaras and it is they who made the insignia of the Lord Budha in that image, adopting some rites and festivals borrowed from the Buddhist ritualism. As for example the Car Festival which is an important and significant feature of Lord Jagannath might have originated from the Buddhist influence. The panel preserved in the Orissa State Museum, depicting the Car Festival in which three deities representing Buddha, Dhamma and Sangham, might have been prevalent during the Bhauma rule in Orissa.

The God Nilamadhava, transformation of Lord Jagannath, was highly honoured by the people of Orissa. The sudden foreign invasion during the eight century A. D. did not alter the religious sentiment of the people of Kalinga. It is said that on the eve of the invasion of RaktaBahu, a Yavan King, the idols of Lord Jagannath, Balabhadra and Subhadra were taken to a distant place of Kosala and were kept buried under sand at Sonpur, which were later recovered by Yajatikeshari of the Somavanshi dynasty who constructed the temple of Jagannath and

installed the deities. The so-called RaktaBahu invasion can not be pushed back beyond 8th century A. D. If it is a fact that the centre of worship of Jagannath was temporarily transferred from Puri to Dakshina Kosala and as a token of the worship a temple was built enshrining the image of Purusottama Vishnu. The present dilapidated temple of Nilamadhava at Gandhayadi near Baud, dating back to 7th-8th century A.D, stands as a monumental evidence in support of the Madhava worship in those days.

During the Somavansi rule in Orissa, a large number of image of Vishnu popularly known as Madhava began to be constructed and worshipped in different parts of the State. The writer has come across a large number of image of Madhava during the course of survey and exploration of the Prachi valley. A row of eight Vishnu image collected from the Prachivalley and kept inside the compound of the Sovaneswar temple at Niali, (now exhibited inside a small Museum started by the State Department of Archeology) bear close testimony to the popularity of the cult. There are number of temples dedicated to Madhava, the remnants of which are still to be found on both the sides of the Prachi valley. These Monuments are, the Nilamadhava temple of Chahata (also called Lalita Madhava), the Nilamadhava temple at Nilakanthapur, P. S. Kakatpur, the Natabuda Madhava near Panichhatra, the Nila Madhava temple at Sasapada and Shadansa, the Mudgala Madhava temple etc. All these monuments were built during 9-10th century A.D and suggest the—predominance of the Madhava worship in the regions adjoining to Sikshetra

Jayadeva Archaeological Museum

KENDULI

Kenduli standing on the eastern bank of the Prachi, river in the district of Pur contains antiquarian remains dating back 8th century A.D. to 13th century A.D. Kenduli was a flourishing centre of Vaishnavism (Madhava Cult) prior to the birth of Sri Jayadeva. The findings of four-handed Vishnu popularly known as Madhava in Kenduli and of its surrounding areas particularly at Niali, suggest the environments in which Sri Jayadeva started his career. Sri Jayadeva was daily worshipping the Madhava after taking bath in the sacred water of Prachi and the Madhavananda temple across the Prachi at Adaspur stands as a monumental evidence in support of his Madhava worship. Nevertheless, Sri Jayadeva worshipped the Chandi and unlike Sri Ramakrishna Paramahansa (who was a devotee of Kali) he got the divine enlightenment by the blessings of the Chandi. The two Chandi images known as the Amba and the Ambika (C. 9th to 10th century A.D.) now installed inside the ancient brick temple renovated by the State Department of Archaeology, bear close testimony to this effect. The presiding deity of this temple is two armed goddess called Ambika beautifully carved in chlorite stone. She holds a stalk of a full flower lotus in her left hand and a bunch of five fruits in her right hand. In the pedestal are carved flower plants in a vase flanked by a pouncing lion in the left and two devotees, one male and other female in the right. Below the pedestal is an interesting dancing scene. This beautiful image of Pre-Ganga period is a masterpiece specimen of the Orissan iconography.

To the South East of the Chandi temple, there was another big temple which has been collapsed in course of centuries. But the deity once worshipped inside temple called Ambalika is similar in every respect to the deity of Ambika as described above. The clearance of the debris in the vicinity of this temple in 1964 brought to light two small images of Vishnu one of which has got an oval phalaw over the head, indicating its antiquity, while the other resembles the Vishnu image so far found in the Prachi valley. In front of the Chandi temple the lower portion of Siva temple known as the Mukteswara is still to be found. To the south west of the temple are to be found the Yapasthamabas or sacrificial posts which according to tradition said to have been used by Sri Jayadava. These two pillars are worshipped by local people on the Akshyatritiya day every year.

or Puri. Among all these, the image of Nilamadhava at Chahata near Chaurasi and Madhava image at Mudgala Madhava represent the finest specimen of Orissan art.

The Gangas who ruled Orissa after the Somavansi, were staunch Vaisnavites and remained adherent to the worship of Madhava. The Madhavananda temple at Madhava on the eastern bank of the Prachi stands as a monumental edifice ascribing this to Ananga

Bhimadev of the Ganga dynasty. Inside the wheel placed on the top of the temple, the king is depicted to have seated in deep meditation. It gives a clear indication that the king was a devout worshipper of the Madhava,

Thus the Lord Jagannath who was the transformation of the God Madhava continued to be worshipped in full-speed and dynastywise because the state religion.

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Psalm of Life

'Tell me not in mournful numbers
Life is but an empty dream.
For the soul is dead that slumbers
And things are not what they seem.

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Life is real, life is earnest
And the grave is not its goal
Dust thou art, to dust returnth
was not spoken of soul.

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Trust no future, however pleasant
Let the dead past bury its dead
Act, act in the living present
Heart within and God overhead.'

—Henry Long Fellow.

S. M. Gani

PURI—THE COSTA DEL SOL (THE SUNNY COAST)

When the moment comes to select the perfect place in which to spend a holiday one can not overlook the sunny coast on the Bay of Bengal at Puri, one of the ancient cities of India.

The soft golden beach offers not only an infinite variety of amusements but also an ideal climate. In addition to being a magnificent tourist attraction itself, it is the perfect base for excursions to the famous city of Bhubaneswar (62.4 km.) and the huge temple of Konarak (84.8 Km.).

The visitor has the choice of several places to stay, ranging from luxurious hotels patronised by international smart set, complete with sporting facilities to the simplest of picturesque Tourist Bungalow so "far from the madding crowd" as to offer an ideal place in which one escapes completely from the stress and strain of every day city life. Summer is a season unknown to Puri owing to cool sea breeze so pleasant and invigorating.

It is fascinating to watch the sunset on the beach, like a golden-red globe the sun as if melts with luminous liquid horizon. A

sight which is a marvel of the nature. At sun rise the fisher folk with their characteristic conical straw hats jump into the roaring restless waves to collect the booty from the bountiful blue ocean. The fishermen use the same old process which their ancestors did. A simple net and a tottered boat is all they know and still live comfortably in this fast modern age. Till late in the evening people sit on the sands beneath the stars. A snatch of song and music spray on your cheek, the wind tugging at your cloths—are things you'll remember.

To foreigner this place will give a glimpse of traditional India where people from remote corners of the Country come to pay their homage to the Lord. It is a place which presents to you "Unity in diversity" a caption often accredited to India. Here one finds, the people talking varieties of languages and dialects adorned in various costumes, moving towards the Lions Gate (main entrance to the temple) for a single purpose to worship Lord Jagannath. You personally acquaint yourself with the most bewildering variety of Indian life through which

run the mighty current of unity. The clash of gongs, the beat of drums and the music of various choral groups mingle discordantly with the continuous clamour of a surging mass of people. Well one can't miss the market here, displaying the indigenous handicrafts, a tradition long associated with Puri. Naturally a souvenir for your relatives and friends cannot be excluded. Why not find out a dancing lady carved out of soapstone, or a palm leaf painting. The silver filigree ornaments are superb, can't go without it. They are not costly at all. Just a couple of rupees and a great remembrance to carry home. Very close to the temple is the Raghunandan Library. It has a rich collection of palm leaf manuscripts—the documents of the past. Go to the top of the library building to have a view of the great temple. (A non-Hindu is not allowed inside temple compound). The staff of the Library are very courteous and helpful.

A few kilometres here and there are famous tanks and beautiful temples hoary with age—a long history behind each. If you happen to be there during any festival it is pleasure to be among simple folk in perfect rural setting. Puri has many festivals. They say "In seven days nine festive

feels." The people of Orissa cling to customs and traditions that give life meaning and pleasure. Some sixty-two festivals are observed for the various deities of the Jagannath Temple. The most fabulous is the Car Festival popularly known as Ratha Jatra. Masses of mankind roll in every year to Puri in quest of God and to lend a hand and see the majestic march of the Lord on earth during the Car Festival held in June-July every year. It is the fervour of faith. Years have rolled by but the tradition of Car Festival lives in its pristine glory.

In the outskirts of the city, the rice fields reveal a fascinating mosaic of terraced landscape with umbrella like palm trees, appearing as if watch towers whose vigilant silhouettes recall ancient tales at every turn, where the air is sweetened by the scent of mango trees, betel-leaf yards and casurina plantations. As though to mark the end of Puri there is a final burst of sub-tropical flowers and plants along the vast fields of paddy spread as far as the vision could go. The artist or beauty-lover in search of peace and relaxation amid perfect surroundings, the traveller seeking change or the simple tourist—all find in Puri, the ideal holiday setting.

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OUR STATE

GOVERNMENT

DECISION

&

ANNOUNCEMENT

Additional Dearness Allowance to Government Employees

Government, in view of the increase in prices of essential commodities, have considered the hardship caused to Government employees, particularly those in low pay brackets and have decided that with effect from 1.6.73, further additional Dearness Allowance at the following rates would be sanctioned to State Government employees in different pay ranges up to Rs. 499/-.

* Additional Dearness Allowance to Government Employees.

* Execution of Rengali Project.

* Advisory Board for Soura Development Scheme.

* Self-employment scheme for un-employed Medical Graduates

* State Level Coordination Committee for Tribal Development Project.

* 'Food for Work' Agreement signed

* More Funds for Delta Project.

* Premier Orissa-Towns to have Microwave Link.

Employees getting pay below Rs. 85/- per month

Employees getting pay between Rs. 85/- and Rs. 209/- per month

Employees getting pay between Rs. 210/- and Rs. 499/- per month

Grant of Additional Dearness Allowance at the above rates to State Government employees in receipt of pay up to Rs. 499/-

would be at par with rates of Provisional Additional Dearness Allowance sanctioned by Government of India to their employees in their order dated 18th June, 1973.

Government have also decided that the Additional Dearness Allowance to be given with effect from 1.6.1973 will be paid in cash to employees getting pay below Rs. 85/- per month. Employees in the higher pay ranges will receive the Additional Dearness Allowance by way of credit to their General Provident Fund Account during the financial year 1973-74, wherever accounts have been opened or likely to be opened within a reasonable period.

Execution of Rengali Project

Government of India have sanctioned Rupees one crore for execution of the Rengali Dam Project as a priority flood control scheme. The present sanction is outside the State's Annual Plan of 1973-74.

The Planning Commission has already given clearance for execution of Rupees fifty-eighty crore Rengali Multi-purpose Project, Stage-1 which will provide flood control in Brahmani Delta covering an area of one thousand square miles inhabited by a population of about 9 lakhs, besides generation of power.

Advisory Board for Soura Development Scheme

The State Government have constituted an Advisory Board for the Chandragiri Soura Development Scheme for giving special attention to the speedy and successful implementation of the Scheme.

The resettlement of Tibetan Refugees in Chandragiri area of Ganjam District has created certain socio-economic problems among the local Souras inhabiting in 18 villages around the Tibetan Refugees resettlement camps.

PAY ROLL SAVINGS ENFOLDS 21,000 PLANT WORKERS

The Pay Roll Savings Scheme has covered 21,000 employees of the Rourkela Steel Plant by the end of March, 1973, with a monthly collection of Rs. 4,20,000.

Introduced in the month of December, 1962, among the Steel Plant workers, the Scheme could enroll 13,000 workers upto the end of December, 1972. Phenomenal progress has been achieved during the period between January and March 1973, in which 7,384 workers have been enrolled.

After careful consideration of local condition and with a view to improving the socio-economic conditions of the Souras and bringing about their all round development, the Government of Orissa have decided to implement a suitable scheme namely the "Soura Development Scheme" in the Chandragiri areas. Accordingly the Board is constituted with the fourteen following members.

- (1) Collector, Ganjam Chairman, (2) Director, T & R. W. Department (3) Project Director, Tribal Development Agency, Paralakhemendi, (4) Agriculture Advisor, Swiss Technical Co-operation, Chandragiri (5) District Veterinary Officer, Berhampur (6) District Agriculture Officer, Paralakhemendi, (7) Soil Conservation Officer, Phulbani, (8) Special Officer, Tibetan Resettlement Scheme, (9) Assistant Registrar, Co-operative Societies, Paralakhemendi (10) Executive Engineer, R.E.O. Berhampur (11) Shri Subudhi Pradhan, Village, Jeeranga (12) Shri Satya Malik, Village, Mahendragada, (13) Shri Sukru Sabaro, Village, Koukorada (14) Special Officer, Soura Development Scheme, Chandragiri, Member Secretary.

Self Employment Scheme for Unemployed Medical Graduates

Two alluring schemes are to be implemented by the State Government for giving employment facilities to the unemployed medical graduates.

According to the scheme a sum of Rs. 33.55 lakhs will be given to 550 unemployed medical graduates as against 1110 unemployed medical graduates during 1973-74. This financial assistance in the form of interest bearing loan will be given by the Nationalised Banks. The doctors availing of the Bank loan will be provided with stipend @ Rs. 400/- p. m. for opening dispensaries.

Over and above, a maximum amount of Rs. 2500 will be advanced to each doctor as interest bearing loan. The amount will be recovered in easy instalments within three years.

As the rural areas of the State are not well served with the medical facilities in comparison with the facilities available in the urban areas, the State Government is now thinking to start 13 co-operative dispensaries preferably one in each district on a pilot

ASTHMA CAN BE CURED

A plant known as *Tylophora indica* which is highly effective against asthma has been found growing luxuriantly in Orissa. Researchers of Patel Chest Institute, New Delhi have claimed the curative property of this plant for asthma.

Recently the scientist of the Regional Research Laboratory, Bhubaneswar in course of their survey of medicinal plants, have found this Plant in some parts of Orissa.

basis. These dispensaries will be self medical units rendering day to day medical care both on the preventive and curative aspects.

The authorised share capital of each society will be fixed Rs. 1.00 lakh initially. The value of each share will be Rs. 25/-. 'A' class members consisting of the paid employees i. e. Doctors and other staff will be required to subscribe the share capital as follows.

Doctor—Rs. 1,500/- (Rs. 500/- at the time of admission and the balance in 25 monthly instalments of Rs. 10/- each).

Other staff—Rs. 500/- (Rs. 250/- at the time of admission and the balance in 25 monthly instalments of Rs. 10/-).

Each B class member who will be from amongst the individual residing in the area shall take atleast one share of Rs. 25/-, so that sense of participation should be deve-

loped. The minimum share capital for each dispensary will be Rs. 20,000 out of which a non-recurring grant of Rs. 15,000/- will be given by Government. Accordingly the financial commitment on the part of Government for setting up 13 such pilot dispensaries during the 1st year will be Rs. 4,68,000/-.

Until the Co-operative Dispensary gets established and becomes popular one can not expect a very large attendance of patients. The expected average daily number of consultations has been estimated at a modest figure of 50. A consultation fee of Re. 1/- may be charged per patient and Rs. 2/- for test of blood, urine and motion.

State Level Co-ordination Committee For Tribal Development Projects

The State Government have decided to set up a State Level Co-ordination and Review Committee with the Agriculture Production Commissioner as Chairman to coordinate the activities of various programmes envisaged in the special Tribal Development Projects and to review the progress from time to time.

NEW POST OFFICES DURING FIFTH PLAN

The scheme for setting up 200 new Post Offices, 2 Postal Divisions, 15 Telephone Exchanges and 41 Public Call Offices in the State would be completed at the end of 1973. There is a proposal to open 1110 new Post Offices and 80 Telephone Exchanges in the State during the Fifth Five Year Plan period.

At present there are 5819 Post Offices in the State and each Post Office serves nearly 3772 persons in an area of 26.78 sq-kms. as against the All India average of 4901 in an area of 28.65 sq.kms. During the Fifth Plan period, each Post Office in the State is likely to serve a population of 3000.

In order to ameliorate the socio-economic condition of the backward tribals in Parlakhemundi Sub-Division of Ganjam district and Gunupur and Rayagada Sub-Divisions of Koraput district, two Special Pilot Tribal Projects were sanctioned by the Government of India (Parlakhemundi Tribal Development Project and the Gunupur and Rayagada Tribal Development Project) during the year 1971-72. A sum of Rs. 2 crores would be utilised within a period of five years in each of these project, to implement a number of important programmes.

These being Pilot Schemes, their success would pave the way for undertaking similar development programmes in large areas having concentration of backward population.

“ Food For Work ” Agreement Signed

A “ Food for Work ” agreement was signed between Mr. Gus Hall, Director of Calcutta Zonal Office of the Catholic Relief

Services, on behalf of the Catholic Relief Services and the Special Relief Commissioner representing the State of Orissa. According to the agreement, which is fifth of its kind since March, 1972, 12,000 workers will be employed under the ‘Food For Work Programme’ for a period of 30 days in the worst affected areas of Sundergarh, Sambalpur, Bolangir, Kalahandi, Koraput and Phulbani districts.

The Catholic Relief Services will provide food sufficient for five beneficiaries per worker, which works out to 60,000 beneficiaries. In terms of food, the C. R. S. will provide free of cost 702.16 tonnes of wheat and about 32 640 tonnes of oil. The programme will commence in the affected areas selected by the Collectors from July 1, 1973.

More Funds For Delta Project

The State Government have increased the Plan ceiling of the current financial year for execution of Delta Irrigation Project

‘Sin is the enemy of the soul, and virtue its friend’.

—Lord Mahavir

* * *
‘All learning in vain except to know God and serve him’.

—Guru Nanak

* * *
‘God was true in the beginning before all ages began. He is true even now and shall be forever more’.

—Guru Nanak

from rupees fourteen crores to rupees fifteen crores.

This financial outlay include the construction of irrigation work in the Mahanadi-Chitrotpala doab.

Premier Orissa Towns to have Microwave Link

All the premier towns of Orissa would be brought under microwave and co-axial link during the Fifth Five Year Plan period.

A scheme has already been drawn up connecting Calcutta with Madras by 1200 channel large tube coaxial cable. The work has already started between Kharagpur and Cuttack and the Repeater Stations are under construction. This co-axial cable will con-

nect the premier towns of Orissa on the coastal route like Balasore, Bhadrak, Cuttack, Bhubaneswar, Puri, Chatrapur and Berhampur. Besides, there will be a side spur to Baripada. It is expected that the work will be completed in 1975. Besides, there is another microwave route programme linking Calcutta and Bombay passing through Keonjhar and Sambalpur.

A wide hard microwave system has been planned to provide alternative communication facilities for two co-axial routes mentioned above. These microwave projects will connect Kharagpur-Rourkela-Jamshedpur-Sambalpur-Bombay and Rourkela-Sambalpur-Raipur-Cuttack-Sambalpur and beyond. These microwave Projects are likely to be commissioned before 1978-79.

—X—

'Go and spread righteousness every where.'

—Guru Govind Singh.

* * *

'He who sees Him in all and all in Him hates none.

He who feels for others as he feels for himself, loves all.'

—Ishopanishad

Let noble thoughts come to us from every side.

Calendar of Events

JUNE, 1973

- JUNE, 8 :** The State Level Committee on natural calamities reconstituted with Shri K. T. Satarawala, Advisor to Governor, as Chairman.
- The Planning Commission gave clearance for the execution of Rupees Fifty-Eight Crore Rengali Multipurpose Irrigation Project (Stage-I).
- Orissa Planning Board reconstituted with the Governor as Chairman and Shri S. N. Dwivedy as Deputy Chairman.
- 14 :** Orissa Government decided to allot Tourist Taxes and Mini-Buses on priority basis to educated unemployed for their self-employment.
- 16 :** The State Government decided to implement a scheme for the self-employment of unemployed medical graduates.
- 18 :** Shri Surendranath Dwivedy took-over as Deputy Chairman of Orissa Planning Board.
- 19 :** The State Government decided to open fifty Teachers' Training Centre in the State to train 7,000 unemployed Matriculates, Pre-University and First Year Degree-pass candidates.
- 20 :** The Catholic Relief Services entered into agreement with the State Government to provide food for 60,000 people under "Food For Works" scheme.
- 27 :** State Government sanctioned with effect from June 1, 1973 additional dearness allowance to Government employees in view of rise in prices of essential commodities.
- 28 :** Government of India sanctioned rupees one crore outside the States Annual Plan of 1973-74 for execution of Rengali Dam Project as a priority Flood Control Scheme.

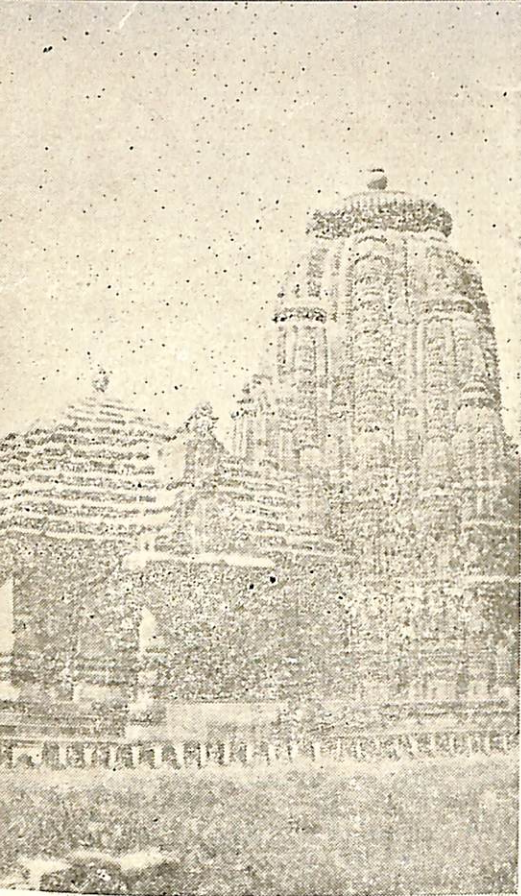
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Let noble thoughts come to us from every side.

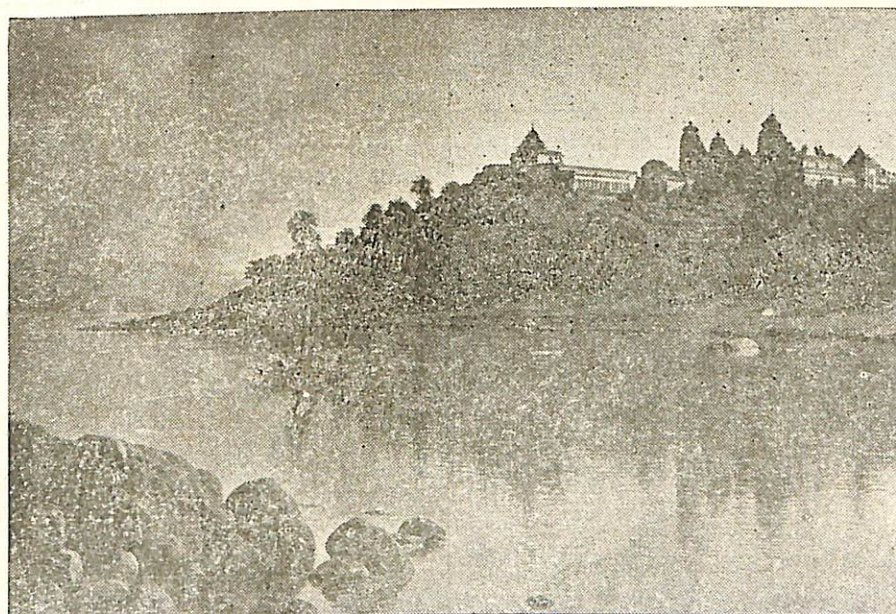
(Rigveda.)



The Raj-Rani Temple

Decorated elegantly from top to bottom, its elegance, beauty and finish depict eloquently the sense of proportion and perspective of the sculptors and their extraordinary skill.

The Nila-madhab Temple,
Kantilo on the bank of the river
Mahanadi.

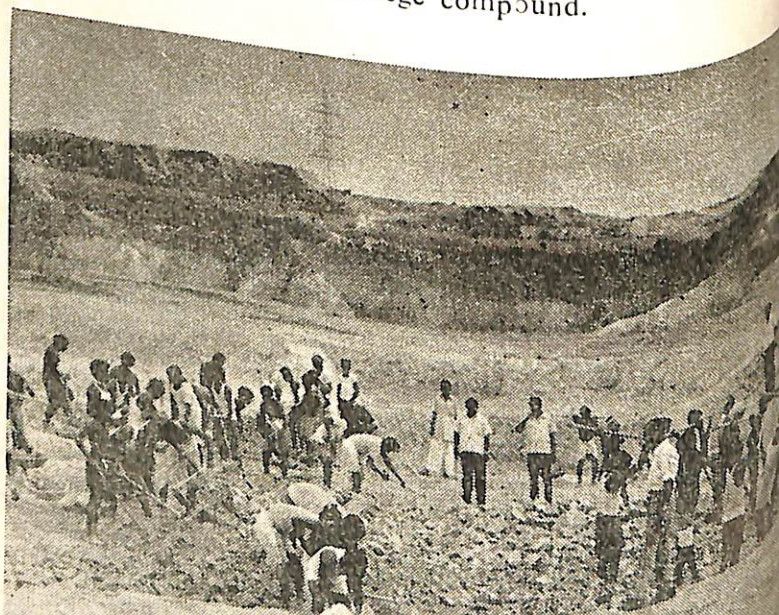




The students of Sundergarh College are constructing a Minor Irrigation Project at Baragad under 'Youth against Famine' programme.

YOUTH AGAINST FAMINE

Volunteers of Rajgangpur College are digging a new tank near college compound.



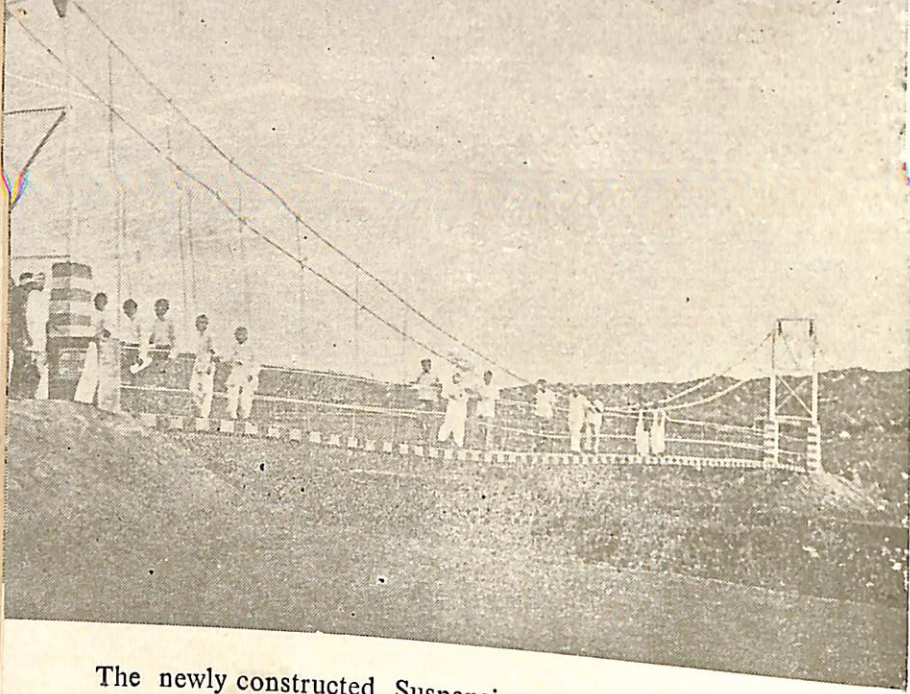


Students of Kalahandi College are engaged in renovation of a tank in Gananathpur village of Kalahandi district under 'Youth against Famine' programme.

YOUTH AGAINST FAMINE

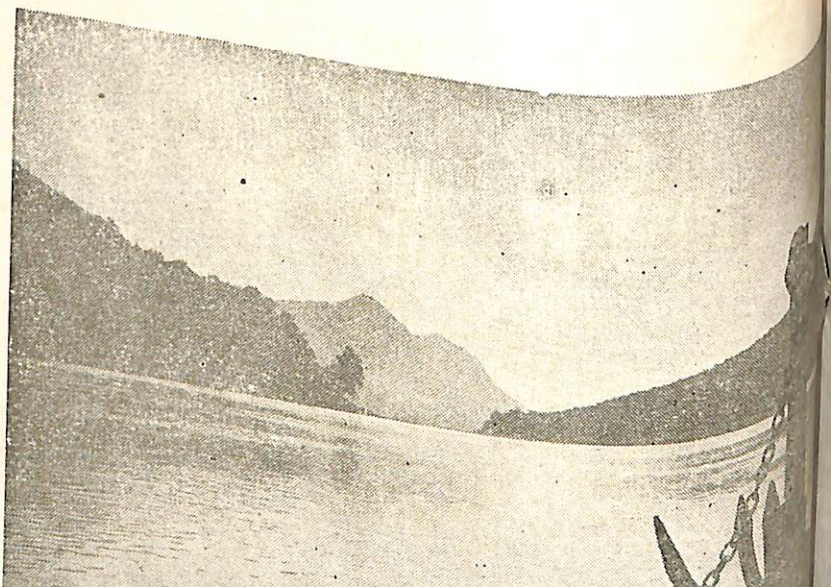
Kalahandi College students are seen working under scorching heat of summer.

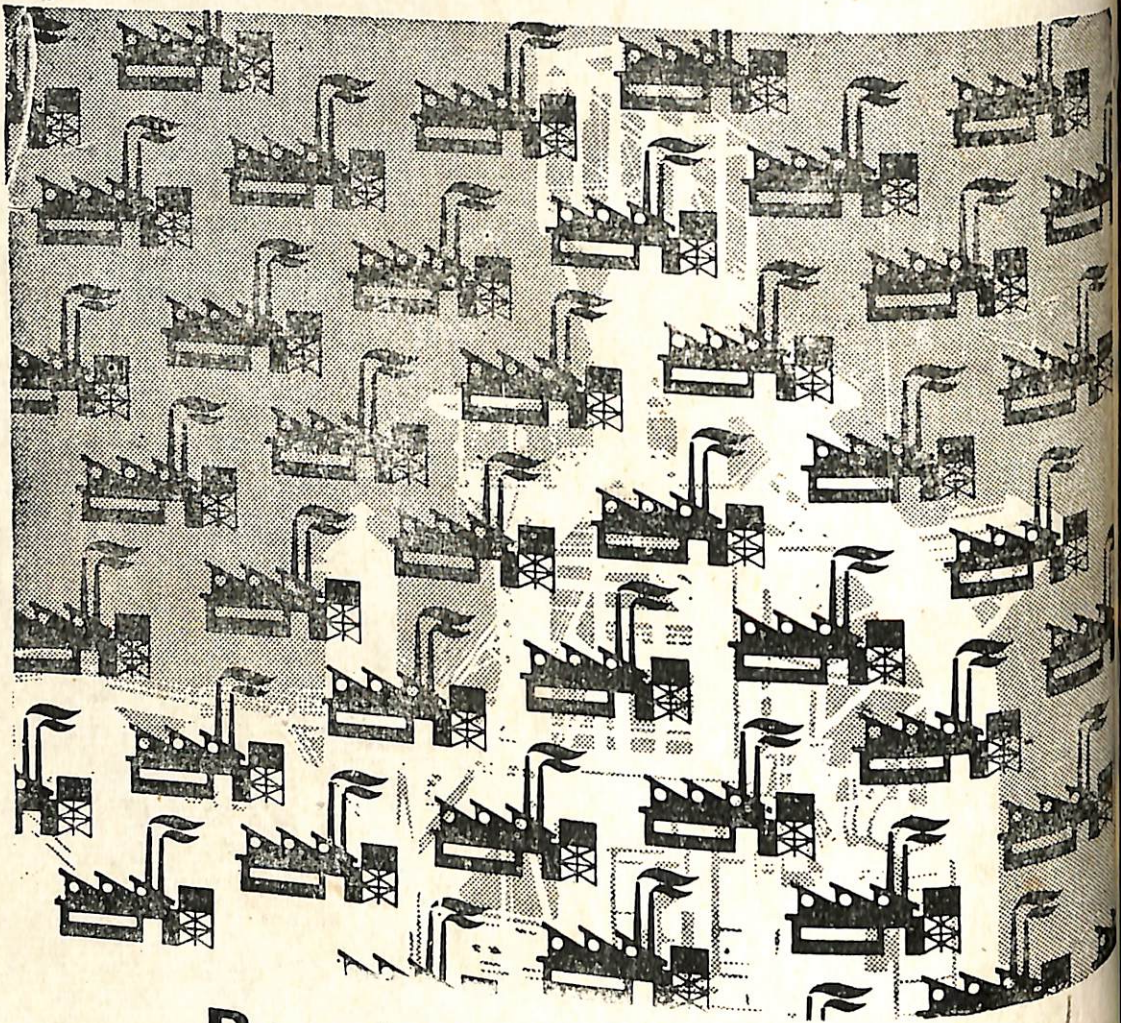




The newly constructed Suspension Bridge across the river Kerandi. Put up at a cost of Rs. 15,000/- by the Notified Area Council, Sunabeda, this bridge links Chikapara with other Adibasi villages.

A panoramic view of the Satakosia Gorge on the river Mahanadi.





Rourkela Steel Plant encouraging enterprise in Orissa

The establishment of the Rourkela Steel Plant has led to the growth of a number of subsidiary and ancillary industries. Today more than 2000 workers are employed in forty ancillary units which supply Rs. 2 crores of spares to the Rourkela Steel Plant annually.

With active encouragement from the Orissa government more such units will dot the industrial area around Rourkela in the next few

years, giving employment to yet more people. And as this process of development continues Rourkela Steel Plant will continue to be a potential growth centre in the industrialization of the state.



HINDUSTAN STEEL
A national trust for national growth