

ORISSA REVIEW

SEPTEMBER, 1989





The Prime Minister, Shri Rajiv Gandhi and the Prime Minister of Pakistan, Mrs. Benazir Bhutto alongwith their aides holding official talks at Sind House in Islamabad on July 16, 1989.

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NEW TECHNOLOGY AND AGRICULTURAL DEVELOPMENT.

❁ Dr. Baidyanath Misra.

The new technology of agricultural development has mainly four objectives: eliminate imports by increasing production, ensure easy availability of foodgrains to the urban consumer, increase return to the tiller of the soil and promote new farm technologies. Few have paid any attention to the relative or, for that matter, the absolute costs involved. It has come to such a pass that the economy cannot sustain such a strategy. These are the following difficulties of new strategy which have emerged in recent years.

(1) Indian agriculture is becoming increasingly dependent on expensive resources like chemical fertiliser, water, pesticides etc. For example HYV cereals tend to consume twice as much water as the hardier among the traditional strains, which can bear a considerable amount of moisture stress. Further the green revolution has more than quadrupled agriculture's consumption of and dependence on electricity in a little over a decade. Today, a fifth of all power generated in the country which is already double of what was produced a decade ago goes into irrigation pump sets that feed HYV crops. Response of fertiliser is also becoming less in increas-

ing food-grain production. For example, in the eighties fertiliser consumption has grown by 63 per cent (on a three year average) but foodgrain output has risen by less than 19 per cent.

This means the new strategy is losing its attractiveness and meeting with resistance. A poor country like India cannot afford to have such a high cost agriculture. In a farm-based economy, the rising unit costs of agricultural output push up industrial costs and vice-versa in a never ending vicious circle.

(2) The existing technology of agricultural production does not also help the small and marginal farmers whose number is much greater than that of large ones. The existing technology depends on the availability of an irrigation infrastructure and the farmers access to inputs namely high yielding seeds and fertilisers. Though this technology is scale neutral, very few small farmers can afford to purchase these expensive inputs. What is again distressing is that credit and inputs are rarely available to the small and marginal farmers for the simple reason that the delivery system mostly helps the rich farmers. That is why it is said that the new technology have provided more

benefit to the rich farmers than to the poor ones.

(3) The new technology has created a lot of ecological imbalance. The HYV seeds are susceptible to pests. In order to prevent such pest attack, there is indiscriminate use of pesticides which creates a great deal of air and water pollution. Further, increase in the use of chemical fertiliser and water for increasing agricultural yield brings about a steady depletion of micro-nutrients from the soil, lower the water table sometimes to a depth of 200 ft., erosion of top soil, spread of salinity and water logging etc. One example can be sufficient to show how there is utter disruption of natural balance. Every kilo of grain that Indian farmer harvests from the land, he loses a colossal 36 kilos of topsoil, which it takes nature decades to regenerate even in the most exceptional conditions.

(4) There is a lot of excess capacity in new technology which unnecessarily increases cost per unit. M.S. Swaminathan, the eminent agricultural scientist of India has pointed out that in the eastern region of India, only one-third of the new technology is being utilised. B.B. Vora has pointed out that there is a big gap between gross irrigated potential which has been created and the potential which is utilised - the gap is not less than 25 per cent. Such a heavy wastage in the capacity leads to an increase in the cost of production. For

example an Indian farmer spends five to five-and-half rupees to produce a kilo of wheat while in Argentina the cost is only two to two-and-half rupees. But the full utilisation of capacity involves heavy costs. For example full utilisation of existing irrigation facility requires heavy expenditure on drainage, field channels etc. which will involve a cost of about Rs.30,000/- to Rs.40,000/- for one hectare of land in canal irrigated area.

(5) The price support which is now given to agriculture in the shape of subsidies (irrigation fertiliser, electricity and credit) has gone upto a little less than Rs.12,000 crores in the year 1986-87. Total input subsidies in Indian agriculture from the year 1980-81 to 1986-87 come to on an average nearly Rs.9090 crore per year constituting 16.40 per cent of net SDP at Factor Cost (at current prices) in agriculture. Then there is support in procurement prices. All these have mostly benefited the rich farmers. They are the farmers who use more of modern inputs and have surplus of foodgrains to sell in the market at a higher price. Small and marginal farmers, agricultural labourers and other poor villagers do not derive much benefit from such a subsidy and support oriented agriculture.

(6) There are also many other difficulties like vagaries of weather, regional disparity, imbalance between different crops and so on.

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Instead of elaborating all these things, we can mention only two glaring deficiencies

in agricultural technology. First, it is found that roughly three-fifths of the total output of food bowl come just about a third of its area. These "food bowls" are located in a few regions endowed with fertile soil. But land in the rest of the country is getting more and more degraded. Second, while the yield of wheat has increased about five times and rice about two time, but the production of coarse grains (nutritionally superior and consumed mostly by poor people) and pulses (the primary source of protein for a vast majority of the Indian people) has not shown any sign of increase.

In view of all this, there is need to develop an alternative strategy which will increase agricultural production and at the same time correct the distortions mentioned above. The following suggestions are now under active consideration of the agricultural scientists.

(1) Instead of relying entirely on high yielding varieties which require very high doses of chemical fertilisers, the focus should be changed to improving local varieties. This does not mean that we will give up HYV. But a combination of the two will provide better benefit to the cultivators. If research can be directed to improve local varieties, agricultural development can take place with less of costly inputs. Improved local varieties will not

require so much of chemical fertiliser as HYV.

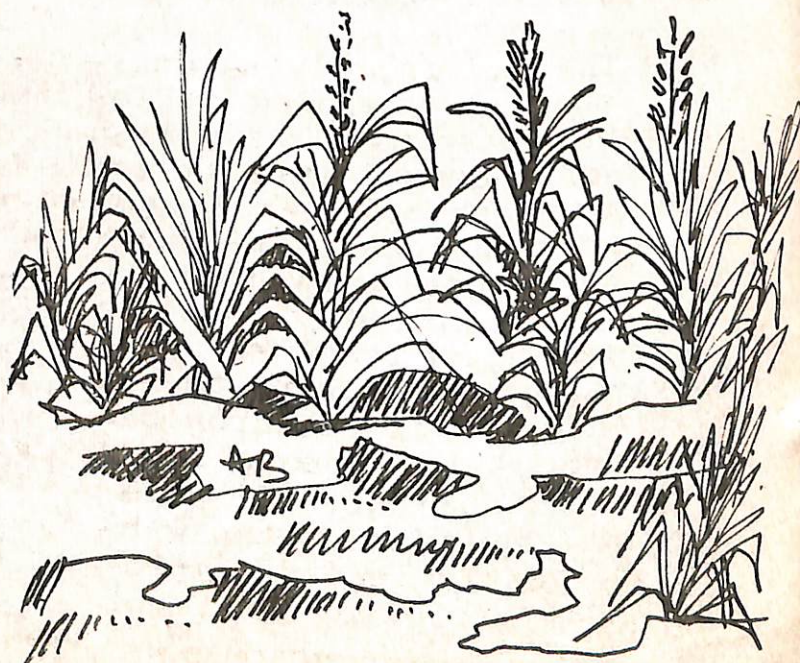
(2) The new agricultural technology depends mostly on irrigation. But in India only about 30 per cent of the cultivated area is irrigated. Irrigation definitely has great potentiality for increasing production. An analysis of 14 year data for the period 1970-71 to 1983-84 reveals that while in absolute terms, the yield level in dry land has drifted upward at an incremental rate of about 12 kgs. per year per hectare, the yield rise from the irrigated segment amounted to 42 kgs. per year per hectare. We have therefore to increase irrigation wherever possible with a clear policy to promote the most economic use of water and an appropriate distribution system for the purpose. But as it is, there is limited scope for extension of irrigation in the dry region. Therefore, a time has come when location specific dry land technology has to be developed in order to increase the production of particularly coarse grains. Two things are probably important in dry land agriculture. First, some improved varieties have to be developed which can perform better, with atleast a basal does of plant nutrients under unirrigated conditions. Secondly, effective measures should be taken for soil and water conservation which will have both short and long term impact on soil as well as on crop production and crop pattern.

(3) Another area where a lot of work has to be done is the use of organic residue of biogas, slurry or sludge in the production of agricultural crops. It is richer in nitrogen than the ordinary manures traditionally used by Indian farmers and also contains humus which is necessary to maintain the structure of the soil. A combination of organic and inorganic technology will not only minimise the use of chemical fertilisers, but will also improve the quality of soil.

(4) We have relied mainly on pricing mechanism to increase agricultural production. That is why incentives are provided in terms of subsidies, increase in procurement prices, loans at concessional rates, reduced taxes on land, irrigation and power and so on. But the response of crops to price incentive has been weak in many cases. For example, in case of rice and wheat, price incentive has increased the supply, but not in case of pulses and oilseeds. What is therefore necessary is to increase the productivity of capital and labour by effectively utilising the existing capacity and increasing the technical know-how of the farmers.

(5) Finally another area which needs urgent attention is land reform. In the fifties and early part of sixties structural change in agriculture was given quite a lot of importance. But once new technology took the field and helped in increasing production, structural change

was relegated to the background. We want to increase agricultural production, but at the same time help the small and marginal farmers and agricultural labourers. Therefore both technological change and structural change should be combined so that agricultural development can serve both the purposes - increase in production and improvement in the share of poor farmers and agricultural labourers. Structural change implies enforcement of land laws, distribution of surplus land, recognition of tenancy and maintenance of security of tenants, consolidation of holdings, service co-operatives and so on. All these are necessary to equitably distribute the gains of agricultural productivity among all those who are depending on agriculture. Besides, by strating quite a large number of viable non-farm occupations in the rural areas, the pressure of population on agriculture can be reduced which will make agriculture a profitable proposition.





TOURISM IN ORISSA : 1980-89

The economic benefits of tourism are multifarious and are evident in different ways involving man, his society and his country. The introduction of tourism into an area leads to the creation and a marked diversification of markets corresponding to the wide range of the needs of the tourists. As a consequence such areas become a scene of varied and intense economic activities. The tourist spending goes into quick circulation and permeates the economy on a wide scale. It is because of its extensive beneficial impact on economy that Government as a matter of policy laid considerable emphasis on development of this sector.

2. The yard stick generally applied for measuring the growth of tourism is the number of tourist arrival. Initially there was no machinery available in the Department for collecting data on tourist arrival in the State. This void was filled during the Fifth Plan by creating a Research and Statistics Cell. This was strengthened subsequently during the Sixth Plan.

3. The tourist arrival recorded during the last year of the Fifth Plan i.e. 1979-80 was 1,60,075. It increased to 6,47,440 by the end

of the Sixth Plan. So far as the Seventh Plan is concerned a target was set for increasing the tourist arrival in the State at the rate of 10% per annum. For this purpose the year 1984-85, which was the last year of the Sixth Plan, was taken as the base. The tourist arrival in the State as recorded during that year was 6,47,440. The target for the subsequent years set on the basis of the same and the actual achievement against it have been indicated.

The progress indicated leaves no room for doubt that the target set for the Seventh Plan will be exceeded.

4. Creation of facilities and amenities for the tourists is an important precondition for development of Tourism. Most important among the facilities that the tourists look for is accommodation. By the end of the fifth Plan 175 rooms with 375 beds were available for the tourists in the State sector including those created with the financial assistance of the Government of India. It increased to 297 rooms with 631 beds by the end of the Sixth Plan. In course of Seventh Plan it has increased further to 416 rooms with 991 beds by the end of the year 1988-89. It is likely to stand finally at 566 rooms

with 1167 beds by the end of the year 1989-90. The projects that have been taken up for this purpose are two Yatrinivas projects one each at Konark and Satpada, four Panthasala projects one each at Jajpur Road, Kantilo, Sarankul and Kapilas and improvement to Panthasala at Bangriposhi.

5. Since the requirement of accommodation for the tourists cannot be wholly provided in State Sector, it has been the endeavour of the State Government to enlist the co-operation of the private sector in creating accommodation facilities for the tourists in the State as much as possible. It is with this end in view that hotels were declared as industry during the Sixth Plan. With such declaration the promoters of hotels became eligible to get a variety of concessions and incentives under the Industrial Policy Resolution 1980 which was amended subsequently during the year 1986. This has yielded the desired result in as much as while only 172 number of hotels were available in the private sector by the end of the Fifth Plan it increased to 251 by the end of Sixth Plan. In course of Seventh Plan it has increased further to 435 by the end of the year 1988-89.

6. As regards amenities, a beginning was made during the Sixth Plan by taking up construction of a bathing complex at Atri. Six more amenities centres have been taken up for construction during the Seventh Plan. These are

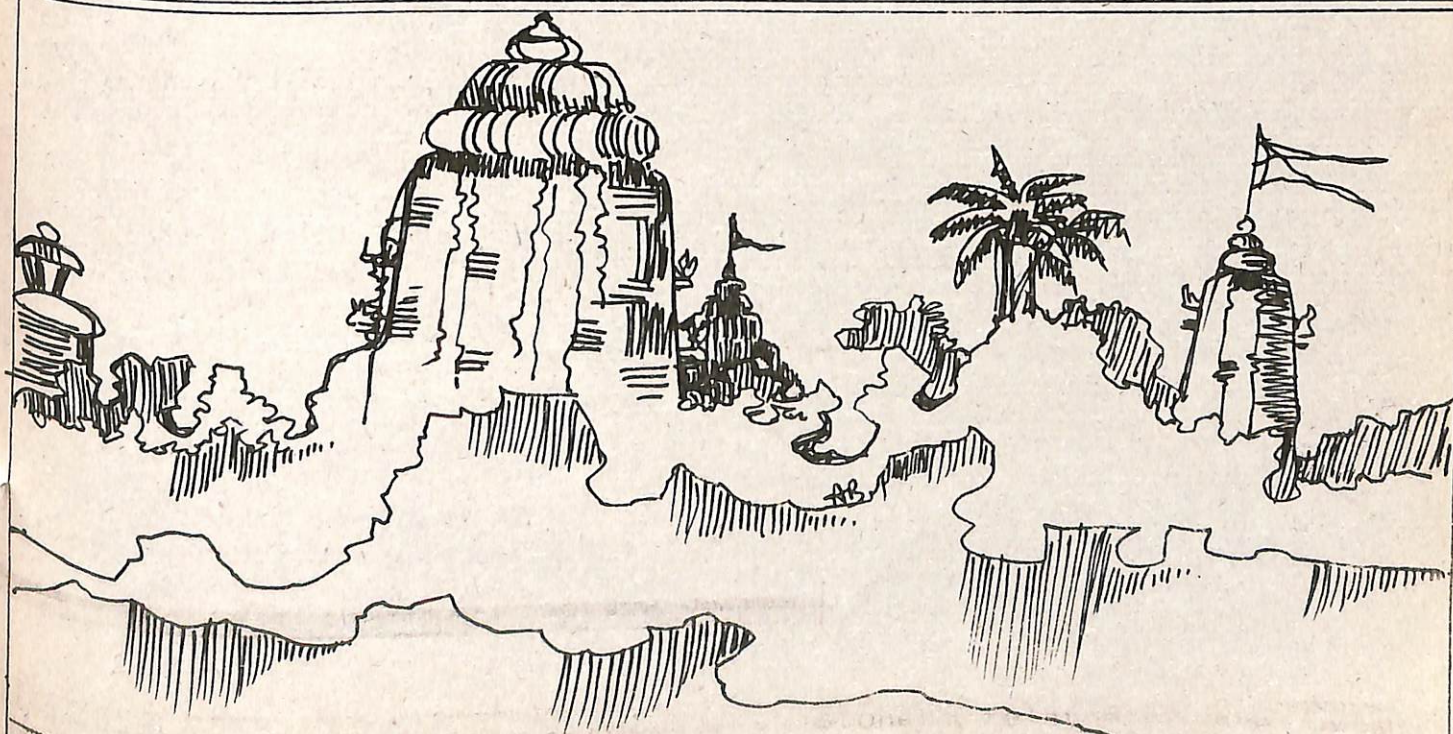
located at Sunabeda, Taptapani, Barkul, Chandipur, Rameswar and Angul. Among these, extensive development has been planned for Barkul which include amenities for day visitors, construction of a jetty suitable for water sports, walk ways, construction of restaurant etc. The facilities that are being created at Sunabeda, Taptapani, Rameswar and Angul have been specially designed keeping in view the needs of tourists travelling by road. Two more amenities centres are proposed to be taken up for construction during the year 1989-90 one each at Chandrabhaga and Khandagiri.

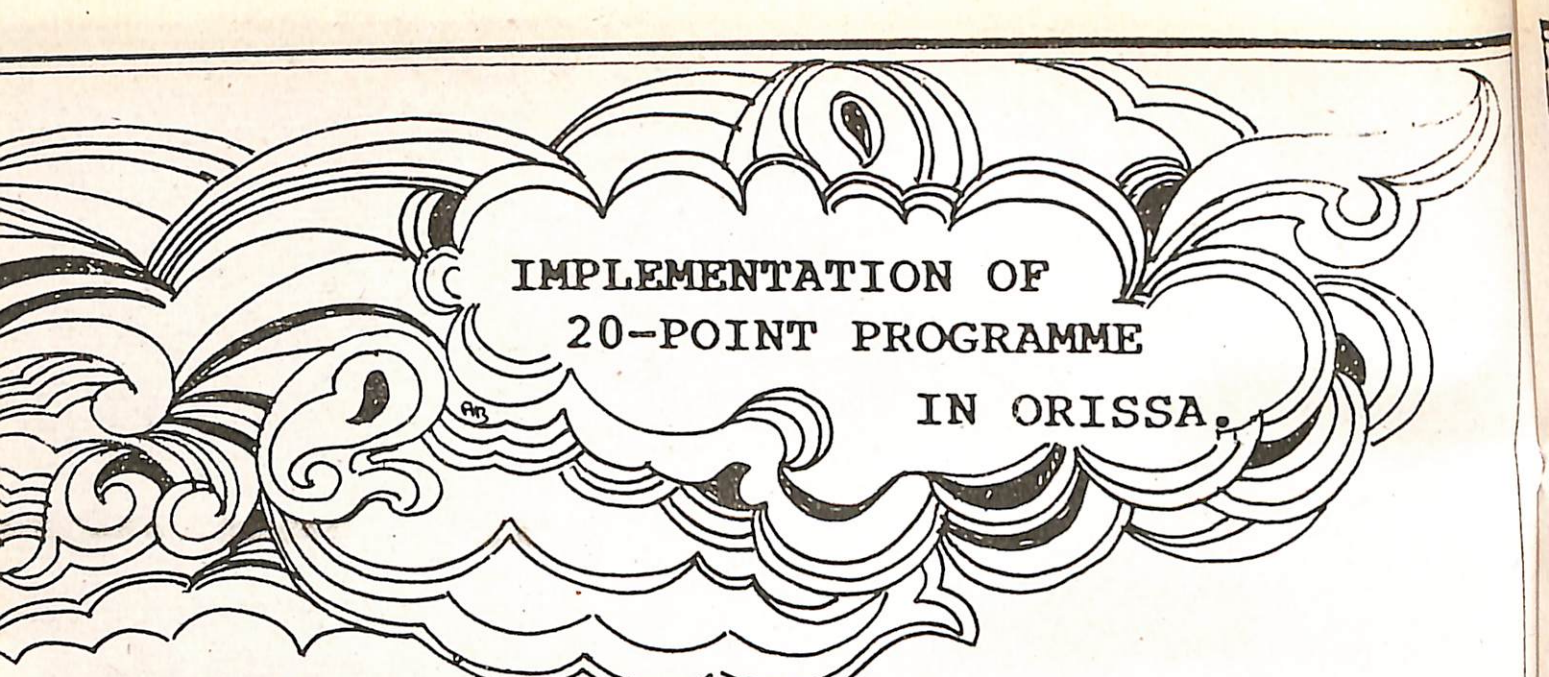
7. Marketing of tourist facilities is as important as their creation so as to ensure optimum utilisation thereof. The machinery set up for marketing of tourist facilities consisted of 18 Tourist Offices and 9 Tourist Counters by the end of the Fifth Plan. It increased to 18 Tourist Officers/15 Tourist Counters by the end of Sixth Plan. In course of Seventh Plan it has been strengthened further by opening of 1 tourist office/4 tourist counters by the end of the year 1988-89. Of these, three tourist offices/four tourist counters are located outside the State and 16 tourist offices/15 tourist counters inside it. Efforts are being made to open other Tourist Offices outside the State during the year 1989-90. Promotion of necessary tools lies in the logic of establishing a machinery for marketing of tourist facilities. So production of lite-

rature, films and other audio-visual aids are being undertaken regularly as a part of annual programme.

Year	Target	Achievement	Increase over the target %
1985-86	7,12,183	7,27,085	2 %
1986-87	7,83,402	9,20,848	17.5 %
1987-88	8,61,142	10,49,388	21.86%
1988-89	9,57,917	10,67,339	12.59%

Up to February.





IMPLEMENTATION OF 20-POINT PROGRAMME IN ORISSA.

Sri Ch. R.K. Nanda.

The 20-Point Programme has given a new orientation to the nation's development, with its emphasis on poverty alleviation programmes. Faithful and successful implementation of this programme has gone a long way in lifting Orissa to a much better place, than it was before the 20 Points programme started. The State Government is, fully committed to implement the programme effectively.

The new 20-Point Programme, 1986 lays emphasis on realisation of specific plan goals for the benefit of the target groups of our population. This programme in fact constitutes the core of our national and State Plans. It is intended to redouble our efforts to eradicate poverty, raise productivity, reduce income inequalities, remove socio-economic disparities, and thus improve the quality of life. This programme also covers the special schemes for ensuring equality for

women and justice to the Scheduled Caste and Scheduled Tribes. Many of the items in the Programme will specifically benefit these two groups in our Society. The programme itself can be called a part of our overall development strategy. The new 20-Point Programme has been fully dovetailed into the State Plan. Adequate budget provisions are ensured for achieving the goals under various programmes.

The new agenda for the nation includes a frontal attack on poverty, through vigorous implementation of IRDP, Jawahar Rojgar Yojana, distribution of house sites and ceiling surplus land to homesteadless and landless persons, Rehabilitation of freed Bonded Labourers, economic uplift of S.C. & S.T., welfare programmes for women and children and supply of essential consumption items at fair prices. Increase in production is also emphasised through points like stepping up of irriga-

tion potential, special efforts for increased production of Pulses and oil seeds, maximisation of power generation and afforestation programmes including social and farm forestry. For achieving these objectives suitable infrastructural development programmes like compilation of land records, village electrification, development of bio-gas, primary education, family welfare and primary health care facilities have also been built in to the new 20-Point Programme.

During the year 1988-89 notable success has been achieved in the implementation of the 20-Point Programme. We have exceeded our target under the IRDP, RLEGP, Distribution of ceiling surplus land, Drinking water, ICDS Blocks, Anganwadies, Assistance to S.C. & S.T. families, allotment of house sites, Construction assistance, Indira Awas Yojana, LIG Houses, slum Improvement and village Electrification. In respect of Bio-gas plants our achievement has been more than 200%. In respect of NREP, Rehabilitation of freed Bonded Labour, Establishment of Public Health Centres and Sub-Centres, Immunisation, IUD EWS houses, tree plantation, pump set energisation and improved chullas, we have achieved more than 90% of the targets. We have not only exceeded the targets in many sectors but our achievement has surpassed that of previous years. We have fulfilled our commitments in regard to construction assistance to weaker

sections and have exceeded the target in improvement of slums. During this year our State has secured bracketed 2nd position in the country alongwith M.P. and Rajsthan according to the assessment made by the Ministry of Programme Implementation, Government of India. Maharastra, Tamilnadu and Utter Pradesh have secured the bracketed 1st position.

During the current year (1989-90) till the end of June, 1989, spectacular achievement has been made under IRDP, distribution of ceiling surplus land, Drinking Water, assistance to S.C. families, allotment of house sites, construction assistance, village electrification, Pump sets energisation and Bio-gas plants. In the above sectors we have already exceeded the proportionate targets till June, 1989. We have already achieved more than 90% of the proportionate target till June, 1989, under two items i.e. L.I.G. houses provided and assistance to S.T. families.



Government have issued certain guidelines to Field Officers from time to time for effective implementation of the schemes covered by the programme so that the goals are achieved in time. Elaborate monitoring arrangements have been made for identifying the constraints in the implementation and for their prompt removal. The monitoring system has been found to be quite useful. Committees have been set up at the State District, Sub-divisional and Block levels. The District level Committee is headed by a member of the Council of Ministers.

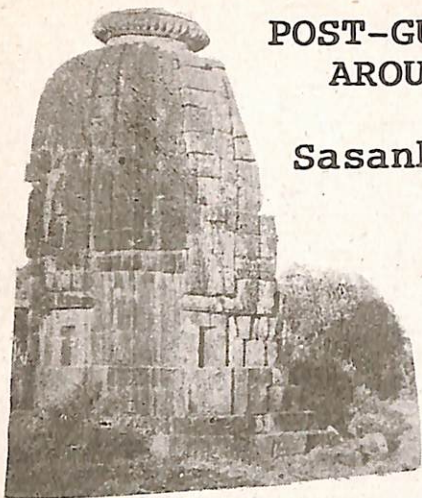
People's participation has been recognised as very important in effective implementation of the programme at the grass-root level. The State Government have associated people's Representatives in various committees set up at different levels for review of the 20-Point Programme.

Realising the importance of Voluntary Organisations in effective implementation of the programme, consultative committee of Voluntary Organisations has been constituted under the Chairmanship of Chief Secretary at the State level and under the Chairmanship of the Collector at the district level Voluntary Organisations, having a rural base have been nomi-

nated as members to these consultative committees. Their participation in execution of the various programmes particularly in poverty Alleviation, Adult Literacy, Family Welfare and afforestation has been very useful. One of the most active Voluntary organisations of the district is nominated as the Convenor of the District level Coordination Committees. Convenors of the D.L.C.Cs are also members of the State Level Committee. By this process, close coordination is maintained with the grass-root level. It has been decided to award a prize to the best Voluntary Agency of the State. Steps have been taken to provide facilities of office accommodation to the Member Convenors of D.L.C.C.s in the district offices. A single window system has also been opened in each collectorate and a Nodal Officer has been nominated for each District to promptly attend to the requirements of Voluntary Agencies and to coordinate their activities with representative of various Departments in the District. Government bear the travelling expenses of the Member Convenors of the D.L.C.C.s for their movements within the District. By successfully implementing the 20-Point Programme, we have been able to make a significant dent on rural poverty and un-employment in the State.

POST-GUPTA RUINS AROUND TITILAGARH

Sasanka Sekhar Panda



(Tri-ratha single-cell temple of Ghudar village Circa : Sixth Century A.D)

An ancient text of the 5th century A.D., Astadhyayi, by the famous grammarian Panini (1) mentions of Taitila Janapada, which was famous for its trade and commerce during that period. Scholars identify this janapada with the present-day territory of Titilagarh sub-division in the district of Bolangir and the adjacent area of Kalahandi district of Orissa (2) River Tel which is flowing through this region is also mentioned in the Buddhist text like Sera-Vanija Jataka as Telavaha.(3) This fact is confirmed by the discoveries of large hoards of punch-marked silver coins from Sonepur of Bolangir district which is identified with Suvarnapura, a flourishing town and capital-city of the Somavamsi rulers of Daksina Kosala for a pretty long period and from Asurgarh near Narla in the district of Kalahandi identified with Parvata-dvara, the capital city of the Parvata-dvarakas who ruled in and around the 4th-5th century A.D. From the close resemblance of these coins with those found from Bijnor and Paila, Prof. N.K. Sahu gives his view that this region was connected with places like Kasi and Kausambi of ancient Kosala

as well as towns like Dantapura and Pithunda of ancient Kalinga by trade-routes as early as the 4th-5th century B.C.(4).

Archaeological findings in abundance as well as innumerable temple-sites located in this region strongly testifies to this fact.

The scope of this article is to bring to light the archaeological remains of the Tel river valley, found in the villages like Kumda, Ghodar, Udeypur, Sihini and Khurdiyamunda all situated around Titilagarh town.

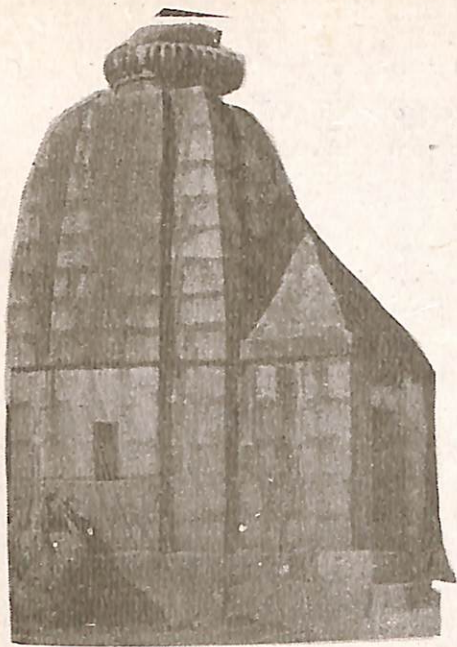
All these sites are not far off from the river Under, which is a feeder stream of river Tel. In the name of Sunder it rises on the eastern side of the Sunabeda plateau near Tarbod and after obliquely traversing the Nawapara sub-division of Kalahandi district for about 96 kms it enters the Bolangir district near the village Tukula in the Khariar area.



(Tri-ratha style temple with Jagamohan in Sinini Village, Circa. Sixth Century A.D)

After draining the southern part of the Titilagarh sub-division of Balangir district and running in this district for about 45 kms in the name of Under it meets the river Tel at Mahada. Mr. J.D. Beglar, Assistant of General Cunningham, the-then Director General of the Archaeological Survey of India had given a detailed report on archaeological remains of this area after undertaking an extensive tour in 1874-75 and 1875-76. (5) Beglar saw a small temple with a square Jagamohana at Sihini and also to the south-east of the village he saw a natural cavern in a rock called Ghisni-pahad, housing a rock-cut Siva-linga. This Sihini temple is still standing in the same site as observed by this writer during tour in the month of December, 1986. The temple is of tri-ratha design and has a pabhaga consisting of three mouldings. The second moulding is plain, but the first and third have small chaitya-window motifs in the centre as well as in both extreme corners. There is no Parsva-devata niche in the Jangha portion but big Vajra Mundi designs occur in all three sides. The baranda portion is also plain, surmounted by fourteen moulding courses in the Gandi portion, on which small chaitya-window motifs in repeated course occur from top to bottom, in the centre as well as in both corners. The Gandi is surmounted by a round Amalaka. The temple is of about twenty feet in height. The Mukhasala or Jagamohana is supported by eight pillars, four in the front portion, two in the centre and two in the doorway of the inner sanctum. These pillars have an elongated Khura base with two

moulding courses, then above it a shaft rising in the succession of a square, an octagonal and a square section one above the other, surmounted by a bracket capital with voluted ends, on which run the beams of the roof. These pillars are absolutely plain being devoid of any ornamentation and closely resembles those of the Jagamohana hall of the Somesvara Siva temple of Ranipur Jharial. The Jagamohana walls are made of big-sized cut-stones and are closed like walls. As reported by Beglar, there were several temples of tri-ratha plain in and around the villages of Kumda, Sihini, Udeypur and Ghuder, of which he has specifically mentioned fifteen. During exploration, Shri P.C. Rath, the then Archaeological Superintendent of Patna-state could locate the ruins of about twelve temples in and around the village of Ghudar, five kms to the south-west of Sihini. (6) During survey this writer could locate all these in ruins, except one which is in perfect state of preservation. This temple of Ghudar is of the height of about twenty feet. It is of a single-cell and has no mukhasala. However there are parsva-devata niches of the size of about eighteen inches in breadth and one foot in height in all three sides in the Jangha portion. This temple is absolutely plain and is surmounted by a round amalaka. It is of Triratha pattern. This writer saw a temple of the same height at Kumda also. It has a single-cell but a porch projected in the front and three Parsvadevata niches in all three sides. This temple of tri-ratha design stands in the extreme east of Kumda-pahad,



(Tri-ratha Single-cell temple with porch in Kumda village near Titilagarh, Circa : Sixth Century A.D)

two kms to the west of Titilagarh town. It is facing south. As reported by Shri P.C. Rath, he saw a temple of the same style of Ghudar at Sirekela, six kms to the east of Udeypur, at the confluence of the river Under with Tel. He could locate ruins of two temples and brick structures at Khurdiyamunda, also eight kms south-west of Udeypur. (7) Most of the small single-celled temples of Ranipur Jharial, now numbering about forty-one are of the same design as those of Ghudar and Kumda. The Sihini temple is a proto-type of the Some-svara temple of Ranipur Jharial. One temple of the similar height and design with Jagamohana, like that of Sihini is standing in front of the Somesvar temple of Ranipur Jharial, among a group of small temples. The miniature shrines, numbering four, standing around the Kosalesvara Siva temple of Daspur Sarda are also of the similar design but slightly ornamented. The existence of such a large number of single-cell temples of tri-

ratha plain owe their origin to a much earlier period. It put scholars to a fix that to what cult these temples were associated. At Ghudar, loose sculptures as many as twenty in number, most of those under snake-hooded canopies are found. Twelve of these sculptures are now shifted by one Mr. Kashinath Mishra, the then Sub-divisional Police Officer of Titilagarh, in 1987 and are now fitted to the cave temple of Titilagarh. The find-spot is not mentioned in the marble plaque fitted in the panel of these sculptures, which may mislead scholars in the future to think that these sculptures are originally from the cave temple of Titilagarh. These sculptures were most probably associated with the single-cell triratha type temples, as eleven of the ruins are existing in Ghudar itself.

To this scholar, these sculptures seem to be Hindu deities associated with Naga cult. These sculptures need a specific study by historians, which will certainly reveal the existence of the Naga cult in this region in the remote past. To the north-west of the village there is a rocky projection of about eight feet in height and thirty feet in length on which Saptamatrikas along with Bhairava and Ganesha are carved in a long panel. In the place of Virabhadra, which is generally placed in the extreme left side of the sapta-matrika panel, at Ghudar, a four handed dancing figure of Bhairava with Urdhvalinga (penis erectus) is carved in the Saptamatrika panel. This figure is seen to be holding a Trisula (trident) in his right upper hand and a Danda (staff) in his lower hand. Near his

left foot, vahana (vehicle) Nandi Bull is seen to be standing. All the matrikas are seen to be in a sort of dancing posture and above all these nine figures in both sides flying Gandharava couple occurs. Just in the back-side of this rock, another four-handed figure of Bhairava dancing in Chatura mode is carved. He has a furious looking appearance with sunken eyes and has Urdhvalinga. He is seen to be holding a knife and a trident in his upper right and left hands respectively, while a snake in his lower left hand. Object in his lower right hand is not clear. Another snake is seen to be raising it's hood just above the right shoulder of the deity. To the north-west of this rock, there is a rocky mountain called "Bhainrogudi" or "Temple of Bhairava" by the local people. The mountain is having the most spectacular carvings on the body of the rock, depicting Ekapada Bhairava with Urdhva Linga (erected phallus) as



(Ekapada Bhairava
Panel carved on Rocky Mountain
of Ghudar villave,
Circa : Seventh Century A.D)

the central deity. It is a carving of the deity of the height of about two feet and a half in the most hoary state. He wears Makara-kundala in his ears and Karanda-Mukuta on his head while one big garland of skulls (Naramunda-mala) is hanging from the neck upto the knee-level and another small one on the chest. A snake is seen to be enter-twined near his ankle portion near foot. It is a four-handed figure the upper right hand raised upward holding a Dambaru and the lower right hand half-raised holding a knife. The upper left hand is bent towards his mouth, the Lord seen to be biting his own finger and a long Khatvanga is placed on the ground being put in this folded hand. Here, Ekapada Bhairava has sunken eyes, sunken belly and an uncanny look. He is seen holding a Kapala (skull-cup) just below his chest, near the sunken belly. There are two series of carved panels to the right side of the deity. The scene of Andhakasura-baddha is depicted in this panel. In the Puranas (Varaha and Kurma)



Ekapada Bhairava



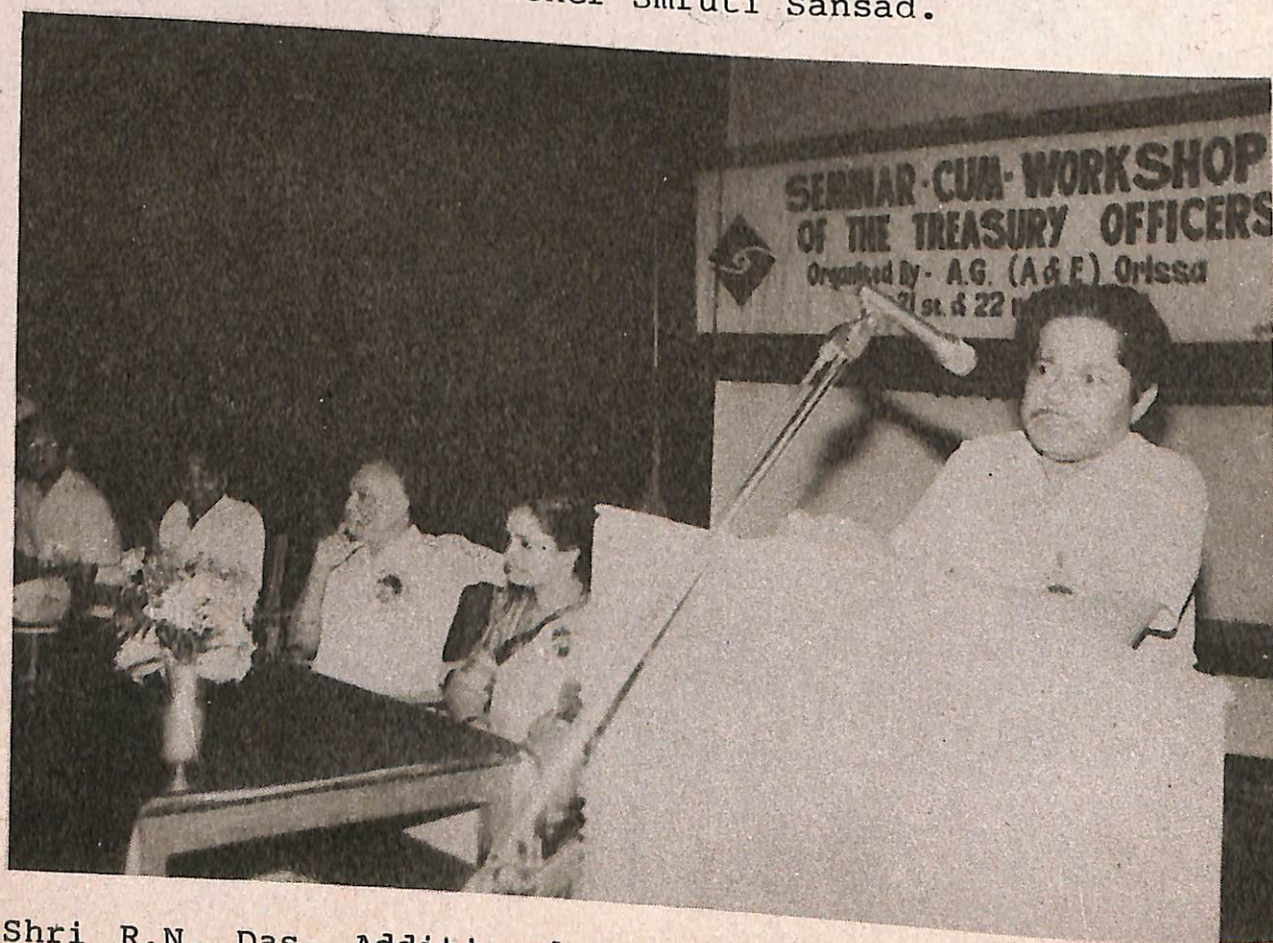
Retd. Justice S.K. Ray sworn in as Lok Pal Orissa. Prof. Sayed Nurul Hassan, Governor of Orissa administers oath of Office in a Special function held in Rajvaban on 17.8.89.



Shri Ramakanta Mishra, Chief Secretary Orissa is planting a tree at 'Utkal Balasram' Jajpur on 12.8.89



Sri Niranjan Patnaik Minister, Industries, Science Technology & Environment and Health & F.W. is lighting the lamp to mark the celebration starts of 128th Birth anniversary of Swavaba Kabi Gangadhara Meher organised by West Orissa Gangadhara Meher Smruti Sansad.



Shri R.N. Das, Additional Chief Secretary to Government presided over a seminar-cum-workshop of the treasury officers on June 22, 1989.



Chief Minister, Sri J.B. Patnaik taking the salute on 15.8.89 at Kalinga Stadium, Bhubaneswar.



Shri J.B. Patnaik, Chief Minister Orissa presenting police medals on 15.8.89 at Soochana Bhavan.



Union Minister of State, Finance (Revenue) Shri Ajit Kumar Panja inaugurating the Central Revenue Building at Bhubaneswar on August 25, 1989. Chief Minister, Shri J.B. Patnaik and M.P. Mrs. Jayanti Patnaik attended.



Shri Bhupinder Singh, Minister Information & P.R. opened a sovenir of 'SRUJANI', a cultural organisation of Bhubaneswar in a function held in Rabindra Mandap on 17.8.89.



The Vice President, Dr. Shankar Dayal Sharma unveiling the portrait of Dr. Harekrushna Mahatab in the Central Hall of Parliament House, New Delhi on August 7, 1989. The Prime Minister, Shri Rajiv Gandhi, the Lok Sabha Speaker, Dr. Balaram Jakhar are seen looking on.



Shri J.B. Patnaik, Chief Minister, Orissa giving away prizes to the cine-artists at the 11th State Film Awards Function on 9th September 1989.



Shri Srikrishna Kumar, Union Minister of State Information & Broadcasting arrived at Bhubaneswar aerodrome on August 26, 1989 to inaugurate L.P.T.V. Transmitter at Bhanjanagar. Minister of State, Information & P.R. Shri Bhupinder Singh received.



Mr. R.D. Lorton, Consul General of the U.S.A. called on Professor S. Nurul Hasan, Governor of Orissa at the Rajbhavan on 19th August 1989, in his 3-day visit to Orissa.



Chief Minister Shri J.B. Patnaik inaugurated the National Seminar on Social Security Polices programme and research on aged, at State Co-op. Bank conference hall on 23.8.89.



The players of the soft ball match competition at Nimipur High School, near Jagatpur were being introduced to Minister Sri Bhupinder Singh on June 25, 1989.



A meeting was held at Secretariate on 2, September 1989 on tribal development and other subjects. Chief Secretaries of Bihar, Orissa and Madhya Pradesh and other central cabinet Secretaries were present in the meeting.

it is mentioned that after Prahalada, Andhakasura became the king of the Asuras and by his auster penances he obtained several boons from Brahma and became invincible. Being harassed by him, the Devatas prayed Lord Siva in Kailasa to come to their help. When Siva was listening to his complaints, Andhakasura arrived there and challenged the Lord and even dared to try to snatch away Devi Parvati. This act of the Asura infuriated Lord Siva as a result of which he took the three great Nagas; Vasuki, Takshaka and Dhananjaya to be his belt and bracelets and got himself ready to fight Andhakasura. Clad with his peculiar garments, the Lord started his expedition along-with his ganas to fight with the Asura. Visnu and other gods also went with him to offer help. But in the struggle that ensued Visnu and other Devas had to run away. At last Siva aimed his arrow and shot at the Asura and wounded him; blood began to flow in profusion from the wound and each drop of it, as touched the earth assumed the shape of another Andhakasura. Thus there arose thousands of Andhakasura to fight against Siva. Immediately Siva thrust his Trisula through the body of the real Andhakasura and began to dance. Visnu destroyed with his Chakrayudha the secondary Asuras produced from the blood drops of Andhakasura. To check the blood from falling down on the earth, Siva created out of the flame that was issuing from his mouth a Sakti called Yogesvari. Indra and other Devas also sent their Saktis to serve the same purpose. They are Bhahmani, Mahesvari, Kaumari, Vaishnavi, Varahi, Indrani and Chamunda. These are the female counter-parts

of the gods, Brahma, Mahesvara, Kumara, Visnu, Varaha, Indra and Yama and are armed with the same weapons, wear the same ornaments and ride the same Vahanas and carry the same banners as the corresponding male gods do. Such is the account of the origin of the Sapta-matrikas or the seven mother-goddesses.

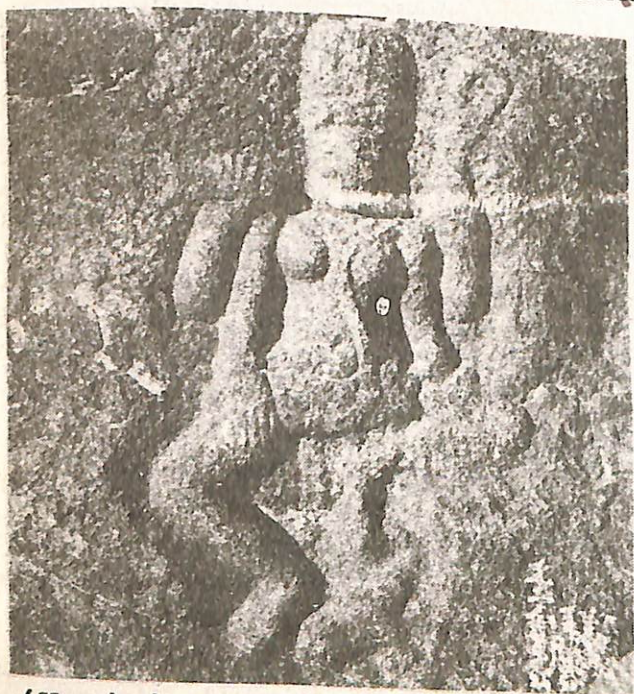
The seven Matrikas licked all drops of blood and checked from falling on the ground as a result of which the multiplication of secondary Andhakasura could not take place. In the struggle Andhakasura finally lost his power known as Asura-Maya and was defeated by Siva. Nevertheless by the grace of Lord Siva, the Asura met a good end.

The Kurma Purana continues further the story of the Matrikas. Siva commanded Bhairava and the Matrikas to retire to the Patala-loka, the abode of the Tamasika and destructive Visnu Narasimha. They accordingly did so; but very soon Bhairava, being only an Amsa or part of Siva, became merged in Siva, and the Matrikas were left alone without any means of subsistence. They began to destroy everything in the universe for the purpose of feeding themselves. Bhairava then prayed to Narasimha to abstract from the Matrikas their destructive powers. (8)

In the carved upper panel, right to the Ekapada Bhairava figure of Ghudar, a four-handed standing figure of Siva and near to him a figure in fighting pose but running away is depicted. Another four-handed female figure is depicted fighting in an Alidha pose and to her left a devotee is in kneeled down position. In the upper left

hand she holds a small curved dagger and in the lower left a Kapala (skull-cup). It is the figure of goddess Yogesvari or Kali. Near her is depicted a four-handed figure of Devi seated in Padmasana, her lower hands seen to be folded in obeisance near her navel-portion. In the upper-panel, right to Lord Siva, there are seated figures, all in Padmasana, holding a Gada (club) in her lower right hand and a Padma in her upper right hand. It is the figure of Vaishnavi. Similarly to her right there is a seated figure of a four-handed goddess, holding a Dambaru in the upper right hand and a Khatvanga in the left lower hand and keeping the right lower arm in Varada-mudra. It seems to be Mahesvari.

To the left of the main rock, there are carved figures of Varahi, dancing Chamunda and Ganesha. A four-handed goddess seated in Ardhaparyankasana and holding a fish and noose (Pasa) in her upper right and left arms respectively, while putting the lower left palm on the thigh and



(Yogini carved on Rocky Mountain of Ghudar village, Circa : Seventh Century A.D)

the lower right arm in Varada-mudra. The face is badly eroded and now it looks like the face of a cat. This rock faces south-west. In



(Yogini carved on Rocky Mountain of Ghudar village, Circa : Seventh Century A.D)

another rock near-by which faces to the north-west, a four-handed goddess with sunken eyes and both her lower hands touching the mouth, eating something. It can be taken as that of Chamunda. Both these figures have vahana near their feet. A four-handed figure of Ganesha seated in Ardhaparyankasana is carved nearby. There is another hillock facing this Bharava-Pahad, where a three-headed and four-handed goddess figure seated in Yogasana facing south-east and holding a rosary (Aksamala) is carved on a rock. It is the figure of Brahmani. Some more figures are carved to the right of Ekapada Bhairava in the said panel, described above. Those are so badly eroded that nothing can be made out of them. However it can be concluded that Ekapada Bhairava in association with the Saptamatrikas, Ganesha, Yogesvari and Devi are depicted in the rock-

cut carvings. To this scholar it seems more probable that in the remote past, Ghudar was a great centre of tantricism, where Bhairava was worshipped by the Saivacharyas of the Kapalika sect. Just above the main Bhairava rock there is another rock where two Yantra symbols are carved to the extreme north of the hillock. In a plain-surface of the rock a square design, inside it a round petalled design and again inside it a six-angled design and lastly in the centre a round petalled design are carved.

Just below this rock, there is another rock, on the plain surface of which a square design, inside it a round petalled design and in the centre two foot-prints are carved. Such foot-prints are seen at Ghudar, Ranipur Jharial and Menda, all in the district of Balangir and in Durgeikhola and Nrusinghanath, both in the district of Sambalpur. It is apparent that at Ghudar the esoteric rites were practised under the guidance of a Siddhacharya of the tantrik school of Saivism by giving prime importance to Bhairava, an Ugra aspect of Lord Siva.



(Male figure standing in Samabhanga posture under a nine-hooded snake-canopy and holding a Danda and a Kamandalu in the right and left hands respectively. Find spot Ghudar village. Now preserved in Cave Temple of Titilagarh. Circa : Sixth Century A.D)

In between the square Yantra symbol bearing foot-prints and the panels of Ekapada Bhairava, a figure of four handed Bhairava is carved to be seated in Utkutikasana



Saptamatruka Panel
carved on rock in Ghudar
Circa : Seventh Century

with Yogapatta around his thighs and the Vahana dog running near-by.

Scholar like L.K. Panda has rightly observed that the representation of a circle enshrining foot-prints of the Siddhacharya was very common to the tantric school.(9) Mr. Panda thinks that the circular temples of sixty-four Yoginis were undoubtedly the centre of tantric Saivism associated with the cult of Bhairava. The existence of single-cell temple of the Tri-ratha pattern are around Ghudar as well as in places like Ranipur Jharial and its nearby tract, Badpada and Gandharla, to the south-west of Sindhekela on the bank of river Under. These temples seem to be older than the Somesvara Siva temple of Ranipur Jharial which is of Tri-ratha style. These small temples can be placed in the 6th-7th century A.D. and can be taken as the earliest of the Triratha pattern of temple. The worship of Ekapada Bhairava and other aspects of Bhairava in associated with the Matrikas was most probably given much patronage by the Bhanjas of Khinjili-mandala, who were great devotees of Bhairava.

The worship of Bhairava and Yogesvari surrounded by the sixty-four Yoginis at Ranipur Jharial seem to bear much influence of the open-air worship, practised in the Bhairava-pahad or 'Hill of Bhairava' at Ghudar.

Ekapada Bhairava is a tantric deity. Tantric literature connects him with the Vedic Aja Ekapada, with fire, with sacrifice, with the central pillar of the world and lastly with the Yoginis. He is stated as the Supreme Lord with his penis erectus

(Urdhvalinga). Historically, it can be confirmed that the worship of Ekapada Bhairava was wide-spread in Orissa under the Bhaumakaras and the Somavamsis, during the 9th-10th Century A.D. (10).

There is a huge image of Bhairava at Belkhandi of the height of about seven feet, seen holding a short trident and dambaru in his upper left and right hands and a Kapala (skull-cup) in his lower left hand respectively, while keeping the lower right hand in Varada-mudra. This image is lying in the Belkhandi ruins along-with the Sapta-matrika images and other sculptures of Tantric association. To this scholar it was the central deity of the Belkhandi temple where Sapta-matrikas were worshipped. Another site, very near to Belkhandi which deserves much attention is that of Sankushgarh near M. Rampur where four-handed Bhairava with Urdhvalinga, seated Yogini figure and Uma-Mahesvara figures are found in the temple ruins. At Ghudar alone, Ekapada Bhairava and another image of dancing Bhairava are depicted as Urdhvalinga. Similarly at Ranipur, a threeheaded figure of Bhairava in the dancing pose and having eight hands is enshrined in an open Mandapa just in the centre of the circular open-air temple where the sixty-four Yoginis are placed in dancing posture. Although this figure is taken by scholars as the Nataraja aspect of Siva this scholar disagrees and thinks it to be the centre deity of the sixty-four Yogini-pitha, 'Urdhva-linga Bhairava'. The Lord's left foot is put on the back of the crouching Nandi bull, his Vahana, who is looking up at his master with raised head, as descri-

bed in the Matsya Purana as "Devaviksanatatparah". The bull of the Urdhvalinga Bhairava of Sankushgarh is also depicted in the same pose. Near the right foot of the Ranipur Jharial figure of this dancing Bhairava, there is a four-handed seated figure of Ganesha. The Lord wears a broad neck-lace, arm-lets, Jata-mukuta and Sankha-Patra, Kundala. A snake is seen to be encircling his waist-zone and raising his hood above his left shoulder. He is also seen holding another snake over his head in his upper hands. They are the famous snakes like Tak-saka and Dhananjaya who helped the Lord in his fight with the Andhakasura. The Lord is seen holding a small trident in his upper left hand and a Dambaru placed on his right thigh which he holds in his third right hand. His fourth right hand is below his chest-portion in Varadamudra. Similarly, in his upper left hand he holds a Gada (club) and in the third left hand a rosary (Aksamala) respectively. His eyes are closed. It seems to be the pacified form of the Lord.

"Image with Urdhva-Linga have been found as early as the Kushana period. Such images are generally found in Assam, Bengal and Orissa. This feature of Urdhva-Retas is defined as the indication of the state of perpetual celibacy" (11) The story of Kamadahana (destruction of Kama) is very popular in Hindu mythology and it describes how Siva destroyed Kama who attempted to distract the Lord who was in deep austerities (12) Thus Siva is also known in Indian mythology for his supreme control over physical desires.

As mentioned earlier, many loose sculptures are lying

scattered here and there around the village of Ghudar which deserve attention of scholars. To the south-west of the village, there is a place locally called 'Surujmuni gudi' (Shrine of the Sun-ascetic), where two sculptures are worshipped by the villagers. One is that of a side-postured standing figure of a warrior, of the height of about three feet and a half, who is seen holding a sword in his raised right hand and a shield in his left hand. He wears his hair like a Jata over his head and has a narrow stripe of cloth around the waist. The other one is that of a front-postured standing male figure of the same height and same features as well as attributes in hands. Both the figures are robust and well-built, which suggest that these are the sculptures known as the hero-stones, which were generally erected during the medieval period to commemorate the death of a royal personage or a chief.

A few yards away from this site, there is a mound amidst peddy fields where many loose sculptures are lying buried, some portions of the stone-blocks being visible in the surface. In 1986 loose sculptures, numbering twelve, were shifted from this site to the cave-temple of Titilagarh, dedicated to the Dhavalleswara Siva, by the then Sub-divisional police Officer of Titilagarh, Mr. Kashinath Mishra. Now, these sculptures are fitted to the wall of the cave temple.

Generally, devinities associated with Naga cult are carved under snake canopies having three, five or seven hoods. But one of these sculptures is carved under a nine-hooded snake-canopy.

It is the figure of a standing male, of the height of about two feet and a half and is two handed, holding a big staff (Danda) in the right hand which is placed on the ground and a Kamandalu in the left hand, which is hanging below. He has Kirita-mukuta on his head and wears a garment around the waist, which hangs upto the knees. There are two male figures, both similar in iconography, seen to be seated in Yogasana one under five-hooded and the other under seven-hooded snake-canopies. Both have flat Karanda-mukuta on their heads and hands to be seen folded near chest in obeisance. They wear Makara-kundala, Hara (necklace) and Rudraksa-beaded wrist bands and armlets in place of the Keyura. The height of these sculptures is two feet around in each case.

There is another figure, that of a female with round developed breasts, seated cross-legged in Yogasana under a five hooded snake-canopy and wearing a Karanda-mukuta. Both of her hands are also seen folded in obeisance just below her breasts in the central portion. Another female, seated in Yogasana under a five-hooded snake canopy is seen, but in this case her right hand is placed on the knee with palm open in Varadamudra and the left hand is raised holding a round-shaped thing, most probably a vase. She wears Yajnopabita, Hara (necklace) and a Karanda-mukuta. This sculpture is of the height of around two feet. A similar male seated figure with all the same attributes is there, the only addition being Makara-kundala hanging from his ears and instead of right-hand, left hand on the knee in Varada. There is another sculpture of the



(Male figure seated in Yogasana under a seven-hooded snake canopy. Find Spot-Ghudar village. Now preserved in the Cave Temple of Titlagarh. Circa Sixth Century A.D)

height of about two feet, of a male, seated crosslegged in Yogasana under a five-hooded snake-canopy. His right hand is in Varadamudra and the left hand is folded, the palm being placed just below the chest-portion. He has Karanda-mukuta on his head. Two sculptures similar in iconography, both of the height of about two feet, seated cross-legged under five hooded snake canopy and in both cases both of their hands raised-up seen to be holding long stalks of lotus. Both wear Karanda-mukuta, Makara-kundala, neck-lace, Weist-band and Yajnopabita. A male figure seated in Yogasana under a seven-hooded snake canopy and wearing Kirita-mukuta. Makara-kundala and Hara is also

His right hand is placed on the right knee with palm open in Varadamudra while the left hand is raised up. Besides all these sculptures, two more sculptures of Ghudar, now housed in the Titilagarh cave temple are of considerable importance. One is a four-hand male devinity, now existing from knee-portion above with a height of about two feet, seen under a five-hooded snake canopy, objects in hands are not clear. Another is the figure of a couple seated in Padmasana the female to the left of the male, under a seven-hooded snake canopy. They both wear Karanda-mukuta and Makara-kundala. All these figures deserve serious study by scholars.

Going back to Ghudar, in the same site, from where the above-mentioned sculptures were collected, two more sculptures are worshipped by the villagers underneath a tree, one in the name of 'Bublendevi' and the other as 'Gangadei'. Bublendevi is the figure of a female figure seated in Yogasana under a seven-hooded snake-canopy. Her left hand is placed on the left knee with palm open in varada and the right hand is raised up holding some object. She wears necklace and a peculiar 'Pagadi' type crown. This sculpture is of the height of about two feet and a half. The other one, Gangadei, is actually a figure of Narasimha in his usual posture of killing the demon Hiranyakasipu, tearing his belly apart by keeping his body on his thighs and putting both his lower hands into it. The Lord holds Sankha (conch) and Chakra (wheel) in his upper left and right

arms respectively which are raised up-ward. This sculpture is of the height of about two feet and a half. In both sides above the head flying Gandharva couple are depicted. During survey another Narasimha image could be located by this scholar in a half-buried state in the eastern embankment of a reservoir called 'Hadbandh' in the neighbouring village of Udeypur, which is lying some three kilometers to the north-east of Ghudar. This figure is that of a four-handed figure of seated Narasimha in his pacified form, known as Yoga-Narasimha or Kevala Narasimha. (13) The Lord is seen to be holding Sankha (conch) and Chakra (Wheel) in his raised upper left and right arms respectively, while putting the lower right open palm on the lower left palm near his naval in Yoga-mudra. It is a huge image, now four feet in height up-thigh and therefore, in its original state might be around six feet. The Lord is seen wearing a peculiar flat bowl-shaped crown. Udeypur having as many as twelve tanks at present seems to be a place of extensive habitation in the hoary past. Some of the tanks are called Ranibandh (Tank of the Queen), Kundibandh, Batlibandh, Guderbandh, Luhar Khan, Sakutbandh, Lemebandh and Dhinkibandh. In Udeypur, to the west of the village, there is a mound, apparently a collapsed temple site, where three sculptures are fitted to the walls of a brick hut, functioning as a Siva temple at present. On the north wall, a two-handed side-postured (in profile) female figure in a running state to her left is carved on a stone

-block. It is of the height of about two feet and a half. She wears a long chignon in the right portion of her head. A tiger-like beast is seen near her left thigh, and the female is seen to be piercing a long dagger to the body of this animal.

Her feet are placed on two male figures lying straight below, both of their heads in the centre-portion. It seems to be the figure of a tantrik deity. On the south wall there fixed a stone-slab, on which, the standing figure of a robust and well-built male, of the height of about three feet and a half is carved. His hair is raised like a Jata or high chignon to his left. He is holding a Danda in his hands and wears a long stripe of cloth. It seems to be a Saivite figure. There is another sculpture of a male figure, standing in a peculiar Tribhanga posture. He wears a tall Kirita Mukuta and round earrings. His right hand is placed on the right thigh, while pushing a Danda on some object with the help of his left hand. He wears a narrow stripe of cloth, hanging between both thighs. It is also of the height of about three feet and a half. Both these male figures have long ears. The heavy figures as well as other incongraphic features place these Udeypur sculptures in the post-Gupta period, around the 5th century A.D.

Similar heavy figures are found in Ghudar also. A sculpture carved on a huge stone-block of a rectangular shape with semi-circular top, is kept inside a grove of trees. The lower portion below thigh is buried under the earth. It is of the

height of around three feet and a half. In original state the height must be around five feet. It is the heavy figure of a two-handed standing male, the left hand resting on some object and the right hand in the pose of drawing a sword from the sword-cover hanging from his waist. The figure is wearing beaded Keyara and Hara as well as long ear-rings and a bunch of hair is flowing on the left shoulder. It is carved on hard granite stone-block. Near the sculpture, a standing elephant is carved on another stone block. Another two handed male figure also buried below waist is carved on a similar rectangular stone-block with semi-circular top. In the right hand he is holding a knife and the left hand is on his chest. He has 'pagadi' type head-dress and long ear with Kundalas. It seems to be the site of a ruined temple, because everywhere there scattered well and cut sized stone blocks only. Moving further east from this site, we come across another similar stone-block of the height of about five feet, on which a two-handed standing male figure wearing a Karanda-mukuta on his head and Kundala in his long ears is carved. He has dress hanging from waist below between his thighs in a long stripe. It is the fighting posture of a robust and well-built warrior seen beating somebody in his raised right hand by holding the neck of that person in his left hand. This figure is called 'Bhima' by the local Kondh tribals. All the above-mentioned figures seem to be herostones, related to the local chiefs who were ruling this region in the post-Gupta

period. It seems probable that this area was included in the Mahakantara region during the Gupta and post-Gupta period.

Near the above-mentioned hero-stones and the elephant panel, to the north of the site, there is a collapsed temple-site where a high platform of stone-blocks exist. This seems to be the plinth of a single-cell temple which was existing in the same site.

On this platform is kept one Saktipitha of the SivaLinga which was once adorning the temple. Two seated Ganesh figures in Ardhaparyankasana, one is of the height of about three feet and a half and the other one of about three feet are kept on this platform. The proboscis is seen to be turned left-ward touching what seems to be Laddū-patra held in the left hand and object in the right hand is not clear. Both of these figures are devoid of any ornamentation and no crown is carved on the head. The iconography of these Ganesh figures place the Ghudar site in an early period and most likely in the 5th - 6th centuries. A.D.

In Ghudar, we find another seated figure of the height of about three feet and a half. It is a male figure seated in Padamsana, wearing Kundala and Yajnopabita and a Karanda-mukuta on his head. Both his hands are folded in obeisance. He is flanked by standing male and female attendants in his right and left sides respectively. One flying Gandharva and one flying Gandharva are carved over the head respectively, in both sides.

Like the antiquities of Ghudar and Udeypur, we come across two similar heavy scu-

lptures, housed in the cave temple of Titilagarh. Both are of the height of about two feet and are carved on flat cut-stone in the same fashion of what we call the Sati-stone pillar or Hero stone pillar.

In one sculpture, kept near of the cave temple two standing females facing each other are depicted. Both have big chignons in one side of their head in the same fashion as done by the ladies of western Orissa even at present. The lady standing in the right side has her left hand placed on the left thigh while the right top portion of this panel, over the heads of these females, four seated figures are carved. In totality, this stone-block seems to be a panel, originally fitted to a temple wall.

Another sized stone-block is kept near the left side of the doorway of the cave temple on which a male figure seated in Yogasana with both his hands folded in obeisance near his chest-portion is carved. He has big Kundalas in his ears. It seems to be the figure of a Yogi.

Near the cave temple, there is a small shrine dedicated to Chandi, where Sati-stone is worshipped as Chandi.

In the foothill of this rocky mouthain 'Kumda-pahad' after descending the steps of the cave-temple we find some loose and stone-blocks kept amidst other sized stones, what seems to be pieces of a collapsed temple. There is a Yupasthambha amidst these ruins. J.D. Beglar, who visited the Titilagarh area during his tours in 1874-75 and 1875-76

had also reported about the remains of a small temple of bricks with pillars and architraves of stone near the top rocky elevation and to the west of it ruins of a bigger temple of brick and stone and having a small sub-shrine facing it in the same site where exists the cave temple at present. The walls were mostly built by bricks of the sizes of 18X9X5 inches, 18X9X3 inches, 14X8X3 inches and 14X6X3 inches. (14) Like in the case of the Kosalesvara Siva temple of Vaidyanath here also Beglar could see stone-pillars built in measured distance, filled-up by brick-walls in between them. As described by him, there was a Mahamandapa, measuring thirty-seven feet long and seventeen feet wide. It was connected to a inner sanction of the size of twelve feet into twelve feet. At Kumda, some two kilometers west of Titilagarh, Beglar saw one brick-mound containing big-size bricks of 15X9X3 inches and the remains of a brick wall in the north-east of the village. Excavations require to unearth valuable antiquities of these brick mounds, which are still prevailing in many places around Titilagarh. The great antiquities of Titilagarh cannot be denied as the existence of this place has been recorded in mediaeval lexicons as 'Taitila' as synonymous with Kalinga. (15)

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BHAUMA QUEENS OF ORISSA

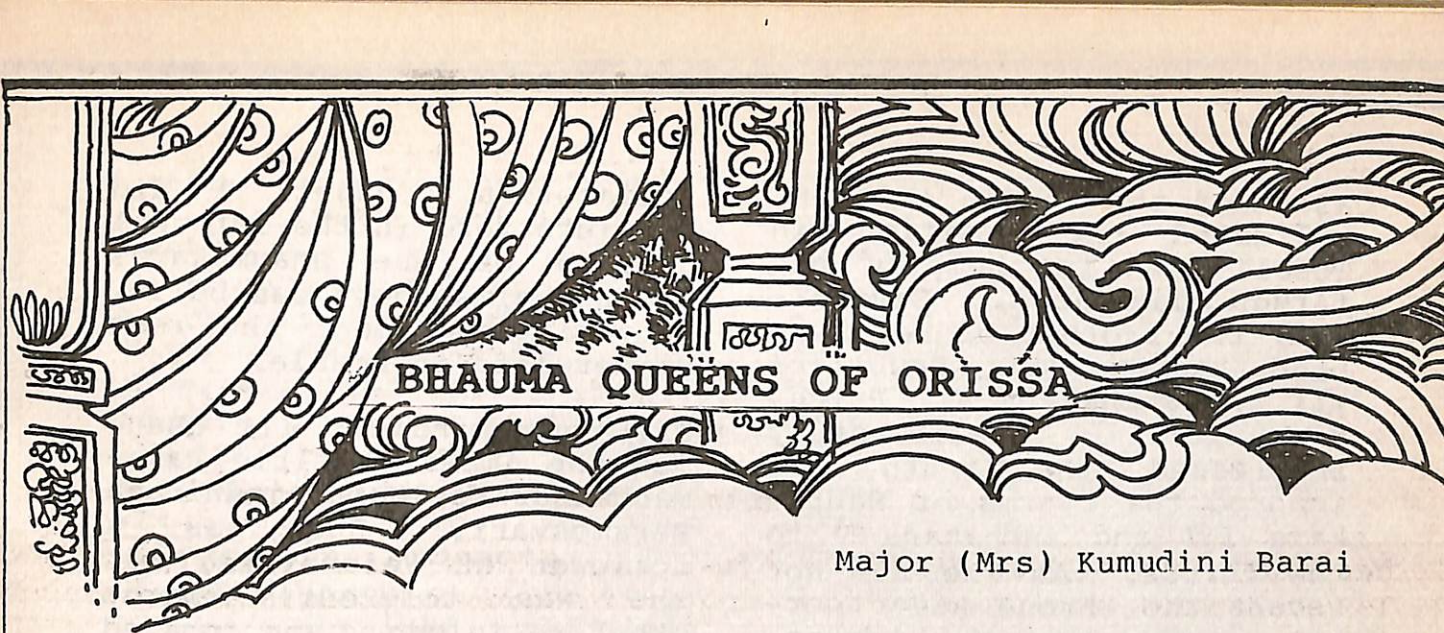
Major (Mrs) Kumudini Barai

During the rule of the Bhaumakaras, women ruled Orissa successively for about fifty-five years.

Gasvaminidevi alias Tribhuvanamahadevi I, daughter of King Rajamalla I of Nagadbhavakula of Southern India married Santikaradeva I, the Bhaumakara ruler. Her son was Subhakaradeva III. Subhakaradeva III ruled for a brief period and died without a child. His mother Gasvaminidevi ascended the throne at the request of the Bhaumakara nobles and the feudatories of the kingdom. She was the first known queen of the Bhauma dynasty to take up administration as a sovereign ruler in 845 A.D. She ascended the throne like Katyayani. Her name Tribhuvanamahadevi means goddess of three worlds. The accession of a queen to the throne was unprecedented in the political history of Orissa. She assumed the imperial title Paramabhatarika, Maharajadhiraja and Paramesvari. She was also known as Sindagauri. At the time of her accession the Bhaumakaras were in distress. She could put an end to the Rastrakuta and Pala domina-

tion in Orissa and restored the lost prestige of the kingdom with the help of her father who was a powerful king of his time. She carried on the administration of the kingdom very efficiently. She had an effective hold over her vassals. It is said that she loved statecraft as much as her son. She was magnanimity incarnate like her illustrious predecessor. Taxation was light during her time. She was a devout worshipper of Lord Vishnu and a great patron of Vaisnavism. She abdicated the throne in favour of her grandson, Santikaradeva II when he was considered fit to bear the burden of the kingdom. Thereafter she led a religious life. She died in 850 A.D.

The next woman ruler of the dynasty was Prithvimahadevi. She was the daughter of Somakula Tilaka Kosaladhipati Svabhavatunga who has been identified with Janmejaya I Mahabhavagupta, the founder of the Somavamsi dynasty in Orissa. Her mother was Nrutta Mahadevi. Prithvimahadevi married the Bhauma ruler Subhakaradeva IV alias Kusumahara II. Her husband died without issue. She then



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ascended the throne and consolidated her position in Tosali with the help of her father Janmejaya. Sivakara III, the brother of her husband, had two sons, Santikara III and Subhakara V. Prithvimahadevi deliberately suppressed the truth and ignored the claims of Santikara III and Subhakara V to the throne. As she did not secure the throne under normal conditions, the Bhaumakaras resented this act of hers. At this juncture Jajati I donated Chandagrama in Madhya-Visaya of South Tosali to a Brahmin of Odradesa. This donation of a village in the heart of Tosali by a king of Kosala indicates the impending fall of Tosali. The interference of Somavamsi ruler in the internal affairs of the Bhauma kingdom generated illfeeling among the subjects towards Prthvimahadevi. When Jajati I was engaged in fighting against the Kalachuris, the patriotic ministers and officers took advantage of his absence and deposed Prthvimahadevi. They requested the widow queen of Sivakara III to ascend the throne and save the prestige of the Bhaumakara family and of the kingdom Tosali. The queen accepted their request and ascended the throne. She took the name of Tribhuvanamahadevi III. When Jajati I learnt of the political development in Tosali, he made peace with the Kalachuris and rushed to help Prthvimahadevi. But Tribhuvanamahadevi had consolidated her position in Tosali with the help of her ministers, officers and

feudatories. Jajati I did not interfere in the internal affairs of the Bhaumakaras and Prthvimahadevi was believed to have spent the rest of her life in Kosala.

Tribhuvanamahadevi III assumed the imperial title Paramabhattacharika, Maharajadhiraja Paramesvari. She was a follower of Vaisnavism, but she was tolerant towards other religions. She donated two villages in favour of the temple of Nannesvara Siva, constructed by Sasilekha of virata family in commemoration of her departed father Nanna. Sasilekha had enshrined the dity of Uma-Mahesvara.

Tribhuvanamahadevi III mounted the lion throne like the goddess Katyayani. Her lotus like feet was kissed by all feudatory Chiefs with loyalty. She is described as the symbol of magnanimity, the bud of the tree of modesty, the store house of the honey, of courtesy and the off-shoot of the root of beauty. She had two sons of whom the elder was Santikaradeva III who married Dharmamahadevi and the younger was Subhakaradeva V who married Gourimahadevi and Vakulamahadevi. Both ruled over Tosali successively after their mother. Subhakaradeva V had no male issue. Gaurimahadevi had a daughter named Dandimahadevi. Gourimahadevi succeeded to the throne after her husband. She ruled for a brief period.

Gourimahadevi was succeeded by her daughter Dandimahadevi. Dandimahadevi issued half a dozen Charters. She

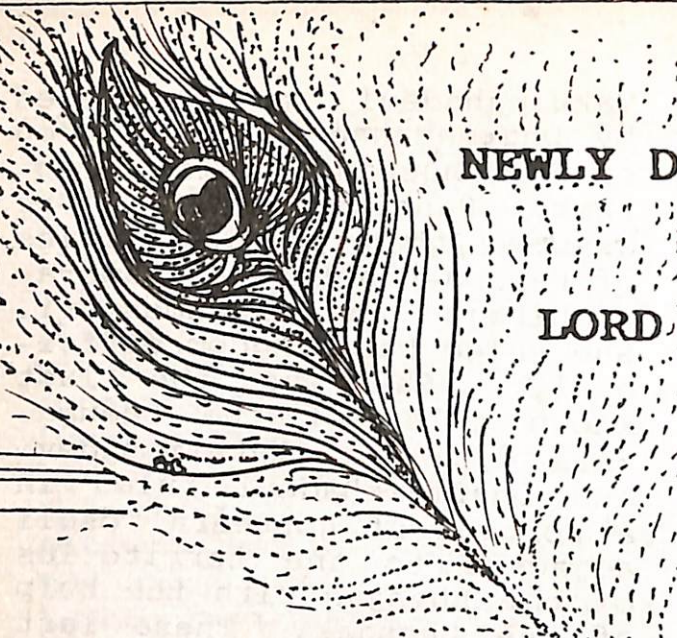
assumed the imperial titles of Paramamahesvari, Paramabhattacharika, Maharajadhiraja Paramesvari. She had granted lands in both Uttara and Dakshina Tosali, a fact which suggests that she was the powerful sovereign ruler of the entire Tosali kingdom. She was extremely beautiful. She was unmarried. Her rule was peaceful and her kingdom was prosperous. She maintained absolute authority throughout her kingdom. She humbled down her enemies. She was the last great ruler of the dynasty. She died a premature death.

Dandimahadevi was succeeded by her step mother Vakulamahadevi. Vakulamahadevi was born in the Bhanja family. She had issued only one copper plate in which she donated a village in 940 A.D. in Uttara Tosali.

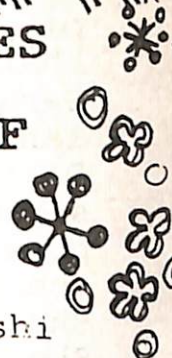
Vakulamahadevi was succeeded by Dharmamahadevi, the queen of her husbands' elder brother, Santikara III. She assumed the imperial titles of Parama-Bhattacharika, Maharajadhiraja and Paramesvari. She ruled the kingdom efficiently. She was the last known ruler of the Bhaumakara dynasty. Vakulamahadevi and Dharmamahadevi ruled in a portion of northern Tosali adjacent to the territories of the Bhanjas with the help of the Bhanjas. These last two queens together might have ruled for a period of fifteen years.

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NEWLY DISCOVERED SCULPTURES AND INSCRIPTIONS OF LORD JAGANNATH TEMPLE.



Dr. Arjun Joshi

The temple of Lord Jagannath (1136 A.D.) is one of the most magnificent architectural monuments of India. The present temple was built by the Ganga king Ananta Varman Chodaganga Dev, who ruled from 1078 to 1147 A.D. The temple consists of "Garvagriha", the sanctum sanctorum, "Jagamohan", the audience hall, "Bhogamandap", the dining hall and "Natamandap", the dancing hall. The height of the temple is 214'-8" from the road level.

In order to protect the sculptures of this great temple from the effect of salt laden sea air, lime plaster coating were applied for centuries. The plaster coating is now being un-covered and a good number of sculptures and inscriptions have come out.

During the year 1975, the Director General, Archaeological Survey of India, Sri M.N. Despande and the writer climbed to the top of the Jagannath temple and examined the plasters in different places and decided to take out the plasters as it was becoming heavy and during

rain damaging the inner structure. The Archaeological Survey of India took over this monument as a national monument and have started deplastering since 1978. Out of the plasters a good number of important images and sculptures have come out. The most magnificent sculptures are the Dasavataras viz. Matchya (fish), Kurma (tortoise), Varaha (bear), Nrusimha (man-lion) Vaman (dwarf), Parsurama, Rama, Balaram, Buddha and Kalki. Some of the most important Dig-Palas which have been discovered are Yama (the god of death), Varuna (the god of water) Maruta (the wind god) and Isan etc. The recent discoveries like Chauri bearer, a life size lady with a garland, are the most magnificent iconographical treasures of this monument.

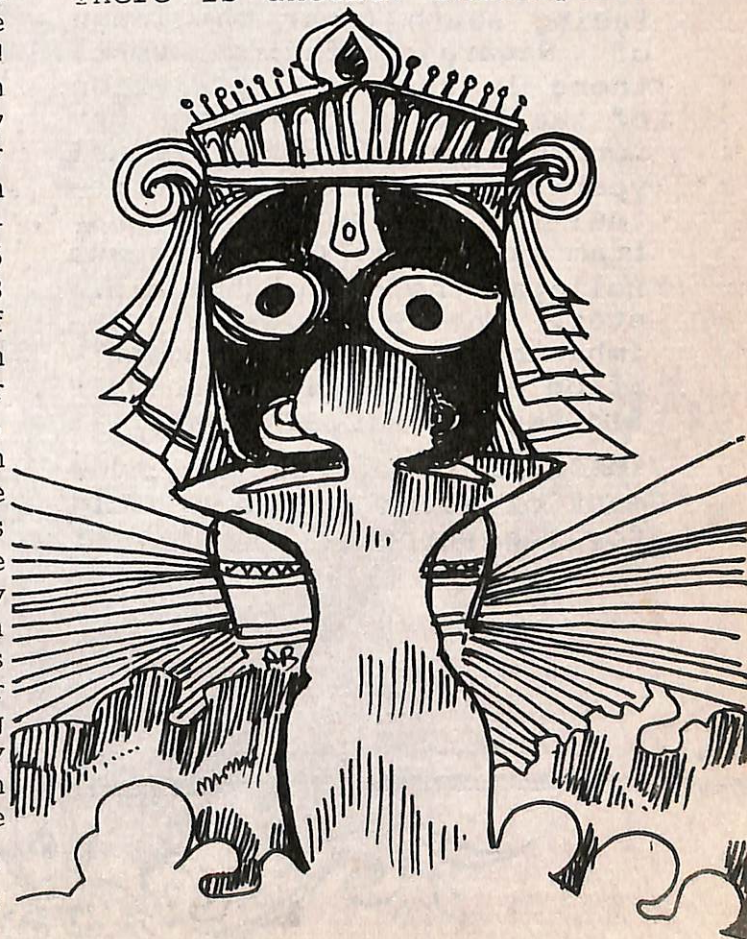
The images of Lord Krishna and Rama reveal the earliest iconographical features of these two gods of Vaishnav faith in the great temple of Lord Jagannath.

So far twenty two meters of plaster have been taken out

from the bottom which measure 9" thick at certain places. The most important sculptural panels are Sakatasura Badha, Kaliya Dalana, Sandhasura Badha, Giri Govardhan-dhari Krishna, Astamalla and Krishna etc. It is surprising to note that the description of Bhagavat 10th part have been depicted in most majestic form in this celebrated temple. In the temple of Laxmi, the coronation of the emperof Chodaganga in the form of sculptures have been discovered. This needs thorough study with reference to Rajyaviseka procedures recorded in Sastras.

A number of important inscriptions have been discovered from the temple of Lord Nursimha near the main Jagannath temple. One of the inscriptions revealing the donation of land to Lord Jagannath during the reign of Chodaganga Dev has already been published by this writer in Orissa Historical Research Journal. One of the inscriptions of the Saka era 1035 in Sanskrit datable to 1113 A.D. registers the gift of Akhanda Dwipa by Narahari on the Maha Dwadasi Day for increase of his own merit. It also records the donation of five Niskas. In the temple of Nursimha there is another inscription of the reign of Chodaganga Dev datable to 1035 Saka era (1113 A.D.) which registers the gift of land in favour of Lord Purusottama along with clarified butter by Mahadandadhikari Narayan on Mahadwadasi Day with five Niskas to perpetuate the gift by the residence of Pangala

Gram. Below this is a Telgu inscription datable in 1035 Saka era recording the gift of a perpetual lamp on Maha Dwadasi Day to God Purusottam by Najala Narayana. Below this inscription exists a Sanskrit inscription datable to 1035 Saka era (1113 A.D.) registering a gift of perpetual lamp in favour of Lord Purusottam by Kalinga, the wife of Narayan on Maha Dwadasi Day and donation of Pancha Niskas to perpetuate the gift by a florist family. There is another inscription is Sanskrit mixed with Oriya datable to the days of Chodaganga Dev recording gift of Akhanda Dwipa to Lord Purusottam by Parama Maheswar Parama Bhattaraka Gangakula Tilaka Sri Kalingadhipati Pratibadi Baran Keshari. There is another inscription



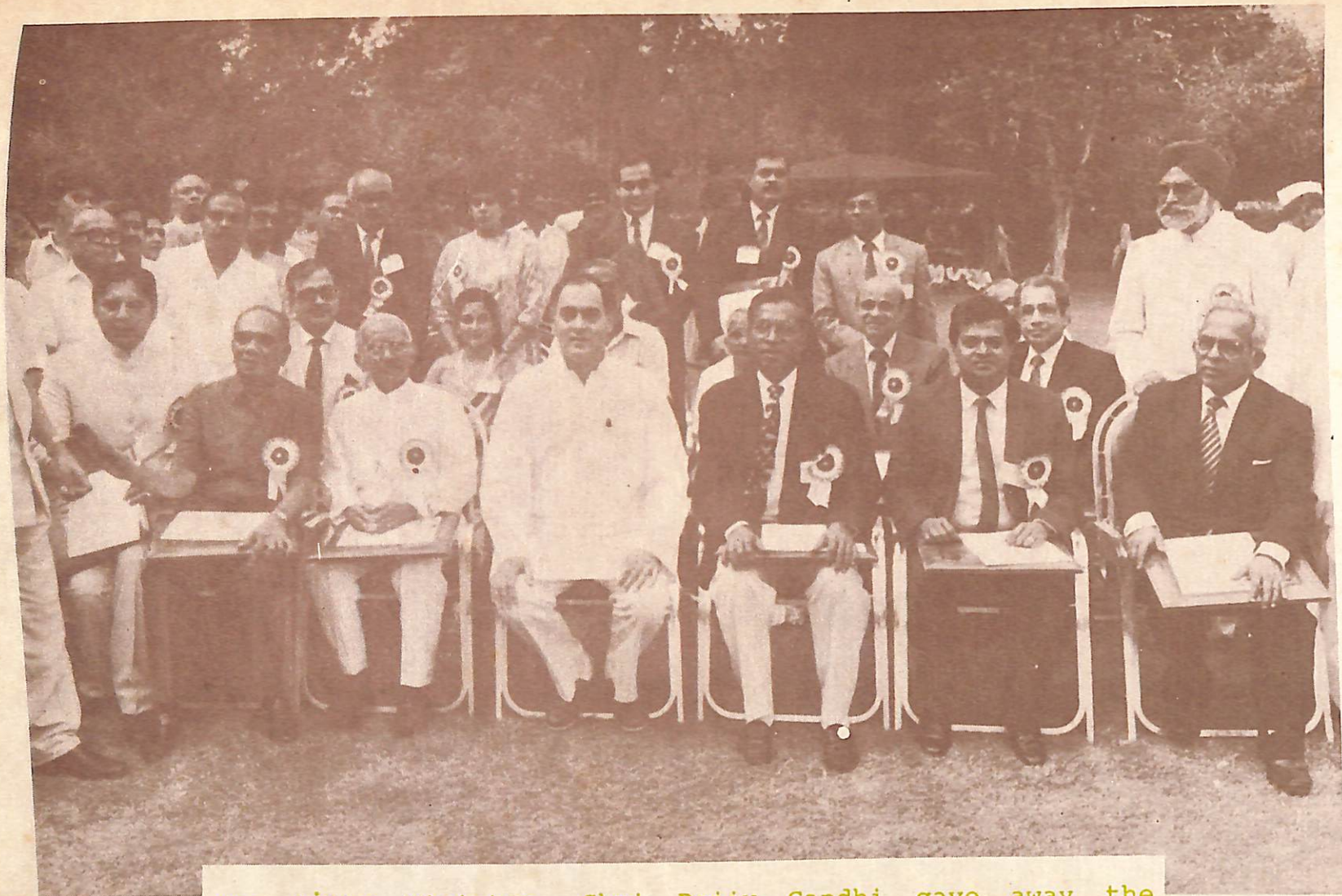
of the reign of Chodaganga Dev dated in Saka 1053 (June 9th of 1135 A.D.) registering the gift of land in favour of God Purusottam by Sri Karan Bhimanath of Arasavali for his own merit. Another inscription of 1050 Saka in Telgu records the gift of 100 (one hundred) gold coins to Lord Purusottam by Srikarana Bhimanath of Arasavali.

Within this Jagannath temple complex on the famous Narasimha temple in the northern wall facing west (near the image of Trivikram facing north) there is an inscription in Sanskrit of the time of Chodaganga Dev dated in his 53 Anka (Saka - 1058). The inscription records gift of five Niskas to God Purusottam by Govinda. On the western wall of Nrusimha facing south (near the image of Nagaraja facing west) there is another inscription of the time of Chodaganga Dev recorded in his 70th regnal year as the gift of a perpetual lamp to the God Purushottam by the Gajasadhanaka Lollapa, the son of the minister. In the temple of Nrusimha there is another inscription engraved in Kamarnava's 5th regnal year. The Sanskrit inscription records the endowment of seven Madhas of gold for the perpetual burning of

a lamp in favour of god Purusottam by Surapota, belonging to Bharadvaja Gotra. There is another Sanskrit inscription in the left side of Nrusimha temple belonging to 31st regnal year of Anangabhima Dev recording gift to Balabhadra Dev and Kamalakshya Dev by certain Mahamanalika Januka. There is an important inscription of the time of Chodaganga Dev recording gift of Niskas by florist (Malakara) Jayaraja to the deities Purushottam, Balabhadra and Subhadra. This clearly indicates that Subhadra and Balabhadra are not later additions. There is another inscription near the right door-jam in the front side in both Sanskrit and Telgu datable to Saka 1039 (1127 A.D.) recording gift of 100 Karshapana to the God Purushottam for burning perpetual lamp by the Sandhi Vighraha of Ganga kings. There are about forty four (44) inscriptions in Sanskrit, Telgu and Oriya donating mostly for burning perpetual lamp by devotees and important personnel, which have been discovered so far. Decipherment of other inscriptions discovered during deplastering will give adequate material for reconstruction of the history of Orissa in near future.

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The Prime Minister, Shri Rajiv Gandhi gave away the National Citizens Awards for the year 1988 to the eminent persons for their outstanding performance in in various fields in New Delhi on August 1, 1989.

Photo taken on the occasion shows Shri Gandhi with the awardees.

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